

Roger Moseley
Curriculum vitae, March 2017

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EDUCATION

PhD, Music History and Literature, Department of Music, University of California, Berkeley, 2004.

MMus, Piano Accompaniment (Distinction), Guildhall School of Music and Drama, London, 2007.

MSt, Musicology (Distinction), New College, University of Oxford, 1997.

Postgraduate Certificate, Piano Performance (Distinction), Trinity College of Music, London, 1998.

BA, Music (Congratulatory Double First-Class Honors: ranked top in year), St. Peter's College, University of Oxford, 1996.

PROFESSIONAL APPOINTMENTS

Assistant Professor of Music, Cornell University, 2010–17.

Lecturer, Department of Music, University of Chicago, 2009–10.

Postdoctoral Research Fellow, Department of Music, University of Chicago, 2007–9.

Stipendiary Lecturer in Music, Merton and University Colleges, University of Oxford, 2006–7.

Junior Research Fellow in Music, University College, University of Oxford, 2004–7.

PUBLICATIONS

Monograph

2016 *Keys to Play: Music as a Ludic Medium from Apollo to Nintendo*. Oakland: University of California Press. 468pp.

Refereed Journal Articles

2017 “Digitizing Chopin: Grids, Filters, Networks, and Aliases” (forthcoming in *Nineteenth-Century Music*).

“Rehear(s)ing Media Archaeology.” Contribution to “Discrete/Continuous: Music and Media Theory after Kittler” (Colloquy convened by Alexander Rehding), *Journal of the American Musicological Society* 70, no. 1: 245–51.

- 2016 “The Qualities of Quantities: ‘Madamina, il catalogo è questo.’” *Cambridge Opera Journal* 28, no. 2: 137–40.
- 2015 “Digital Analogies: The Keyboard as Field of Musical Play.” *Journal of the American Musicological Society* 68, no. 1: 151–227.
- 2013 “Entextualization and the Improvised Past.” *Music Theory Online* 19, no. 2.
- 2011 “Mozart’s Harlequinade: Improvising Music *alla commedia dell’arte*.” *Common Knowledge* 17, no. 2: 335–47.
- 2007 “Reforming Johannes: Brahms, Kreisler, and the Piano Trio in B, op. 8.” *Journal of the Royal Musical Association* 132, no. 2: 252–305.

Commissioned Book Chapters and Articles

- 2017 “Roundtable: Current Perspectives on Music, Sound, and Narrative in Screen Media,” co-authored with Anahid Kassabian, Claudia Gorbman, et al. In *The Routledge Companion to Screen Music and Sound*, edited by Miguel Mera, Ron Sadoff, and Benjamin Winters, 108–24. New York: Routledge.
- 2014 “Nintendo’s Art of Musical Play,” co-authored with Aya Saiki. In *Music in Video Games: Studying Play*, edited by K. J. Donnelly, William Gibbons, and Neil Lerner, 51–76. New York: Routledge.
- 2013 “Playing Games With Music (and Vice Versa): Ludomusicological Perspectives on *Guitar Hero* and *Rock Band*” (peer-reviewed). In *Taking It to the Bridge: Music as Performance*, edited by Nicholas Cook and Richard Pettengill, 279–318. Ann Arbor: University of Michigan Press.
- “Music, Visual Culture, and Digital Games.” In *The Routledge Companion to Music and Visual Culture*, edited by Tim Shephard and Anne Leonard, 376–84. New York: Routledge.
- 2009 “Presenting the Past: The Experience of Historically Inspired Keyboard Improvisation” (peer-reviewed). In *Keyboard Perspectives* 2: 83–102. (Recording of solo improvisation included on accompanying CD.)
- “Between Work and Play: Brahms as Performer of His Own Music.” In *Johannes Brahms and His World*, edited by Kevin C. Karnes and Walter Frisch, 137–65. Princeton: Princeton University Press.
- 2006 “Is There More than Juan Brahms?” *Journal of the Royal Musical Association* 131, no. 1: 160–75.

In Preparation

Romantic Artifacts: The Technological Disclosure of Nineteenth-Century Music (monograph).

Co-edited volume of *Keyboard Perspectives* based on the “Keyboard Networks” conference held at Cornell in 2016.

“Return to Sender: The Recursive Transmissions of *Die schöne Müllerin*” (article).

“Play on Display” (article).

Review article addressing recent scholarship on performance practice and its methodologies (commissioned by the *Journal of the Royal Musical Association*).

Review of *Sonic Time Machines* by Wolfgang Ernst (commissioned by *Critical Inquiry*).

Future Projects

The Systemic Logic of the Pet Shop Boys (monograph).

New Perspectives on Musical Instrumentality (volume of essays to be edited with Emily I. Dolan, Harvard University).

AWARDS, GRANTS, FELLOWSHIPS, AND SCHOLARSHIPS

2017– Project lead for “Musical Theories, Materials, and Techniques in the Digital Age,”
2021 awarded an Active Learning Initiative grant of \$159,139 by Cornell’s College of Arts and Sciences.

2017 Awarded Luigi Einaudi Chair Innovation Grant by the Cornell Institute of European Studies.

Nominated for Appel Fellowship, awarded to Cornell professors whose work evinces “even greater distinction than would be required on average for promotion [to the rank of Associate Professor with indefinite tenure].”

2016 Awarded Humanities Research Grant by the Society for the Humanities for *Romantic Artifacts*.

2015– *Keys to Play* was awarded grants/subventions by the AMS 75 PAYS Endowment of the
2016 American Musicological Society (AMS), funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation; Cornell’s Hull Memorial Publication Fund; the Society for the Humanities; the Westfield Center for Historical Keyboard Studies; and the Cornell Open Access Publication Fund.

Co-ordinator (with Annette Richards) of the Westfield Center's "Technologies of the Keyboard" initiative, a three-year Mellon-funded project that brings together research on keyboard instruments by faculty and graduate students from Cornell and beyond.

Member of Brett de Bary Interdisciplinary Mellon Writing Group on New Histories and Theories of Media at the Society for the Humanities, Cornell.

- 2012– Co-ordinator (with Annette Richards) of "Improvisation in Theory and Practice,"
2017 working group co-sponsored by the Central New York Humanities Corridor from an award by the Mellon Foundation.
- 2011– Faculty Fellow, Society for the Humanities, Cornell University.
2012
- 2008 "Reforming Johannes" was awarded the Royal Musical Association's Jerome Roche Prize "for a distinguished article by a scholar in the early stages of his or her career."
- 2007 Prize-winner in the Ivan Sutton Chamber Music Competition, Guildhall School of Music and Drama, for performance of Mendelssohn's Piano Trio in C minor, op. 66.
- 2006 Scholarship from the Guildhall School of Music and Drama, London, for MMus in Piano Accompaniment.
- 2003 Alvin H. Johnson AMS-50 Dissertation Fellowship from the American Musicological Society.
- Mabelle McLeod Lewis Memorial Fund Dissertation Fellowship.
- Graduate Division Summer Fellowship, UC Berkeley.
- 2001 Eisner prize for "creative achievement of the highest order in music," UC Berkeley.
- Winner of UC Berkeley's concerto competition (performed Brahms's Piano Concerto in D minor, op. 15, with the UC Berkeley Symphony Orchestra).
- 1998– Berkeley Fellowship, UC Berkeley (4+1 years of tuition and maintenance for PhD
2004 study).
- 1997 Lilian Smith Prize for Piano Accompaniment, Trinity College of Music.
- 1996– British Academy Award (tuition and maintenance for MSt study at New College,
1997 University of Oxford).

- 1996 Carl Albert Prize for best graduating student from St. Peter's College, University of Oxford.
- 1994 Scholarship from St. Peter's College, University of Oxford (awarded for first-class performance in Honour Moderations; ranked top in year).

KEYNOTE ADDRESSES AND INVITED TALKS

- 2018 Invited to deliver keynote address at "Material Cultures of Music Notation," sponsored by the Dutch Organization for Scientific Research, Utrecht (April).
- 2017 Invited to deliver keynote address at "Ludo 2017," the Sixth Annual Conference on Video Game Music and Sound, organized by the Ludomusicology Research Group UK, Bath (April).
- "Digitizing Chopin." Presented in colloquium series at Tufts University (March 13); the Graduate Center, CUNY (February 24); and the University at Buffalo (February 16).
- 2016 "Grids, Filters, and Aliases: Chopinian Networks of (Dis)closure." Presented in colloquium series at the Peabody Institute (October 25); Yale University (October 7); the Department of Music, University of Cambridge (June 9); Washington University in St. Louis (March 25); and Case Western Reserve University (March 18).
- 2015 "Playback: Representations of Musical Recreation." Distinguished Lecture in Musicology, University of New Orleans (October 23).
- 2014 Keynote address at "Bone Flute to Auto-Tune: On the Long History of Music and Technology," an interdisciplinary conference held at UC Berkeley (April 24).
- "Mozart's Playfulness." Guest lecture series, Department of Music, Bucknell University (November 4).
- "Digital Analogies: The Keyboard as Field of Musical Play." Colloquium series, Department of Music, New York University (September 25).
- 2012 "Ludomusicality." Public Lives of Music lecture series, University of Pennsylvania (October 16).
- 2011 Keynote address at "Sound at Play," the Columbia Music Scholarship Conference (March 5).
- "Mozart, Mario, and the *Tetris* Effect." Colloquium series, Department of Music, UC Berkeley (March 10); and the Eastman School of Music (March 25).

- 2010 “Brahms’s Mirror: Reflections on the Double Concerto, op. 102.” Colloquium series, Department of Music, Cornell University (February 25).
- 2009 “The Experience of Historically Inspired Keyboard Improvisation.” Colloquium series, Department of Music, Cornell University (September 24).
- 2005 “The Snake in the Prater: Plotting Brahms’s Finale.” Colloquium series, Department of Music, Cambridge University (June 1).
- “Performing Composition and Rethinking Virtuosity in Brahms’s Second Piano Concerto.” Colloquium series, Department of Music, Bristol University (April 14).

CONFERENCE PAPERS, PANELS, AND PRESENTATIONS

- 2017 “Return to Sender: The Recursive Transmissions of *Die schöne Müllerin*.” Paper delivered at “After Idealism: Sound as Matter and Medium,” a conference held at the Centre for Research in the Arts, Social Sciences and Humanities (CRASSH), University of Cambridge (March 17).
- 2016 “Grids, Filters, and Aliases: Chopinian Methods of (Dis)closure.” Paper delivered at the Annual Meeting of the AMS, Vancouver (November 5).
- Invited participant on panel addressing the future of Mozart studies and celebrating the Mozart Society of America’s twentieth anniversary at the Annual Meeting of the AMS, Vancouver (November 4).
- Invited participant on panel addressing music, media archaeology, and my article “Digital Analogies” at “Inertia: Momentum,” a conference on music and sound at the University of California, Los Angeles (April 30).
- 2015 “Musical Materials and Techniques in the Digital Age.” Paper delivered at “Imagining a Music Curriculum in a New Century,” a symposium addressing new directions in curricula for music majors at Harvard University (December 9).
- “Playback: Representations of Musical Recreation.” Paper delivered at the inaugural meeting of the Ludomusicology Study Group at the Annual Meeting of the AMS, Louisville (November 14).
- Respondent to panel session “Music and the Nerves in the Nineteenth Century” at the Annual Meeting of the AMS, Louisville (November 14).

- “Mechanisms of Spontaneity.” Paper delivered on panel addressing music and media archaeology at the Annual Meeting of the Royal Musical Association, Birmingham, UK (September 10).
- 2014 “The Musical Play of Paper Machines.” Paper delivered at the Annual Meeting of the AMS, Milwaukee (November 9).
- “High Scores: Analyzing Performance as Musical Play.” Paper delivered at panel staged by the Performance and Analysis Interest Group at the Annual Meeting of the AMS and Society for Music Theory (SMT), Milwaukee (November 8).
- “Theory and Practice? Codes and Techniques of Musical Behavior.” Paper delivered at symposium addressing new directions in curricula for music majors at UC Berkeley (March 15).
- 2013 “Music in Black and White: A Media-Archaeological Sketch of the Keyboard as Digital Interface.” Paper presented at “Critical Organology” panel at the Annual Meeting of the AMS, Pittsburgh (November 7).
- 2012 “Entextualizing Eighteenth-Century Improvisation.” Paper delivered at the Annual Meeting of the AMS/SMT/Society for Ethnomusicology (SEM), New Orleans (November 4).
- “Techniques of Sonic Play.” Paper delivered at evening panel on “Music and Video Games” at the Annual Meeting of the AMS/SMT, New Orleans (November 3).
- “Ludomusicality from Mozart to Miyamoto.” Paper delivered at the Royal Musical Association’s Study Day on Ludomusicology, St. Catherine’s College, University of Oxford (April 16).
- 2011 “Technologies of Symmetry in Brahms’s ‘Double’ Concerto.” Paper delivered at the Annual Meeting of the AMS, San Francisco (November 11).
- 2009 “Presenting the Past: Dialogical Improvisation in the Galant Style.” Lecture-recital featuring members of the Historically Inspired Musical Improvisation Workshop at the University of Chicago given at the Annual Meeting of the AMS in Philadelphia (November 13).
- Panelist and performer at the Chicago Humanities Festival session “Opera and Laughter” (October 17).

2008 “*Rock Band* and the Birth of Ludomusicology.” Paper delivered at the Annual Meeting of the SEM at Wesleyan University (October 28); and at “Music and the Moving Image,” New York University (June 1).

Invited participant on panel discussing the future of Brahms studies organized by the American Brahms Society at the Annual Meeting of the AMS/SMT, Nashville (November 6).

“Work or Play? Brahms’s Performance of His Own Music.” Paper delivered at a symposium on performance in “classical” music at the University of Virginia (October 10).

“A Hamburger in Vienna: Chauvinism and Cosmopolitanism in the Music of Johannes Brahms.” Paper delivered at “From the *Ausgleich* to the *Jahrhundertwende*: Vienna 1867-1890,” an interdisciplinary conference at St. Hilda’s College, University of Oxford (April 4).

2006 “Brahms the Double Agent.” Paper delivered at the Second International Conference on Music and Gesture, Royal Northern College of Music, Manchester (July 21).

“Brahms’s ‘Fake’ Songs: History, Myth, and Music in Late 19th-Century Germany.” Paper delivered at the Interdisciplinary 19th-Century Studies Conference, Durham, UK (July 6).

2005 “Performing Composition and Rethinking Virtuosity in Brahms’s Second Piano Concerto.” Paper delivered at the annual conference of the Royal Musical Association, Manchester (November 5).

CAMPUS TALKS AND PRESENTATIONS

2017 Presentation on *Keys to Play* at the Media Studies Colloquium series (January 26).

2016 “Rehear(s)ing Media Archaeology.” Paper presented to the Brett de Bary Interdisciplinary Mellon Writing Group on New Histories and Theories of Media at the Society for the Humanities (May 13).

“Grids, Filters, and Aliases: Chopinian Networks of (Dis)closure.” Paper delivered at “Keyboard Networks,” a conference sponsored by the Westfield Center for Historical Keyboard Studies at Cornell (March 5).

2015 “A Piano Is Not a Piano Is Not a Piano.” Lecture-recital given with Malcolm Bilson during the Cornell University sesquicentennial celebrations, featuring improvised variations on Cornell’s Alma Mater in an 1830s idiom (April 26).

- 2014 “Technologies of the Keyboard.” Paper delivered at “Sensation and Sensibility at the Keyboard in the Late Eighteenth Century,” a conference sponsored by the Westfield Center at Cornell (October 4).
- 2013 “Imagining the Unheard in Beethoven.” Paper delivered at “Imagining Sound in the Early Nineteenth Century,” an interdisciplinary conference held at Cornell (April 6).
- 2012 “Amateur Heroes and Pro Tools: Recreating Rock via Digital Games.” Paper delivered at “Sound: Culture, Theory, Practice, Politics,” the Annual Public Fellows’ Conference at the Society for the Humanities, Cornell (April 18).
- 2011 “Mozart, Mario, and the *Tetris* Effect.” Colloquium series, Department of Music, Cornell (September 1).
- 2009 “Mozart *in maschera*.” Paper delivered at “Between Text and Performance,” an interdisciplinary conference at the University of Chicago (May 9).
- 2008 “Work or Play? Brahms’s Performance of His Own Music.” Colloquium series, Department of Music, University of Chicago (October 24).
- 2004 “The Snake in the Prater: Plotting Brahms’s Finale.” Colloquium series, Department of Music, University of Oxford (November 23).

SELECT PERFORMANCES, RECORDINGS, AND BROADCASTS

- 2017 Performed Mozart’s Piano Concerto in F, K. 459, with the Cornell Chamber Orchestra, conducted by Chris Younghoon Kim (March).
- Performed transcriptions of Beethoven and Wagner with Prof. Thomas Christensen (University of Chicago), Cornell professor Ariana Kim (violin), and graduate student Elizabeth Lyon (cello) at “Four-Hand Keyboarding in the Long Nineteenth Century,” a Westfield Center-sponsored symposium organized by graduate student Jordan Musser (February).
- 2016 Performed songs by Schubert, Mozart, and Mendelssohn on Cornell Professor Emeritus Malcolm Bilson’s 1835 Joseph Simon piano with soprano Íride Martínez at Mayfest, Cornell’s annual chamber-music festival (May).
- Performed Mendelssohn’s Piano Trio in C minor, op. 66, on an 1854 Érard piano with Hrabba Atladottir and Hannah Addario-Berry at the inaugural concert of “The Mendelssohn Project,” an exhibition and series of performances and lectures at the Magnes Collection of Jewish Art and Life, UC Berkeley (January).

2015 Performed and produced recordings of music by Mozart, Bizet, Beethoven, and Louis Couperin with Malcolm Bilson (fortepiano) and Ariana Kim (violin) and graduate students Shin Hwang (fortepiano) and Matthew Hall (harpsichord) to accompany the publication of *Keys to Play* (December).

Faculty recital at Barnes Hall with Ariana Kim, John Haines-Eitzen, and guest violinist Paul Miller featuring Haydn's Piano Trio in C, Hob. XV: 27, on Malcolm Bilson's "Schantz" fortepiano (December).

Faculty recital at the Carriage House Hayloft with Ariana Kim featuring Mozart's Sonata in B flat, K. 454, and Beethoven's Sonata in E flat, op. 12 no. 3, on Malcolm Bilson's "Schantz" fortepiano (April).

Performed Schubert's Variations in A flat, D. 813, with Malcolm Bilson in Barnes Hall on Cornell's "Graf" fortepiano (January).

2014 Performed with Cornell professor Judith Kellock (soprano) and graduate students taking our co-taught Lieder class/seminar (Fall).

Performed and recorded "Native of the Sun," by Cornell graduate student composer Niccolo Athens, with baritone Steven Stull (May).

2013 Performed songs by Debussy and Verdi with Judith Kellock in Cornell's Midday Music series (April) and at Verdi Study Day (October).

Performed Mozart's Variations in G, K. 501, with Malcolm Bilson in the Carriage House Hayloft on Bilson's "Schantz" fortepiano (May).

2012 Performed solo improvisation, Mozart's Sonata in B flat, K. 358, with Malcolm Bilson, and Mozart's Sonata for Two Pianos, K. 448, with graduate student Mike Lee in a fortepiano concert at Cornell's Schwartz Center for the Performing Arts (July).

Performed selections from Bizet's *Jeux d'Enfants* with Cornell professor Xak Bjerken at Mayfest (May).

2010 Performed regularly at the Chicago Cultural Center with the Juliani Ensemble as well as at the University of Chicago: programs included Franck's Piano Quintet and cello sonatas by Brahms and Debussy.

2009 Facilitated and participated in several performances given by the University of Chicago's Historically Inspired Musical Improvisation group, featuring an improvised staged reconstruction of Mozart's *Musik zu einer Faschingspantomime*, K. 446 (416d), and improvised slow movements in a late 18th-century idiom, one of which is on the CD

accompanying my article in *Keyboard Perspectives* listed above. This recording was also broadcast on NPR's Philadelphia affiliate station WHYY in a segment on improvisation in classical music.

2008 Guest artist recital with Grand Rapids Symphony violinist Adam Liebert at Grand Valley State University.

2007 Resident pianist for the vocal summer course at the Académie Internationale d'Eté de Nice taught by Robin Bowman, Head of Vocal Studies at the Guildhall School of Music and Drama.

Recital in the main hall of the Barbican Centre, London, with Laura Colgate, featuring sonatas by Mozart for keyboard and violin (K. 301 and K. 454) with improvised embellishments.

Featured on national UK radio station Classic FM discussing improvisation in Mozart with David Dolan and Bob Jones.

Performed Mozart's Piano Concerto in E flat, K. 449, at the Guildhall School of Music and Drama with improvised cadenzas and embellishments.

Recital of French songs with Tanya Cooling and Samantha Houston at the City of London Festival.

Performed Brahms's Sonata for Piano and Cello in F major, op. 99, and Debussy's Cello Sonata with Anna Menzies at St. James's Piccadilly, London.

Performed Copland's Twelve Poems of Emily Dickinson with Seija Knight at St. Martin in the Fields, London.

2006 Performed Mozart's Piano Concerto in C minor, K. 491, and Beethoven's Piano Concerto in G major, op. 58, with Samuel Draper and the Oxford Sinfonia Eroica orchestra.

2000 Broadcast on BBC Radio 2 of my arrangement of Irish folk songs for oboe and piano.

1997 Composer and Musical Director of *Hansel and Gretel* at The Byre Theatre, St. Andrews.

1995 Performed Mozart's Piano Concerto in C, K. 467, with the Oxford Philharmonia at the Sheldonian Theatre, Oxford, and Brahms Piano Quartets at the Holywell Music Room, Oxford.

Member of Oxford jazz-funk band What It Is.

- 1993 Performed Mozart's Piano Concerto in E flat, K. 449, with the St. Mary's Music School Orchestra at the Queen's Hall, Edinburgh.
- 1989 Performed all of Mozart's piano sonatas consecutively (and made studio recordings of three) in aid of the Save the Children Fund.
- 1988 Member of The Eleventh Hour Ceilidh Band (piano accordion and keyboards).

TEACHING AT CORNELL UNIVERSITY (2010–2017)

Undergraduate Core Courses

- Theory, Materials, and Techniques I (Spring 2016; Fall 2016)
 Theory, Materials, and Techniques II (Spring 2017)
 Survey of Western Music II: 1700–the present (Spring 2011; Spring 2014; Spring 2015)
 Tonal Theory I (Fall 2010; Fall 2011)
 Tonal Theory II (Spring 2013; Spring 2014)
 Tonal Theory III (Fall 2012; Fall 2015)
 Tonal Theory IV (Spring 2011)

Undergraduate Elective Courses

- Music and Digital Gameplay (Spring 2017)
 Chamber Music (Spring 2016)
 Love, Loss, and Longing: Nineteenth-Century German Song (Fall 2014: co-taught with Judith Kellock and cross-listed as graduate seminar)

Graduate Seminars

- Nineteenth-Century Pianism (Fall 2016)
 Unwritten Notes: Extemporary Keyboard Practice, ca. 1750–1850 (Fall 2015)
 The Mediation of Nineteenth-Century Music (Spring 2015)
 Love, Loss, and Longing: Nineteenth-Century German Song (Fall 2014: co-taught with Judith Kellock and cross-listed as advanced undergraduate class)
 Ludomusicology: Music, Games, and Play (Spring 2013)
 Keyboarding: Performance Practice in Black and White (Fall 2012: co-taught with Xak Bjerken)
 Video Games and Sonic Recreation (Spring 2012: cross-listed as advanced undergraduate class and offered while I was a Fellow at the Society for the Humanities)
 Virtuosity in Nineteenth-Century Music (Fall 2010)

TEACHING AT THE UNIVERSITY OF CHICAGO (2007–10)

Undergraduate Courses

- Historically Inspired Musical Improvisation I
 Historically Inspired Musical Improvisation II
 BA Honors Thesis Seminar I

BA Honors Thesis Seminar II

History of Western Music: 1800–the present (taught twice)

Music and Death (“core” humanities course)

Chamber Music

Graduate Seminars

Ludomusicology: Music, Games, and Play

Proseminar in 18th-Century Music

Proseminar in 19th-Century Music

Proseminar in 20th-Century Music

TEACHING AT THE UNIVERSITY OF OXFORD (2004–7)

Supervised two undergraduate dissertations and gave tutorials on multiple topics, including music analysis and criticism; harmony and counterpoint; the music of Schubert, Beethoven, and Rossini; the symphony in the 19th and 20th centuries; and musical thought and scholarship.

TEACHING AS GUEST INSTRUCTOR

At the invitation of James Q. Davies, Melina Esse, and Nicholas Mathew, I have delivered guest lectures in courses at the University of California, Berkeley (2014; 2016), and the Eastman School of Music (2015). I have also been a guest facilitator at graduate seminars convened by David Trippett (University of Cambridge, 2017); Emily I. Dolan (New York University, 2014); Walter Frisch (Columbia University, 2012); and Melina Esse (Eastman School of Music, 2011).

ADVISING AT CORNELL UNIVERSITY**Undergraduate Students**

Advised many music majors (including ten in 2012–13) and other students.

Served on eight music Honors Thesis committees, chairing two (one currently).

Chaired one College Scholar Honors Thesis committee.

Graduate Students

Currently chair of two Special Committees and member of ten others.

Faculty advisor to Philomela, Cornell’s Graduate Music Student Government (2012–13).

Mentored two graduate-student participants in programs at Cornell’s Center for Teaching Excellence.

DEPARTMENTAL SERVICE AT CORNELL UNIVERSITY

Chair of the Department of Music's Curriculum Committee (2014–present): helped oversee curricular overhaul of the music major.

Member of the Board, Trustee, and Clerk of the Westfield Center for Historical Keyboard Studies at Cornell (2011–present).

Mellon Corridor liaison officer (2016–present).

Arts & Sciences Curriculum Committee liaison officer (2016–present).

Member of program committee for “Ghosts in the Machine,” a conference sponsored by the Westfield Center to be held at Cornell (2017).

Member of program committee for “Keyboard Networks,” a conference sponsored by the Westfield Center and held at Cornell (2016).

Member of program committee for “Forte/Piano,” a festival celebrating pianos sponsored by the Westfield Center and held at Cornell (2015).

Adjudicator, Cornell University concerto competition (2010 and 2013).

Member of Department of Music's Curriculum Committee (2012–13).

Faculty sponsor of “Imagining Music in the Early Nineteenth Century,” a conference co-sponsored by the Central New York Humanities Corridor from an award by the Mellon Foundation (2013).

Faculty sponsor of “Music, Cognition, and Technology,” a conference co-sponsored by the Central New York Humanities Corridor from an award by the Mellon Foundation (2012).

Member of Search Committee for tenure-track musicology position (2010–11).

Administered diagnostic examinations for incoming graduate students and prospective music majors/minors (2010–present).

Wrote program notes and took part in pre-concert conversations for “Schoenberg's Playlist” festival and Schumann lieder orchestration project (2010).

INSTITUTIONAL SERVICE AT CORNELL UNIVERSITY

Member of Faculty Discussion Group convened by President Hunter Rawlings (2016–17).

Member of Media Studies Working Group convened by Senior Associate Deans Scott MacDonald and Marilyn Migiel (2016–present).

Arts & Sciences Curriculum Committee liaison officer (2016–present).

Featured in Cornell alumni magazine *Ezra*: “Cornell in 2065: What I See Happening” (2015).

Acting member of College Committee on Undergraduate Education (2014).

Reader of applications to the Society for the Humanities (2012–present).

Performed and improvised music in the classical style at a reception for Cornell alumni to celebrate the inauguration of Dean Gretchen Ritter in New York City (2013).

Taught summer course with Malcolm Bilson at Cornell’s Adult University (2013).

Participated in the Faculty Institute for Diversity, the Course Design Institute, and the Flipping the Classroom Institute at Cornell’s Center for Teaching Excellence (2011–16) and the Knight Institute’s Faculty Seminar in Writing Instruction (2012).

OTHER PROFESSIONAL SERVICE AND ACTIVITIES

Reviewer of book and article submissions for Oxford University Press (2012-17); the *Journal of the American Musicological Society* (2009-15); the *Journal of the Royal Musical Association* (2013); and *Eighteenth-Century Music* (2010-13).

Consultant on curricular reform in the Department of Music, Brown University (2016).

External reviewer of research project applications to CRASSH (the Centre for Research in the Arts, Social Sciences and Humanities), University of Cambridge (2016).

External member of PhD dissertation committee at the University of Chicago (2013).

Co-organizer (with Philip Gossett) of “Between Text and Performance,” an interdisciplinary conference at the University of Chicago (2009), and co-editor of the proceedings, published in *Common Knowledge* (2011).

Founder and facilitator of the Historically Inspired Musical Improvisation Workshop at the University of Chicago (2008–10).

Author of comprehensive program notes on Brahms's orchestral music for the Philharmonia Orchestra, London (2007–present; revised 2012).

Gave pre-concert lecture before the Philharmonia Orchestra's performance of Brahms's *Ein deutsches Requiem* at the Royal Festival Hall, London (2008).

Senior Member, University College Music Society (2004–7).

Musical Director at AileyCamp, a summer program focused on teaching dance forms, personal development, and performance techniques to at-risk middle-schoolchildren in Oakland and Berkeley, California (2002–3).