

# STEVEN BRUNS

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University of Colorado Boulder  
College of Music  
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## EDUCATION

Doctor of Philosophy, Music Theory, University of Wisconsin-Madison, May 1989. Dissertation: *Mahler's Motivically Expanded Tonality: An Analytical Study of the Adagio of the Tenth Symphony*. Advisor: Bruce Benward. Minor fields: psychology and computer science.

Master of Music, Music Theory, University of Wisconsin-Madison, August 1982. Thesis: *Recurring Pitch Structures in Selected Vocal Works of Maurice Ravel*. Advisor: Joseph N. Straus.

Bachelor of Music Education, *magna cum laude*, Northern State University, Aberdeen, South Dakota, May 1980. Major: piano (secondary instrument: viola); minor: German.

National Endowment for the Humanities, Summer Seminars for College Teachers, *Music and German Modernism, 1885-1915*, Walter Frisch, Seminar Director, Columbia University, June 13–July 29, 1994. Twelve faculty members from various disciplines selected by the seminar director.

National Endowment for the Humanities, Summer Seminars for College Teachers, “The Operas of Wagner,” Robert Bailey, Seminar Director, New York University, June 18–August 10, 1990. Twelve faculty members from various disciplines selected by the seminar director.

*Emerging Leaders Program*, University of Colorado system, nominated by Dean Daniel Sher, 2006–07.

## ACADEMIC POSITIONS

University of Colorado Boulder, College of Music  
Associate Dean for Graduate Studies, 2006–2019  
Trego Family Faculty Fellow, 2004–present  
Associate Professor, Music Theory, 1995–present  
Assistant Professor, Music Theory, 1987–1995

Western Kentucky University, Bowling Green  
Assistant Professor (tenure-track), Music Theory, 1985–1987

Western Michigan University, Kalamazoo, 1984–1985  
Instructor Music Theory (one-year appointment)

## TEACHING

### University of Colorado Boulder:

Advanced Tonal Analysis (graduate students), Fall semesters 1994–present  
 Post-Tonal Analysis (graduate students), Maymester 2009  
 The Art Song in English in the 20th Century, Spring 2001, 2002, 2003, 2005  
 (team-taught with Professor of English, Elissa Guralnick)  
 16th-Century Counterpoint, Spring 2003  
 Tonal Analysis (juniors and seniors), Fall semesters 2003, 1987-1993  
 Second Semester Theory and Aural Skills, Spring 1988–2001  
 First Semester Theory and Aural Skills, Fall 1987–2000  
 Masterpieces of 20th-Century Chamber Music (*Pierrot Lunaire*,  
*Quartet for the End of Time*, *Vox Balaenae*), team-taught with Robert Spillman, Fall 1991  
 Basic Music Theory (non-majors), Summer 1989  
 Post-Tonal Analysis (juniors and seniors), Spring 1988, 1989

### *Doctoral Seminars in Music Theory (Ph.D. and D.M.A. students):*

Music With Words, Fall 2021  
 Sketch Studies, the Creative Process, and Analysis, Fall 2019  
 The Music of George Crumb, Fall 2016; Spring 2008 (Guest Scholar: Yayoi Uno Everett, Emory University); Fall 1995 (Guest Artist: George Crumb)  
 Semiotic Approaches to Music, Fall 2009; Spring 2006 (Guest Scholars: Robert Hatten, Indiana University; Shersten Johnson, College of St. Thomas, St. Paul)  
 Analyzing Mahler, Fall 2008; Spring 2004 (Guest Scholars: Stephen E. Hefling, Case Western; Marilyn McCoy, Boston University); Spring 1998 (Guest Scholar: Stuart Feder, Albert Einstein College of Medicine & Juilliard); Fall 1998  
 Parody, Quotation, and Other Forms of Borrowing in 20<sup>th</sup>-Century Music, Spring 2002  
 Songs and Chamber Music of Franz Schubert, Fall 2000  
 Music and Poetry in 19th-Century Lieder, Spring 1999; Spring 1993  
 (Guest Scholar: Kristina Muxfeldt, Yale University); Summer 1992  
 Analytical Perspectives on the Lied in Fin-de-Siècle Vienna, Spring 1995 (Guest Speaker: Adrian del Caro, Professor and Chair of Germanic & Slavic Languages & Literatures, CU Boulder)  
 Wagner's *Der Ring des Nibelungen*: Analysis and Criticism, Spring 1992  
 (Guest Scholar: Robert Bailey, NYU & Juilliard)  
 Analytical Perspectives on Post-Wagnerian Chromaticism, Spring 1990  
 (Guest Scholar: Patrick McCreless, Yale University)  
 Schenkerian Analysis, Spring 1988

### Principal Advisor on Ph.D. Dissertations:

Kelly Dean Hansen, "*Gustav Mahler's Symphonies*" (*Gustav Mahlers Sinfonien*) by Paul Bekker (1921): *A Translation with Commentary*, May 2012. Hansen has been classical music reviewer for Boulder's main newspaper, *The Daily Camera* for many years.  
 Rachel Chacko, *Defining Lou Harrison's Hybrid Style: Untangling East and West in His Works for Javanese Gamelan and Western Instruments*, May 2010. After a two-year faculty appointment at Vassar College, Dr. Chacko accepted a tenure-track position at Whitman College, Walla Walla, WA, where she is now Associate Professor.

Frank Riddick, *Tonality and Motivic Association in Zemlinsky's String Quartet No. 2, op. 15*, May 1996. Riddick is on the music theory faculty at the University of Oklahoma.

Principal Advisor on M.M. Theory Theses (degree established in 2008):

Beth Deininger, *A Narrative Analysis of Select Violin Poèmes of Eugène Ysaÿe*, Dual M.M. (with violin performance), August 2014.

John R. Peterson, *Eliminating the Pastoral in Carl Nielsen's Third Symphony*, M.M. Theory, May 2011. John was accepted to four top Ph.D. programs, and he enrolled at Florida State, where he was awarded a prestigious Legacy Fellowship. He completed his Ph.D. in December 2014 and is now Assistant Professor at James Madison University.

Outside Committee Member for Ph.D. Dissertation (Music Theory; Eastman School of Music, University of Rochester, NY), Amy L. Fleming, "Harmonic Juxtaposition and Multidimensional Approaches in George Crumb's *The River of Life* (2003) and *The Ghosts of Alhambra* (2008)." The defense was held via Zoom on August 28, 2020, with Profs. Henry Klumpenhower (Advisor), David Headlam, and David Liptak.

Faculty sponsor for Fulbright Scholar, Natalie Goncharova (from Moscow, Russia), who conducted research on composer George Crumb. Arranged for trip to New York to meet with Mr. Crumb and attend performances of his music, November 2004.

Faculty liaison for Fulbright Scholar, Dr. Lakshmi Sreeram (from India), who conducted comparative research on improvisation in classical Indian traditions and western jazz and art music, September 2019–May 2020.

Second reader and/or committee member on 200+ masters student committees and 175+ doctoral student committees.

#### **Western Kentucky University:**

Taught theory and ear training, counterpoint, choral arranging, 20th-century music history, composition, and piano. Also served as collaborative pianist for several faculty recitals. 1985–1987

#### **Western Michigan University:**

Taught sophomore theory and ear training, form and analysis, orchestration, and the history of improvisation, 1984–85.

## **RESEARCH**

### **Work in Progress**

*The Life and Music of George Crumb: Ancient Soul of a Child*, a comprehensive monograph to be published by the University of Illinois Press.

### **Edited Book**

*George Crumb & The Alchemy of Sound; Essays on His Music*. Assistant Editor: Ofer Ben-Amots. Colorado Springs: Colorado College Music Press, 2005, 360 pages.

### Teaching Manuals/Books

- Solutions Manual* for Bruce Benward's *Workbook; Music in Theory and Practice*, Volume I, 3rd ed. Dubuque, Iowa: Wm. C. Brown Co. Publishers, 1985, 245 pages.
- Solutions Manual* for Bruce Benward's *Workbook; Music in Theory and Practice*, Volume II, 2nd ed. Dubuque, Iowa: Wm. C. Brown Co. Publishers, 1982, 254 pages.
- Solutions Manual* for Bruce Benward's *Workbook; Music in Theory and Practice*, Volume I, 2nd ed. Dubuque, Iowa: Wm. C. Brown Co. Publishers, 1981, 182 pages.

### Contributions to Books

- Anthology of Music by Women*, Edited by Joseph N. Straus. Englewood Cliffs, NJ: Prentice-Hall, 1993, 130 pages. This anthology is designed for theory and analysis courses; I am responsible for the excerpts from music by Alma Schindler Mahler, appearing on pages 40, 49, 56, 59, 81, 86, 102, and 120 (see editor's acknowledgement, p. ix).

### Articles

- "*Les Adieux: Haydn, Mahler, and George Crumb's Night of the Four Moons*," in *George Crumb and the Alchemy of Sound*, ed., Steven Bruns and Ofer Ben-Amots, Colorado Springs: Colorado College Music Press, 2005: 101–32.
- "'In stile Mahleriano': Quotation and Allusion in the Music of George Crumb." (12,000 words) *American Music Research Center Journal*, Volume 3 (1993): 9–39.
- "George Crumb in Prague and Boulder 1992: A Tale of Two Festivals." (2,860 words) *American Music Research Center Journal*, Volume 3 (1993): 3–8.

### Program Notes and CD Liner Notes

- George Crumb's *Metamorphoses, Books I & II* (2015–2020), Marcantonio Barone, pianist. CD Liner Notes. *Complete Crumb Edition*, Vol. 20, New York: Bridge Records, released October 2021.
- George Crumb's *Metamorphoses, Book I* (2015–2017), Marcantonio Barone, pianist. CD Liner Notes. *Complete Crumb Edition*, Volume 19, New York: Bridge Records, released April 2020. (My photograph of Barone and Crumb is used for the cover of the CD/booklet.)
- Morton Feldman's *For Philip Guston*, Program Note for Aldeburgh Festival, Snape Maltings, England; June 16, 2018 "Feldman at Sunrise" performance by Ensemble Vide: Claire Chase, flutes; Anna D'Errico, piano/celesta; Alexandre Babel, percussion.
- The Yellow Moon of Andalusia, Yesteryear, and Eine Kleine Mitternachtmusik. Complete George Crumb Edition*, Volume 18, New York: Bridge Records, 2017.
- Morton Feldman & George Crumb Works for Solo Piano*, program notes for *Palais de Mari, A Little Suite for Christmas*, and other works; Steven Osborne, piano; London: Hyperion Records, June 2016 (CDA68108). This recording is one of three finalists for BBC Music Magazine's [2017 Recordings of the Year Awards](#) (Instrumental category).
- The Ghosts of Alhambra; Complete George Crumb Edition*, Volume 15, New York: Bridge Records, 2010. This recording was nominated for a Grammy Award in 2011 (Best Contemporary Classical Composition).
- Five Pieces for Piano, Dream Sequence, Eleven Echoes of Autumn 1965, The Sleeper, and Vox Balaenae; Complete George Crumb Edition*, Volume 12, New York: Bridge Records, 2008.

- Otherworldly Resonances, Variazioni, Three Early Songs, The Sleeper, and Night of the Four Moons; Complete George Crumb Edition, Volume 11, New York: Bridge Records, 2008.*
- “The Revisions to Crumb’s *Unto the Hills* [American Songbook III]”; *Complete George Crumb Edition, Volume 10, New York: Bridge Records, 2007.*
- “The Adagio from Mahler’s Unfinished Tenth Symphony.” Program note, Colorado MahlerFest XX (Guest artists: Thomas Hampson, baritone, and Jon Garrison, tenor), 2007.
- “Federico García Lorca & George Crumb” with notes on *Ancient Voices of Children*, the four books of *Madrigals*, and *Eine Kleine Mitternachtsmusik*; *Complete George Crumb Edition, Volume 9, New York: Bridge Records, 2005.* My liner notes were nominated in 2006 for an ASCAP/Deems Taylor Award. The recording of *Ancient Voices of Children* was a finalist for a Grammy Award in 2006 (Best Small Ensemble Performance).
- Extended note on Crumb’s Pulitzer Prize-winning orchestral composition, *Echoes of Time and the River*, was reprinted in revised form with new recordings of two other orchestral works on *George Crumb, Orchestral Music*, New York: Bridge Records, 2005.
- “A Critical Perspective on *Makrokosmos I & II*.” Extended notes published with the CD and also DVD recordings by Margaret Leng Tan, New York: Mode Records, 2004. Also served as consultant to Ms. Tan and film-maker Evans Chan, who used my digital images of Crumb’s compositional sketches for the film.
- “George Crumb 75th Birthday Celebration Concert: Margaret Leng Tan performs *Makrokosmos I & II*.” Program notes for Tan’s solo recital in Zankel Hall (at Carnegie), New York, November 20, 2004. (Allan Kozinn wrote an extended feature piece announcing this concert in the [New York Times, Nov. 19, 2004](#). Concert reviewed by Anthony Tommasini, [Nov. 24, 2004, NY Times](#).)
- “*Echoes of Time and the River* and Other Works;” *Complete George Crumb Edition, Volume 6, New York: Bridge Records, 2003.*
- “Space, Time, and Memory: A View of Crumb’s *Makrokosmos I & II*,” extended notes for CD recording of George Crumb’s *Makrokosmos I & II* by pianist Jo Boatright. Berkeley, California: Music and Arts label, 1999.

## Reviews and Review Essays

- “Stravinsky and Craft: The New Recordings.” Review essay on *Igor Stravinsky, The Composer*, the beginning of a series of recordings surveying Stravinsky’s complete *oeuvre*, conducted by Robert Craft, with the Orchestra of St. Luke’s and various artists (Ocean, NJ: Music Masters Classics). The essay reviews Volumes I–IV (released 1991–1993). *Journal of the American Liszt Society, Volume 34* (July-December 1993): 61–89.
- Review (with Mary Kay Geston) of *Frauenkomponieren: 25 Lieder für Singstimme und Klavier*, Edited by Eva Rieger and Käte Walter (Mainz and New York: Schott, 1992), and *Famous Poets, Neglected Composers, Songs to Lyrics by Goethe, Heine, Mörike, and Others*, Edited by J. W. Smeed, Volume 10 of *Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries*, Rufus Hallmark and D. Kern Holoman, General Editors (Madison, WI: A-R Editions, Inc., 1992). *Notes, Quarterly Journal of the Music Library Association, Volume 50/4* (June 1994): 1582–84.
- Review of George Crumb’s *Federico’s Little Songs for Children* for soprano, flute (piccolo, alto flute, bass flute) and harp (New York: C. F. Peters, 1987), and *Apparition: Elegiac Songs and Vocalises* for soprano and amplified piano (New York: C. F. Peters, 1980). *Notes, Quarterly Journal of the Music Library Association, Volume 51/4* (June 1995): 1466–68.

### Invited Scholarly Papers

- “George Crumb & Contemporary Western Music,” a three-day graduate seminar, co-hosted by the University of Granada, Spain, and the Granada International Festival of Music & Dance, July 6–8, 2021. As guest speaker, I presented six hour-long lectures in person, with bilingual Powerpoint slides (Spanish & English): “I. Campanas Perdidas - Manuel de Falla, Federico García Lorca, & George Crumb”; “II. La Luna esta muerta - Lorca & Crumb’s *Night of the Four Moons*”; “III. Mi alma antigua - Lorca, Mahler, & Crumb’s *Ancient Voices of Children*”; “IV. Resonancias ocultas: Image & Sound in Lorca & Crumb”; “V. Nocturnes & Haunted Landscapes”; “VI. Madrigales y otras canciones: Translating Image and Metaphor.”
- “Nostalgia and Memory in the Music of George Crumb,” Lecture (70 minutes), Current Issues in North American Studies and Cultural Studies lecture series, North American Studies Center, Rheinische Friedrich-Wilhelms-Universität Bonn, Germany, October 23, 2018.
- “The Persistence of Memory in the Music of George Crumb,” Lecture (50 minutes), Graduate Colloquium, University of Iowa, Iowa City, April 13, 2018.
- “The Persistence of Memory in the Music of George Crumb,” Lecture (60 minutes), University of Amsterdam, June 10, 2017; in conjunction with the European premiere of Crumb’s *Metamorphoses (Book I)* for solo piano, The Holland Festival, June 8, 2017.
- “Approaching Meaning in the Music of George Crumb,” Ph.D. Musicology Colloquium Lecture (50 minutes), Case Western Reserve University, Cleveland, OH, January 16, 2015.
- “Sound and Symbol in the Music of George Crumb,” Colloquium Lecture (90 minutes), Seoul National University, Seoul, Korea, October 6, 2009. (Translator: Dr. Helen Pyun).
- “Musical Borrowing in the Music of George Crumb,” Lecture for music faculty & students (75 minutes), Hanyang University, Seoul, Korea, October 7, 2009. (Translator: Dr. Helen Pyun).
- “Poetry and Symbolism in George Crumb’s Notation,” Public Lecture (90 minutes) at Myongji University International Music Festival, Seoul, Korea, October 9, 2009. (Trans: Dr. H. Pyun).
- “George Crumb’s Symbolic Notation: A Perspective for Composers,” Public Lecture (90 minutes), Korean Society for Women Composers, Seoul Arts Center, Seoul, Korea, October 10, 2009.
- “George Crumb’s Creative Process as Revealed by the Unpublished Sketch Materials,” Colloquium lecture (2 hours) for Prof. Donald Traut’s Messiaen/Crumb doctoral seminar, University of Arizona, September 30, 2008. This lecture and discussion made extensive use of my digital archive of Crumb’s sketches, compiled since 1996.
- Keynote Lecture on the Music of George Crumb (60 minutes), *Musical Mystics of the 20th Century; Messiaen & Crumb Festival*, University of Arizona, September 27, 2008.
- “Palimpsests: Sound and Symbol in the Music of George Crumb,” Lecture (60 minutes); George Crumb Festival, Depauw University, Greencastle, IN, March 13, 2004.
- “The Musical World of George Crumb,” Public Lecture (60 minutes), George Crumb 75th Birthday Festival, Colorado College, Colorado Springs, October 22, 2004.
- “Sound and Symbol in the Music of George Crumb: Some Cross-Cultural Questions.” Keynote Address (60 minutes), Joint Meeting of the Rocky Mountain chapters of the American Musicological Society, Society for Ethnomusicology, and the Society for Music Theory, University of Colorado Boulder, April 19, 2002.
- “The Evidence of Things Not Seen: Whitman’s *Lilacs* and Crumb’s *Apparition*,” Lecture (20 minutes) presented as Faculty Fellow, Center for Humanities and the Arts, Colloquium on “Cultural Memory & Sites of Tradition,” University of Colorado Boulder, March 8, 2002.
- “Palimpsests: Sound and Symbol in the Music of George Crumb,” Lecture (50 minutes), George Crumb Analysis Symposium, Eastman School of Music, Rochester, NY, December 1, 2001.

- “*So sieht ein Gott aus: Wagnerian Allusions in the Lieder of Alma Schindler Mahler*,” Lecture (50 minutes) at Theory Seminar and Musicology Colloquium series, University of Iowa, Iowa City, October 22, 1999. Also presented at *Gustav Mahler’s Legacy*, an international scholarly symposium, University of Colorado Boulder, January 16, 1998.
- “The Evidence of Things Not Seen: Analysis, the Compositional Process, and George Crumb’s *Apparition*,” Lecture (60 minutes) at the University of Nebraska-Lincoln, March 25, 1999. Also presented at the University of Iowa Composers Forum, Iowa City, October 22, 1999. A revised, expanded version presented at University of Oregon on November 15, 1999, as part of the Festival of the Millennium in Eugene (the composer and his son David also participated in the Festival).
- “Intertextuality in Alma Schindler Mahler’s Setting of Hartleben’s *In Meines Vaters Garten*,” Lecture (55 minutes) presented at *Women Composers of Song in the 19th Century* conference, University of Victoria, British Columbia, November 16, 1996.
- “An Introduction to the Music of George Crumb,” Lecture (90 minutes) at Slovak Academy of Music, Bratislava, Slovakia, May 31, 1994.
- “Quotation and Allusion in the Music of George Crumb,” Lecture (60 minutes) at the School of Music, University of Houston, Texas, October 22, 1994.
- “Wagnerische Anspielungen in den Liedern von Alma Schindler Mahler,” Lecture (60 minutes) presented in German at the University of Regensburg, Germany, June 8, 1994.
- “Quotation and Allusion in George Crumb’s Lorca Settings,” Lecture (120 minutes) at the Prague Academy of Music, Czech Republic, June 4–5, 1994.
- “Analytical Techniques for Performers of Crumb’s Chamber Music,” Lecture (60 minutes) at the Prague Academy of Music, Czech Republic, June 3, 1994.
- “Poetry and Symbolism in George Crumb’s Notation,” Lecture (60 minutes) at the Prague Academy of Music, Czech Republic, June 2, 1994.
- “Motive and Text in Benjamin Britten’s *Serenade for Tenor, Horn and Strings*, opus 31,” Lecture (30 minutes) presented at the Rocky Mountain Chapter meeting of The College Music Society, Colorado State University, Fort Collins, April 2, 1993. Followed by live performance by CU Prof. Robert Harrison, and an ensemble of CU graduate students, conducted by Gerard Yun.
- “George Crumb’s Parody Technique in Works from 1968–1971,” Lecture (40 minutes) at the Conservatory of Music, University of Missouri-Kansas City, October 14, 1992.
- “Mahler’s ‘Completely New Style’ and the Fifth Symphony,” Lecture (50 minutes) for O’Donnell Lecture Series, Meadows School of the Arts, Southern Methodist University, Dallas, Texas, March 23, 1992.
- “George Crumb’s Harmonic Language,” Lecture (60 minutes) presented at *George Crumb Festival and Symposium*, Czech Music Fund Auditorium, Prague, Czech Republic, March 19, 1992.
- “Quotation in the Music of George Crumb,” Lecture (60 minutes) presented at *George Crumb Festival and Symposium*, Czech Music Fund Auditorium, Prague, Czech Republic, March 18, 1992.

### Conference Papers (peer selected)

- “The Evidence of Things Unseen: George Crumb’s Notation,” (Poster Session), Society for American Music, 35th Annual Conference, Denver, CO, March 19, 2009.
- “Cross-Cultural Aspects of the Music of George Crumb,” (40 minutes) presented as part of special session on the interaction of nonwestern and western musics, Society for Music Theory, University of Pennsylvania, Philadelphia, November 9, 2001. Respondent: Robert Hatten, Indiana University.

- “The Evidence of Things Not Seen: Analysis, Composition, and George Crumb’s *Apparition*,” (50 minutes) delivered as part of special session, Society for Music Theory, University of Pennsylvania, Philadelphia, November 9, 2001. The session also included a complete performance of *Apparition* by CU colleagues Julie Simson and Terese Stewart. The composer then participated in a 40-minute panel discussion, which I chaired.
- “Songs With and Without Words: A Comparison of Two Amy Beach Compositions,” (25 minutes) presented at *The Music of Amy Beach; A Cross-Disciplinary Conference*, Mannes College of Music, New York City, December 5, 1999.
- “*Les Adieux*: George Crumb’s Parody Technique in *Night of the Four Moons*,” (30 minutes) presented at the joint meeting of the Society for Music Theory and the American Musicological Society, Montréal, Québec, November 5, 1993.
- “*In stile Mahleriano*: George Crumb’s Parody Technique in *Night of the Four Moons*,” (30 minutes) presented at the annual conference of Music Theory Midwest, University of Wisconsin-Madison, May 15, 1993. Also presented at joint meeting of the West Coast Conference of Music Theory and Analysis, the Pacific Northwest Chapter of The College Music Society, and the Music Today Festival, University of Oregon, Eugene, April 17, 1993.
- “The Composer as Autobiographer: Alma Schindler Mahler’s Song, *In Meines Vaters Garten*,” (40 minutes) presented at the national meeting of The College Music Society, San Diego, California, October 31, 1992.
- “Music for a While: The Songs of Alma Schindler Mahler,” (40 minutes) presented at the Third Annual Meeting of Music Theory Midwest, Ohio State University, Columbus, May 15, 1992.
- “Quotation in the Music of George Crumb,” (30 minutes) presented at the Rocky Mountain Chapter meeting of the American Musicological Society, University of Colorado Boulder, March 7, 1992.
- “Tonal Cross-Reference in Mahler’s Unfinished Tenth Symphony,” (40 minutes) presented at the joint meeting of the Arnold Schoenberg Institute and the Music Theory Society of New York State, Columbia University, New York, October 4–6, 1991.
- “Benjamin Britten’s *Serenade for Tenor, Horn and Strings*, opus 31,” (30 minutes) presented at the national meeting of the Music Teachers National Association, Miami, Florida, April 9, 1991.
- “Music for a While: The Songs of Alma Schindler Mahler,” (30 minutes) presented at the Rocky Mountain Chapter meeting of the American Musicological Society, Colorado State University, Fort Collins, April 5, 1991.
- “Mahler’s Motivically Expanded Tonality: Foreground Trichordal Motivic Associations in the Adagio of the Tenth Symphony,” (40 minutes) presented at the joint meeting of the American Musicological Society, the Society for Music Theory, and the Society for Ethnomusicology, Oakland, California, November 10, 1990.
- “Motivic Third Relations in the *Adagio* Movement from Mahler’s Tenth Symphony,” (40 minutes) presented at the inaugural meeting of Music Theory Midwest, Northwestern University, Evanston, Illinois, May 20, 1990.
- “Bach’s Chorale Harmonizations: A Pedagogical Reevaluation,” (30 minutes) presented at the annual Rocky Mountain Chapter meeting of The College Music Society, University of Wyoming, Laramie, April 15, 1988.
- “Recurring Pitch Structures in Selected Vocal Works of Maurice Ravel,” (30 minutes) presented at the joint meeting of the Great Plains Chapter of The College Music Society and the Central Midwest Theory Society, University of Iowa, Iowa City, April 1983.



**Other Lectures, Presentations, Panels*****International***

“An Introduction to Crumb’s *Music for a Summer Evening*, (*Makrokosmos III*), Public Lecture (90 minutes), Myongji University International Music Festival, Seoul, Korea, October 9, 2009. (Translator: Dr. Helen Pyun).

Biographical Sketch of George Crumb and Public Interview with the Composer, *George Crumb Festival and Symposium*, Czech Music Fund Auditorium, Prague, Czech Republic, March 18, 1992.

“The Sound World of George Crumb,” (60 minutes) Lecture-Demonstration, *George Crumb Festival and Symposium*, Czech Music Fund Auditorium, Prague, Czech Republic, March 18, 1992.

***National***

*The Kronos Quartet Plays Crumb’s Black Angels*, The Intrepid Sea, Air & Space Museum, New York City, October 20, 2015. Panelist, post-concert discussion (60 minutes) with the Kronos Quartet and John Schaefer (host of WNYC’s *Soundcheck*). The event marked the opening of the museum’s exhibition, *On the Line: Intrepid and the Vietnam War*.

*George Crumb @ 85, Voices from the Morning of the Earth [American Songbook VI]*, Ann Crumb, soprano, Randall Scarlata, baritone, Orchestra 2001, James Freeman, conductor. Member of the pre-concert panel with J. Freeman, Marcantonio Barone, and R. Scarlatta. Gould Rehearsal Hall, The Curtis Institute of Music, March 29, 2015.

*George Crumb @ 85*, 41st Anniversary Performance of *Music for a Summer Evening (Makrokosmos III)*, James Freeman & Gilbert Kalish, piano, William Kerrigan & David Nelson, percussion. Member of the pre-concert panel with George Crumb, J. Freeman, and G. Kalish, Lang Concert Hall, Swarthmore College, Pennsylvania, March 27, 2015.

“George Crumb’s Musical Worlds,” (60 minutes), Convocation Lecture, Florida Gulf Coast University, Fort Myers, February 2, 2010.

“Sound and Symbol in the Music of George Crumb,” University Convocation Lecture (60 minutes), University of Memphis, School of Music, October 16, 2009.

Program remarks (30 minutes), Crumb Festival concert, University of Memphis, School of Music, October 16, 2009.

Keynote Address (25 minutes), George Crumb Festival, Depauw University, March 13, 2004.

Guest lecturer at University of Oklahoma School of Music’s *George Crumb Festival*, in which the composer participated, February 20–24, 2005. Three public lectures: Feb. 22 Lecture-Performance on *An Idyll for the Misbegotten*, with flutists Christina Jennings & Valerie Watts; Feb. 23 afternoon Graduate Colloquium, a paper on *Night of the Four Moons*; Feb. 23 evening pre-concert talk at Sharp Hall.

Co-moderator of panel (with Prof. Robert Kyr) including composers George Crumb, David Crumb, and Ofer Ben-Amots, Festival of the Millennium, University of Oregon, Eugene, November 16, 1999.

“George Crumb at 65: Ancient Voices, Echoes, Time, and Music,” (30 minutes) Pre-Concert Lecture, George Crumb in Houston - 65th Birthday Festival, University of Houston, October 23, 1994.

“Structural Aspects of Crumb’s *Ancient Voices of Children*,” (60 minutes) Undergraduate Colloquium, Texas Wesleyan University, Fort Worth, TX, March 24, 1992.

“Russian Folk Influences on Stravinsky,” (30 minutes) Public Lecture, Stravinsky Centennial Celebration (Robert Craft, guest conductor), University of Wisconsin-Madison, February 1982.

**Regional**

- “Tradition and Innovation in Mozart, Mendelssohn, and Bartók,” Public Lecture (35 minutes) for Takács Quartet in Concert, Bravo!Vail Festival, Vail, CO, July 9, 2019.
- “Ethics, Morality and Social Justice,” two-hour panel discussion in connection with Central City Opera’s 2019 production of Britten’s *Billy Budd*. Fellow panelists were Elissa Guralnick, Prof. Emerita of English, CU Boulder, and Robert Atkinson, J.D. and Professor of Law, Florida State University. JCC Mizel Arts & Culture Center, Denver, CO, May 16, and Boulder Public Library, Boulder, CO, May 18, 2019.
- “A Tale of Two Friendships: Brahms’s Violin Concerto and Dvorak’s G Major Symphony,” Public Lecture (35 minutes), with Jeffry Kirschen (Horn, Philadelphia Orch.), Philadelphia Orchestra (Stéphane Denève, conductor, Nikolaj Znaider, violin), Bravo!Vail Festival, Vail, CO, July 6, 2018.
- “Two Kinds of Virtuosity: Mendelssohn’s Violin Concerto and Mahler’s Fifth Symphony,” Public Lecture (35 minutes), New York Philharmonic (conducted by Alan Gilbert), Bravo!Vail Festival, Vail, CO, July 29, 2015.
- “The Composer as Hero? Beethoven’s ‘Eroica’ Symphony and Strauss’s *Ein Heldenleben*,” Public Lecture (35 minutes), Philadelphia Orchestra (conducted by Yanick Nézet-Séguin), Bravo!Vail Festival, Vail, CO, July 11, 2014.
- Public Lecture (45 minutes), New York Philharmonic, Charles Dutoit, guest conductor. Program: Ravel, *Ma Mère L’oye*, Beethoven, Piano Concerto No. 1 (Jonathan Biss, soloist), Prokofiev, Symphony No. 6. Bravo!Vail Festival, Vail, CO, July 29, 2004.
- Pre-concert lecture on George Crumb’s *Music for a Summer Evening (Makrokosmos III)* and *Zeitgeist* (45-minutes), University of Northern Colorado, Greeley (concert held at Union Colony Civic Center), November 15, 2005.
- “The Musical World of George Crumb,” Public Lecture (70 minutes), Colorado College, Colorado Springs, October 19, 1995.

**Local**

- “Remembering George Rochberg (1918–2005), Ph.D. Colloquium Lecture (70 minutes), University of Colorado Boulder. Moderator of panel discussion with violinist Andrew Jennings (Univ. of Michigan), flutist Christina Jennings (Assoc. Prof., CU Boulder), and pianist Margaret McDonald (Assoc. Prof., CU Boulder), October 15, 2018.
- “Bernstein as Teacher,” Public Lecture and discussion (35 minutes), part of a two-hour session with Professors Keith Waters and Philip Chang, *CU on the Weekend*, in conjunction with College of Music’s *Leonard Bernstein at 100* Festival, University of Colorado Boulder, September 8, 2018.
- “*O Wondrous Singer! Grief and Consolation in Whitman’s Lilacs and Crumb’s Apparition*,” *CU on the Weekend*, part of two-hour Public Lecture and Performance, with Abigail Nims, mezzo-soprano, and Alexandra Nguyen, piano; College of Music, University of Colorado Boulder, November 12, 2016.
- “My Ancient Soul of a Child: Innocence and Experience in Mahler and Crumb,” Public Lecture (60 minutes), Colorado MahlerFest Symposium, University of Colorado Boulder, May 18, 2013.
- Pre-concert remarks on Mahler’s *Symphony No. 1*, Boulder Philharmonic Orchestra, Macky Auditorium, Boulder, CO, September 17, 2011.
- “Two Visions of Childhood: Barber’s *Knoxville: Summer of 1915* & Mahler’s Fourth Symphony,” Pre-concert Lecture (45 minutes), Colorado Music Festival, Boulder, CO, July 16, 2009.

- Ensemble Galilei, EcoArts panel at Wolf Law Bldg. Talk for President's Leadership Class, University of Colorado Boulder, October 5, 2008.
- "Federico García Lorca, Maria Xirgu, and Golijov's *Ainadamar*," Public Lecture (45 minutes), Colorado Music Festival, Boulder, CO, July 19, 2007.
- "Mahler's *Das Lied von der Erde* and George Crumb's *Night of the Four Moons*," Public Lecture (45 minutes), Colorado MahlerFest, Boulder, CO, January 12, 2007.
- "Terry Riley's *Sun Rings* and the 'Music of the Spheres,'" Public Lecture (30 minutes), Colorado Music Festival, (Guest artists Kronos Quartet and Ars Nova Singers), Boulder, CO, July 11, 2006.
- "Grief and J.S. Bach's *St. Matthew Passion*," Public Lecture (45 minutes), Boulder Bach Festival, Boulder, CO, January 2003.
- "Mahler and Schubert's *Der Tod und das Mädchen*," Public Lecture (60 minutes), Colorado Music Festival, Boulder, CO, July 2002.
- "Irony and Parody in Mahler's Enigmatic Seventh Symphony," Public Lecture (60 minutes), on the occasion of Giora Bernstein's final concert at the Colorado Music Festival, Boulder, CO, August 2001.
- "*Gute Neue Mår*: Bach's Musical Conversations with Webern and Stravinsky," Public Lecture (45 minutes), Boulder Bach Festival, Boulder, CO, January 27, 2000.
- "Berg, Webern, and Schoenberg the Progressives," Public Lecture (60 minutes), Colorado Music Festival, Boulder, CO, July 1999.
- Public Interview (45 minutes) with composers George Crumb and Charles Eakin, and conductor James Freeman, Colorado Music Festival, Boulder, CO, August 4, 1998.
- "Mahler's Songs from *Des Knaben Wunderhorn*," Public Lecture (60 minutes), Colorado Music Festival, Boulder, CO, August 6, 1998.
- "Schoenberg's Legacy," Public Lecture (60 minutes), Colorado Music Festival, Boulder, CO, July 29, 1997.
- "Analysis, Composition, and Mahler's Unfinished Tenth Symphony," Public Lecture (45 minutes), Colorado MahlerFest X, University of Colorado Boulder, January 9, 1997.
- "*Faust* and Music," Guest Lecture (75 minutes) presented in Prof. Janet Ward Lungstrum's 4000-level course on *Faust* in the Dept. of Germanic and Slavic Languages and Literatures, University of Colorado Boulder, October 10, 1996. Revised versions (all at University of Colorado Boulder) given in Prof. Adrian Del Caro's course on *Faust* in fall 1997, 1999, 2002; Patrick Greaney's class in 2001; and in Thomas Hollweck's *Faust* course in fall 1998 & 2000.
- "Gustav Mahler's Farewell to the 19th Century: *Das Lied von der Erde*," Public Lecture (60 minutes), Colorado Music Festival, Boulder, CO, July 25, 1996.
- "Echoes of *Death and the Maiden*: Schubert's Song and String Quartet and Their Aftermath," Public Lecture (60 minutes), Colorado Music Festival, Boulder, CO, July 9, 1996.
- "An Introduction to Richard Wagner's *Der Fliegende Holländer*," Lecture (90 minutes) delivered to the German Club, University of Colorado Boulder, February 27, 1996.
- "'Er wird uns lehren': Goethe and Mahler's *Symphony No. 8*," Public Lecture (60 minutes), Colorado MahlerFest VIII, University of Colorado Boulder, January 15, 1995.
- "An Introduction to Mahler's Lieder from *Des Knaben Wunderhorn*," Public Lecture (60 minutes), Colorado MahlerFest VII, Boulder Public Library, January 11, 1994.
- "Mahler, *Des Knaben Wunderhorn*, and the World of German Romanticism," Public Lecture (60 minutes), Colorado Music Festival, Boulder, CO, July 8–9, 1993.
- "An Introduction to Mahler's *Symphony No. 6*," Public Lecture (60 minutes), Colorado MahlerFest VI, University of Colorado Boulder, January 9–10, 1993.
- "*In stile Mahleriano*: Crumb's *Night of the Four Moons*," Public Lecture (45 minutes), George Crumb Festival, University of Colorado Boulder, October 11, 1992.

- “Mahler’s ‘Completely New Style’ and the Fifth Symphony,” Public Lecture (60 minutes), Colorado MahlerFest V, University of Colorado Boulder, January 11–12, 1992.
- Mahler Remembered*, a 70-minute chamber drama co-authored with Siegfried Mandel, Claude McMillan, and Jeanna Wearing. Produced as part of Colorado MahlerFest V, Old Main Chapel, University of Colorado Boulder, January 10, 1992.
- “An Introduction to Mahler’s *Symphony No. 2* in C Minor,” Public Lecture (60 minutes), Colorado Music Festival, Boulder, CO, July 25–26, 1991.
- “The Lieder of Alma Schindler Mahler,” Ph.D. Colloquium Lecture (45 minutes), University of Colorado Boulder, April 29, 1991.
- “Vivaldi’s *Four Seasons* and Dvorak’s *Symphony No. 8*,” Pre-concert Lecture (30 minutes), Colorado Symphony Orchestra, Boettcher Concert Hall, Denver, CO, March 8–10, 1991.
- “Stravinsky’s Neoclassicism: The *Mass* and *Octet*,” Pre-concert Lectures (45 minutes) for the Colorado Chamber Ensemble, First Congregational Church, Boulder, CO, January 27, 1991, and St. Elizabeth Church, Denver, CO, February 3, 1991.
- “The Lieder of Alma Schindler Mahler,” Public Lecture (50 minutes), Colorado MahlerFest IV, University of Colorado Boulder, January 12, 1991.
- “Music of the Holocaust: Arnold Schoenberg’s *A Survivor from Warsaw* and Shulamit Ran’s *O, The Chimneys!*” Public Lecture (45 minutes), Sixth Annual Holocaust Awareness Week, University of Colorado Boulder, March 16, 1990.
- “An Introduction to Mahler’s *Symphony No. 3*,” Public Lecture (50 minutes), Colorado MahlerFest III, University of Colorado Boulder, January 13, 1990.
- “Mahler’s Motivically Expanded Tonality: The *Adagio* of the Tenth Symphony,” Ph.D. Colloquium Lecture (50 minutes), University of Colorado Boulder, October 23, 1989.
- “Music Analysis and Performance: Stravinsky’s *Mass*,” invited presentation (60 minutes) for the Colorado Band Directors Association Conducting Workshop, Allan McMurray, Director, University of Colorado Boulder, June 14, 1989.
- “An Overview of Mahler’s *Symphony No. 2* in C Minor, *Resurrection*,” Public Lecture (60 minutes), Colorado MahlerFest II, University of Colorado Boulder, January 14, 1989.
- “An Introduction to Schoenberg’s *Pierrot Lunaire*,” Pre-concert lecture (30 minutes), Columbine Chamber Players, Boulder Center for the Visual Arts (now BMoCA), February 7, 1988.
- “Mahler: The Early Works,” Public Lecture (50 minutes), Colorado MahlerFest, University of Colorado Boulder, January 16, 1988.

### Other Scholarly Work

Advisor to Antonio Morál Rubio, Director, International Festival of Music and Dance of Granada, Spain, January-July, 2021. As the featured composer, George Crumb’s music was a special focus of the 70<sup>th</sup> Anniversary season of the festival, which presented all twelve of his song cycles based on Federico García Lorca for the first time anywhere. As the concert programs were being finalized, I provided advice, supplied program and publicity materials, and served in July as the official representative of Mr. Crumb, who no longer could travel internationally. My photographs, biographical materials, and a short promotional video of Crumb (recorded at his home in Pennsylvania) were featured at the website and in the Festival program. I presented six hour-long lectures on Lorca and Crumb during a three-day graduate seminar jointly hosted by the University of Granada and the Festival. The final event was a 90-minute Zoom session with George Crumb and the audience in Spain.

Recorded radio interview in connection with a special feature on the 50th anniversary of the world premiere of George Crumb’s *Ancient Voices of Children* (Library of Congress, October 31,

1970) by Jennifer Hambrick, Broadcast Producer at Ohio State University's Classical 101 FM radio station WOSU. I also assisted Hambrick with her research and coordinated her interviews with George Crumb. A transcript is published at [wosu.org/classical101](http://wosu.org/classical101), which includes my photograph of Mr. Crumb and David Starobin (from October 2019 recording sessions at Swarthmore).

*New York Times*, Sat. July 27, 2013 (Arts Section, C1 & C5) "[Chaste Ascetic? A Letter Details Mahler's Love Life.](#)" I was interviewed and quoted by Allan Kozinn in his article about a recently discovered, lengthy letter by one of Gustav Mahler's close confidantes, Natalie Bauer-Lechner. Stephen E. Hefling (Case Western) presented his (& Morton Solvik's) translation of this important document at the Colorado MahlerFest Symposium May 18, 2013.

Preparation and Digital Scanning of George Crumb's unpublished manuscripts (sketches, drafts, fair copies of completed works, etc.), correspondence, and large-format scrapbooks. These materials include nearly 10,000 pages. This archival work was begun in 1996 and was completed (except for the composer's most recent compositions) in summer 2011, in preparation for the transfer of the majority of his archive to the Music Division of the Library of Congress in Fall 2011.

*Visions of Sound – George Crumb's Notation*: Curator for an exhibition of 25 score pages, each with explanatory commentary. This exhibition was on display at University of Colorado Boulder, in connection with the College of Music's festival celebrating Crumb's 80th birthday, September 8-12, 2009. The exhibition was then displayed at Swarthmore College, Pennsylvania, during the 80th birthday celebration for Crumb by Orchestra 2001, James Freeman, artistic director. Previous versions of the exhibition have also been on display at Crumb Festivals in Prague, Czech Republic (1994), Depauw University (2004), Zankel/Carnegie Hall, New York City (2004), Colorado College (2004), and the University of Northern Colorado (2005).

*George Crumb at 80; Festival Program Booklet*; prepared the festival booklet, including writing and editing program notes for all compositions presented on the evening concerts. Also provided photographs as well as images from the composer's manuscripts.

Consultant for *A Very Liquid Heaven*, a concert performance of Crumb's *Music for a Summer Evening (Makrokosmos III)* and public exhibition (involving visual artists and musicians). Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga, NY. Advised curator Ian Berry in the selection of Crumb's manuscripts as part of the exhibition on display during spring 2005. Selected sketch facsimiles appear on pp. 8–11 of the Exhibition Catalog (ISBN-13: 978-0-9725188-6-4). My work is acknowledged on p. 159.

## AWARDS & HONORS

Outstanding Graduate Student Mentor Award, presented by the Graduate School, CU Boulder, 2014.  
Distinguished Alumnus, Northern State University, Aberdeen, South Dakota, September 1997.  
Pi Kappa Lambda, International Music Honor Society, Inducted 1980.

## GRANTS AND FELLOWSHIPS

LEAP Associate Professor Growth Grant Award, for archiving of George Crumb's compositional manuscripts and correspondence (many housed in Library of Congress Music Division), 2010.  
Undergraduate Research Opportunities grant, for advising team of three undergraduates in digital scanning of George Crumb manuscripts, 2003-2004.

- Roser Visiting Artist Mini-Grant & GCAH grant, for funding residency of actress/singer Elizabeth Mansfield, 2002.
- Faculty Fellow, CU Center for Humanities & the Arts, providing one-course release for academic year. Ten faculty and graduate student fellows met weekly in a year-long seminar, culminating in a multi-day public symposium of research presentations, 2001-2002.
- CU Graduate Committee on the Arts and Humanities, Research and Creative Work Grant, *The Music of George Crumb; An Analytical and Critical Study*, 1999.
- CU Graduate Committee on the Arts and Humanities, for Festival of New Music, *The Music of Ross Lee Finney & His Students*, Visiting Artist Grants for Pulitzer Prize-winning guest composers Leslie Bassett, George Crumb, and Roger Reynolds, 1998.
- CU President's Fund for the Humanities; CU Graduate Committee on the Arts and Humanities, Visiting Scholars; CU Committee on Research and Creative Work, Conference Support; for *Gustav Mahler's Legacy; An International Symposium* (co-sponsored by CU & Colorado MahlerFest), 1997
- CU Council on Research and Creative Work, Faculty Fellowship, for research on music of George Crumb, providing supplemental funding for year-long sabbatical leave, 1996-1997.
- CU Graduate Committee on the Arts and Humanities, Faculty Travel; CU President's Fund for the Humanities; CU Committee on Research and Creative Work, Conference Support; CU Center for International Education, Faculty Exchange (Prague Conservatory), for *George Crumb Festivals in Prague and Boulder*, 1992.
- CU Graduate Committee on the Arts and Humanities, numerous grants supporting Visiting Scholars and Artists, 1989–present

## SERVICE

### UNIVERSITY

#### *Reaccreditation Reviews:*

- Prepared Graduate Studies portions of NASM reaccreditation reviews, 2007–08, 2017–18.
- Represented College of Music graduate program at meetings with visiting consultants for Boulder campus's reaccreditation, February 2010.

#### *Campus and University Awards;* prepared successful nominations for the following:

- [Stanley Ruttenberg](#), Doctor of Science, Honoris Causa; posthumously conferred, May 2019.
- Professor James Austin, BFA Award for Excellence in Leadership and Service, 2015.
- Associate Professor Rebecca Maloy, Provost's Award for Excellence in Research, 2014.
- Professor Patrick Mason, Hazel Barnes Prize (highest CU Boulder faculty honor), 2012.
- Sean Butterfield (DMA Trumpet), William Devaney Dissertation Fellowship, 2010.
- Rachel Chacko (PhD Music), William Devaney Dissertation Fellowship, 2009.
- Frederick Peterbark, President's Diversity and Excellence Award  
(for *Black Pioneers in Music Performance*), May 2008.
- George Crumb, Doctor of Humane Letters, Honoris Causa; conferred May 1999.

#### *Search Committees:*

- College of Music Dean, 2013–14 (Robert Shay).
- Director, President's Leadership Class, Spring 2013.
- College of Music Dean, 1992–1993 (Daniel Sher).

*Grant Review Committees:*

Roser Visiting Artist Grants, six-member committee, 2008–present.

Innovative Seed Grant Review Committee, 2010.

Graduate Committee on the Arts & Humanities, 1998–2002, 2005–06. In addition to reviewing grant proposals on the GCAH, advised many faculty colleagues on grant preparation.

*Campus Advisory Boards and Committees:*

Faculty Teaching Excellence Program, 2010–present.

Boulder Campus Planning Commission, 2007–2011. Monthly meetings to review all facility renovation and new building projects.

Faculty Teaching Excellence Program, Liaison for Early Career Faculty Program, 2006–2016.

Mentoring and organizing workshops and informal gatherings for pre-tenure music faculty.

In connection with the ECF, served as primary mentor for numerous junior faculty, most recently Harumi Rhodes, who was first appointed as Asst. Prof. of Violin and is now second violinist in the Takács String Quartet.

Center for Humanities and the Arts, Planning Committee for *Performance Friday* series, 2007–2014.

Campus Task Force on Interdisciplinary Studies, Fall 2003–Spring 2005.

Vice Chancellor for Academic Affairs Committee on Undergraduate Writing, Subcommittee on Freshman Writing Requirement, Fall 1999–Fall 2000.

Strategic Plan for Academic Affairs: member of Working Group on Faculty Compensation, Spring 1996.

Boulder Faculty Assembly, Executive Committee, Fall 1998–Spring 1999.

Boulder Faculty Assembly, Library Committee, Fall 1995–99; Chair, Fall 1998–Spring 1999.

**COLLEGE OF MUSIC**

**Associate Dean for Graduate Studies:** Responsibility for all activities of the music graduate office, as outlined below. This list also includes campus-level duties directly relevant to graduate studies, July 2006–June 2019.

Served on Dean's Cabinet. Weekly meetings to discuss all administrative and policy matters, as well as reviewing advancement activities. Other members include: Associate Dean for Undergraduate Studies, Associate Dean for Administration and Faculty Affairs; Assistant Dean for Advancement, Assistant Dean for Concerts and Special Events; Assistant Dean for Budget and Finance.

Served on Dean's Strategic Planning Committee, CU's ten-year [College of Music Advantage Strategic Plan](#) is now in its fourth year of implementation, serving as a guide to all programmatic goals. Closely linked to the strategic plan is a [\\$50 million music+ campaign](#), the public phase of which was launched in February 2017. Associate Dean duties included representing the graduate program (and sometimes Dean Shay) at informal and formal events, concerts, receptions, prospective donor meetings, etc. Fall 2015–present.

Served on Graduate School Executive Advisory Committee. Reviewed all new curricular and policy proposals and advised the Dean of the Graduate School, 2016–2019.

Supervised Academic Services Staff. Direct supervision of 2 FTEs: Graduate Program Coordinator and the Academic Services & Admissions Assistant. Indirect supervision of 3 FTEs.

Coordinated all Graduate Applications, Admissions, Orientation, and Advising. Involved approximately 240 graduate students (500+ applications annually; 65–70 graduate students admitted each year). Included regular consultation with music faculty, several staff members, and the Deans. Frequent

communication with staff from the Graduate School, the International Student & Scholar Services Office, and Admissions. During 2016–19, the campus transitioned to Slate, a digital admissions application process.

Administered all Merit Aid offers. For new and continuing graduate students; current budget is approximately \$4 million. Worked closely with faculty, Associate Dean for Undergraduate Studies, the Dean, Assistant Dean for Budget and Finance, and Graduate Program Coordinator to determine assistantships, fellowships, and scholarships. In addition, the Graduate School provided University Fellowship funds based on enrollments (recent UF total was \$119,000). The other major scholarship category is approximately \$750,000 in Foundation funds (from over 90 sources), which are awarded both to undergraduate and graduate students.

Administered Scholarships for Aspen Music Festival & School. In recent years, 20 or more CU students have studied each summer at Aspen, most with significant scholarship support.

Coordinated Work Assignments for 108 Graduate Students on Appointment (most hold 25% Teaching Assistantships). This task occurred before each fall and spring semester, and involved close communication with students and approximately 55 faculty supervisors.

Served on Graduate Teacher Program Steering Committee. GTP was founded 30 years ago to provide extensive resources and workshops for developing graduate student teaching skills. 2011–2019.

Served on University Fellowships Committee. Eight faculty members reviewed proposals from all Boulder campus departments for prestigious Chancellor's Fellowships and Dissertation Completion Fellowships, 2007–2015.

Coordinated Graduate Examinations. Diagnostic entrance exams in theory, musicology, and each major area for new students; MM Qualifying Exams two times per year; individually scheduled four-day Comprehensive Exams for all doctoral students; oral exams and dissertation defenses; and foreign-language proficiency exams.

Oversaw Graduate Program Website Updates. Included ongoing review of all degree and certificate programs. CU offers a comprehensive range of master's degrees, doctoral degrees, and Artist Diplomas in Performance. Coordinated the development of Certificates in Music Entrepreneurship, Music Theory, and Arts Administration.

Coordinated Academic Scheduling for College of Music Courses. Course and room scheduling each semester, in collaboration with faculty, the Associate Dean for Undergraduate Studies, and staff.

Served as Summer Session Music Dean. For Maymester and Summer Session offerings, 2006–2012. Included planning course schedule with faculty, planning budget, and writing grants to fund new courses (including online). The Associate Dean for Administration and Faculty Affairs assumed this duty beginning in Fall 2012.

Chaired Graduate Studies Committee. Monthly meetings with faculty representatives from each of ten departments; reviewed curricular and policy changes. (This committee was reconstituted as the Academic Policy Committee in Fall 2017.) 2006–2019.

Administered Dean's Graduate Student Grants. The annual budget for this line item has increased from \$8,000 to \$25,000 since 2006, and significant future increases are expected as a result of donor cultivation. Grant proposals reviewed bimonthly each fiscal year. Fall 2006–present.

Advised Students about Fulbright Fellowships. Recent successful applicants: soprano Catherine Compton (Leipzig, Germany, 2011–12), musicologist Elaine Hild (Würzburg, Germany, 2011–12), and composer Keane Southard (Brazil, 2012–13). 2007–2019.

Developed Graduate Foreign Language Reading Courses. German and French for music graduate students, in collaboration with Department of Germanic and Slavic Languages and Literatures & ALTEC (Anderson Language Technology Center). 2009–2019.



*Coordinated Bruce Ekstrand Memorial Graduate Student Performance Competition.* Most prestigious performance competition in the College. Since Fall 2010, Prof. Margaret McDonald has served as primary coordinator. 2006–2010.

*Coordinated Honors Competition.* Selection of two student soloists (undergraduate and graduate) to appear with CU Symphony Orchestra. Since Fall 2010, conductor Gary Lewis has served as primary coordinator. 2006–2010.

*Represented College of Music at National Meetings.* Annual National Association of Schools of Music (NASM) and National Association of Music Executives of State Universities (NAMESU), 2006–2018.

## OTHER SELECTED COLLEGE-LEVEL SERVICE

Fulbright Faculty Associate/Host for classical vocalist and scholar [Lakshmi Sreeram](#) (India), 2019–20.  
Chair, Theory and Composition Department, Fall 2001–2004.

Coordinator of Undergraduate Theory Curriculum, 1987–2000.

Supervisor of Theory Teaching Assistants, 1987–2000.

Fulbright Faculty Associate/Host for composer [Jan Jirásek](#) (Czech Republic), 1996–97.

### *College Advisory Boards and Committees:*

Advisory Board, American Music Research Center, 2002–2008, 2013–2014.

Faculty Committee on Endowed Professorships and Faculty Fellowships;  
appointed by Dean Daniel Sher, 2002.

B.A. Advisory Committee, Fall 1991–1992.

Music Library Committee, Fall 1988–1993, 1997–2003.

Convocations Committee, 1993–1995.

Primary Unit Evaluation Committee (elected), 1995–1996, 1997–1998, 2000–2001, 2006–2007.

Merit Evaluation Committee (elected), 1995–1996; 1999–2001, 2019 (term ends 2021).

College of Music Futures Committee on Outreach Innovations 1991–1992.

### *Faculty Search Committees:*

Music Theory Instructor (2013–2014, 2016–2017)

Tenor Voice Faculty (2013–2014)

Music Theory Faculty (2011–2012)

Music Theory Faculty (1999–2000)

Director of Music Technology (Spring 1998)

Theory and Composition Faculty Positions (Spring 1995)

Soprano Voice Faculty (1991–1992)

Music Theory Faculty (1991–1992)

Vocal/Opera Coach & Accompanist (1989–1990)

Soprano Voice Faculty (1989–1990)

Music Technology Faculty (1988–1989)

### *Festival Directorships:*

*George Crumb at 80; A Celebratory Festival*, Festival Co-Director (with Daniel Kellogg and Hsing-Ay Hsu). Advising on repertoire for all concerts; fundraising; publicity planning; editing program booklet content; copyright clearance with CF Peters; assisting with travel and local arrangements

for George and his daughter, singer/actor Ann Crumb, guitarist David Starobin, and other guests; and advising the American Music Research Center Board on ancillary events and receptions. Sept. 8–12, 2009.

Co-Director (with Richard Toensing), *The Music of Ross Lee Finney & His Students*, Planned all concert and symposium events, communicated with approximately 30 former Finney students (many of whom attended), and obtained grant funding for Pulitzer Prize-winning guest composers Leslie Bassett (University of Michigan), George Crumb (University of Pennsylvania), and Roger Reynolds (UC-San Diego). March 7–17, 1998.

Director, *Gustav Mahler's Legacy; An International Symposium* (co-sponsored by the Colorado MahlerFest XI & CU Boulder), 20 scholars and artists from the USA, Canada, Europe, and Shanghai, China. Coordinated the symposium schedule and led fundraising from campus and external sources. January 15–18, 1998.

Co-Director and Faculty Member, George Crumb Chamber Music Workshops in Prague, Czech Republic, and Bratislava, Slovakia. Mr. Crumb was distinguished Guest Composer. June 1994.

Co-Director of George Crumb Festival and Symposium, Prague, Czech Republic, and University of Colorado Boulder. Mr. Crumb was distinguished Guest Composer. March and October, 1992.

### Community Outreach and Service

Chair, Terese Stewart Memorial Piano Fund, Rocky Mountain Center for Musical Arts, Lafayette, CO, Raised \$20,000 to supplement Stewart's bequest, enabling RMCMA to purchase nine-foot Steinway concert grand piano for Founders Hall. 2003-2004.

Colorado MahlerFest Board of Directors and Symposium Director, 1990–2016.

Longmont Symphony Orchestra, Section Viola, 1996–2004.

Board of Directors, Rocky Mountain Center for Musical Arts (RMCMA), Lafayette, CO, 1995–2000.

Producer, annual RMCMA production of Menotti's *Amahl and the Night Visitors*, Lafayette Public Library and RMCMA, November 1997–2000.

### Service to Scholarly Societies

#### *Memberships:*

Society for Music Theory, The College Music Society, American Musicological Society, Music Theory Midwest (1990–97).

Session Chair, "Schubert and the Wanderer," International Conference and Festival, School of Music, University of Victoria, British Columbia, March 20–22, 1993.

#### *Society for Music Theory (national):*

Nominee (one of two candidates) for Treasurer, 2012.

Session Chair, "Mahler's Middle Symphonies," joint meeting of SMT and American Musicological Society, Indianapolis, Indiana. November 4, 2010.

SMT Committee on Professional Development, 2002–2005.

Session Chair (Music of Toru Takemitsu), annual SMT meeting, Chapel Hill, NC, Dec. 1998.

"Stepping up the Ladder: Finding Employment in Music Theory." Panelist for special session sponsored by the SMT's Committee on Professional Development; Columbus, OH, Nov. 1, 2002.

SMT Committee on the Status of Women, 1998–2001.  
SMT Nominations Committee, 1998 & 2013.  
Nominee (one of four candidates) for SMT Executive Board, 1994 and 2004.

*College Music Society, Rocky Mountain Chapter:*

Session Chair & Keynote Speaker, Annual Meeting, CU Boulder, April 2002.  
Board Member for Music Theory, 1994–1997.  
Session Chair, “Issues in 20th Century Music,” Annual Meeting, Colorado Springs, March 1996.  
“Analytical Topics,” Annual Meeting, Denver, CO, April 1995.  
Program Committee Chair for 1994 Meeting, CU Boulder.  
Session Chair, “Pedagogical and Theoretical Papers II,” Annual Meeting, Laramie, WY, April 1991.  
CMS Summer Institute for Studies in Music Theory Pedagogy:  
Faculty Associate, Copper Mountain Resort, CO, June 1990.  
Local Coordinator, Boulder, June 1988 and 1989.

*Rocky Mountain Society for Music Theory*, regional chapter of the SMT (Arizona, Colorado, Idaho, Montana, New Mexico, Nevada, Utah, and Wyoming):

Program Committee member 2002, 2006.  
Program Committee Member & Session Chair for spring 2001 meeting (BYU, Provo, UT).  
Co-founder and Coordinator (1992–2004).

*Music Theory Midwest:*

Awards Committee for Student Papers, 1993.  
Session Chair, “Analysis and the Musical Experience,” Annual Meeting, Kansas City, MO, May 1991.

## CONSULTING

Review/critique graduate program, School of Music, Brigham Young University, 2011.

Peer-review letters for Promotion to Associate Professor with Tenure:

John Cuciurean, University of Western Ontario, 2011.  
Elizabeth Sayers, Ohio University, 2007.  
Edward Pearsall, University of Texas at Austin, 2005.  
Neil Minturn, University of Missouri (Columbia), 2002.  
Kevin Korsyn, University of Michigan, 1998

Editorial Board, *Journal of Music Theory Pedagogy*, 1999–2001, 2005–2011.

Peer Reviews for the following journals: *Intégrale*, *Music Theory Spectrum*, *Music Theory Online*

Educational Testing Service, Princeton, NJ

Question Leader for AP Theory Exam, 2014–2016; 2008–2011, 2001–2006.

Table Leader for AP Theory Exam, 1998–2000.

Author of test items and Reader for GRE Advanced Music Test, 1990–1995.

Manuscript reviews for Wm. C. Brown Company Publishers, Alfred A. Knopf, W.W. Norton, McGraw-Hill, Wadsworth Publishers (Belmont, CA), Oxford University Press, and Yale University Press.