

Curriculum Vitae  
Rob Haskins

Address Department of Music, College of Liberal Arts  
University of New Hampshire, Paul Creative Arts Center  
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Education

Ph.D., Musicology, University of Rochester, Eastman School of Music	2004
D.M.A., Performance and Literature and Performer's Certificate (Harpsichord), University of Rochester, Eastman School of Music (studied with Arthur Haas)	1997
M.A., Musicology, University of Rochester, Eastman School of Music	1996
M.M., Music History, Johns Hopkins University, Peabody Institute	1992
Concert Recital Diploma (premier prix), Harpsichord, Guildhall School of Music and Drama (studied with Christopher Kite)	1986
M.M., Piano Performance, Johns Hopkins University, Peabody Institute (studied with Lillian Freundlich)	1984
B.M., Piano Performance, Johns Hopkins University, Peabody Institute (studied with Lillian Freundlich)	1982

Employment

Associate Professor, Department of Music, College of Liberal Arts, University of New Hampshire	2010–present
Coordinator of Graduate Studies, Department of Music, College of Liberal Arts, University of New Hampshire	2009–2011
Assistant Professor, Department of Music, College of Liberal Arts, University of New Hampshire	2004–2010
Lecturer, Department of Music, Nazareth College	2004
Critic, <i>American Record Guide</i>	1993–present

## Teaching

## GRADUATE COURSES, UNIVERSITY OF NEW HAMPSHIRE

Courses in departments of Liberal Studies (LS) and Music (MUSI): 2004–present

LS 895 (Independent Study) MUSI 807 (Music of the Classical Period); MUSI 811 (Music of the 20th and 21st Centuries); MUSI 871 (Counterpoint); MUSI 955 (Introduction to Bibliography); MUSI 958 (Readings in Music History: 1820 to the present); MUSI 991 (Research Seminar)

Further documentation available upon request.

## UNDERGRADUATE COURSES, UNIVERSITY OF NEW HAMPSHIRE

Courses in Humanities Program (HUMA), Hamel Center for 2004–present

Undergraduate Research Intercollege Program (INCO) and Department of Music (MUSI):

HUMA 730 (Special Studies), INCO 590 (Student Research Experience); MUSI 401 (Introduction to Music); MUSI 402 (Survey of Music History); MUSI 405 (Survey of Music in America); MUSI 444 (Music and Social Change); MUSI 501 and 502 (History and Literature of Music); MUSI 707 (Music of the Classical Period); MUSI 711 (Music of the 20th and 21st Centuries); MUSI 713 (Art Song); MUSI 771 (Counterpoint); MUSI 795 (Special Studies)

Further documentation available upon request.

## GRADUATE TEACHING AT OTHER INSTITUTIONS

Courses at the University of Rochester, Eastman School of Music 1997–2004

MHS 119 (Music History in Review); MHS 423 (Music in the Baroque); MHS 424 (Music in the Classic Period); MHS 426 (Music in the Twentieth Century); MHS 490 (Recent Topics in Bach Research); MHS 590 (John Cage); MHS 590 (Music after 1945)

Further documentation available upon request.

## UNDERGRADUATE TEACHING AT OTHER INSTITUTIONS

Courses at the University of Rochester and Eastman School of Music 1997–2004  
 HPC 130 (Secondary Harpsichord); MUR 101 (Fundamentals of Music); MHS 281 (Music since 1945); MHS 282 (Instrumental Music of J. S. Bach); MHS  
 Courses at Nazareth College 2004  
 Mus 415 (20th-century Music History and Literature)  
 Further documentation available upon request.

## Scholarship

## BOOKS

*Each is at the Center: Essays for the Centenary of John Cage*. Edited by David Nicholls, Rob Haskins, and Seth Brodsky. Evanston, IL: Northwestern University Press, under review.

*Piano*. London: Reaktion Books, under contract.

*Classical Listening: Two Decades of Reviews from "The American Record Guide."* Lanham, MD: Rowman & Littlefield, under contract; publication in August 2015.

*John Cage*. Critical Lives Series. London: Reaktion Books, 2012.

*Anarchic Societies of Sounds: The Number Pieces of John Cage*. Saarbrücken: VDM, 2009.

## PEER-REVIEWED ARTICLES AND CHAPTERS

"Appreciating Robert Ashley." *Open Space Magazine* 17 (Spring 2015), under review.

"Extending Cage's Legacy." In *Each is at the Center: Essays for the Centenary of John Cage*. Edited by David Nicholls, Rob Haskins, and Seth Brodsky. Evanston, IL: Northwestern University Press, under review.

"Aspects of Zen Buddhism as Musico-analytical Method: John Cage (and Others)." In *Analysing 'Un-Analysable' Art Music since 1950*, edited by Mark Delaere. Aldershot: Ashgate, under review.

"John Cage's *One5*: Listening, Performance, Zen." In *New Perspectives on the Work of John Cage*, edited by Anne de Fornel, under review.

"John Cage." In *Oxford Bibliographies in Music*, edited by Bruce Gustafson <<http://oxfordbibliographiesonline.com>> New York: Oxford University Press, in press.

- “Aspects of Zen Buddhism as an Analytical Context for John Cage’s Chance Music.” *Contemporary Music Review* 33, No. 5 (2015): 616–29.
- “Differing Musical Evocations of Buddhism in Two Works by Robert Morris and John Cage.” *Perspectives of New Music* 52, No. 2 (Summer 2014): 345–58.
- “Cage, John.” In *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and Stories that Shaped Our Culture*, edited by Jacqueline Edmondson, 1:171–72. Santa Barbara: ABC-CLIO, 2013.
- “Composers, Progressive.” In *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and Stories that Shaped Our Culture*, edited by Jacqueline Edmondson. Santa Barbara: ABC-CLIO, 2013, 1:265–76.
- “Notes on Performing Cage.” *Sound American* 3 (Fall 2012)  
<<http://soundamerican.org/rob-haskins-notes-on-performing-cage>>.
- “John Cage and Anarchism: Notes on Sources and Musical Evocations.” *Terz* 5 (November, 2012) <<http://www.terz.cc/magazin.php?z=246&id=264>>.
- “The Promise of John Cage’s Musical Theater: *Song Books and Europeras 3 & 4*,” 2012 Program Book for the Holland Festival.
- “John Cage and Recorded Sound: A Discographical Essay.” *Notes: The Quarterly Journal of the Music Library Association* 67, no. 2 (December 2010): 382–409.
- “On John Cage’s Late Music, Analysis, and the Model of Renga in *Two*².” *American Music* 27, no. 4 (Fall 2009): 327–55.
- “Variations on Themes for Geeks and Heroes: Leitmotif, Style and the Musicodramatic Moment.” In *Music, Sound, and Silence in “Buffy the Vampire Slayer,”* edited by Paul Attinello, Janet K. Halfyard, and Vanessa Knights, 45–60. Aldershot, Hants and Burlington, VT: Ashgate, 2009.
- “Wendy Carlos.” In *Musicians & Composers of the 20th Century*, edited by Alfred W. Cramer (Pasadena, CA: Salem Press, 2009), 1:206–8.
- “Another Look at Philip Glass: Aspects of Harmony and Formal Design in Early Works and *Einstein on the Beach*.” *JEMS: An Online Journal of Experimental Music Studies*, 2005 (uploaded September 12).
- “Classical Musics in the United States” (with William Kearns, Steve Loza, Josephine R. B. Wright, and Ingrid Monson). In *Music in the United States: An Introduction*, edited by Ellen Koskoff, 306–16. New York: Routledge, 2005.
- “Notes on Cage, Harmony, and Analysis.” *Frankfurter Zeitschrift für Musikwissenschaft* 6 (2003): 66–81.
- “Philip Glass and Michael Riesman: Two Interviews.” *Musical Quarterly* 86 (2002): 508–29.

“American Symphonic and Chamber Music in the Twentieth Century.” In *The Garland Encyclopedia of World Music*. Vol. 3. The United States and Canada, edited by Ellen Koskoff, 173–79. New York: Garland Publishing, 2001.

“American Electronic Music in the Twentieth Century.” In *The Garland Encyclopedia of World Music*. Vol. 3. The United States and Canada, edited by Ellen Koskoff, 252–56. New York: Garland Publishing, 2001.

#### OTHER PEER-REVIEWED PUBLICATIONS

Review of Richard Strauss, *Elektra* (Halle/Saale: Arthaus Musik 101 559, 2011) and Strauss, *Elektra* (Waldron, Heathfield, East Sussex: Opus Arte OA 1046 D, 2010), *Notes: The Quarterly Journal of the Music Library Association*, in press.

Review of David Grubbs, *Records Ruin the Landscape: John Cage, the Sixties, and Sound Recording*. Durham, NC: Duke University Press, 2014. *ARSC Journal* 45, No. 2 (Fall, 2014): 205–6.

Review of *Music, Sound, and Technology in America: A Documentary History of Early Phonograph, Cinema, and Radio*, ed. Timothy D. Taylor, Mark Katz, and Tony Grajeda (Durham, NH: Duke University Press, 2012), *ARSC Journal* 44, No. 2 (Fall, 2013): 275–76.

Review of Kyle Gann, *Robert Ashley* (Urbana: University of Illinois Press, 2012), *ARSC Journal* 44, No. 2 (Fall, 2013): 260–261.

Review of Alvin Lucier, *Music 109: Notes on Experimental Music* (Wesleyan University Press, 2012), *ARSC Journal* 44, No. 2 (Fall, 2013): 258–60.

Review of Barbara B. Heyman, *Samuel Barber: A Thematic Catalogue of the Complete Works* (New York: Oxford University Press, 2012), *ARSC Journal* 44, No. 2 (Fall, 2013): 257–58.

Review of Vera Kochanowsky, *Three Centuries of Harpsichord Music*. *Early Music America* 19, No. 4 (Winter 2013): 53–55.

Review of *The Salt Lake Electric Ensemble Perform Terry Riley’s “In C” and Steve Reich: Phase to Face*. *Journal of the Society for American Music* 7, no. 4 (November 2013): 473–75.

Review of *Buffy, Ballads, and Bad Guys Who Sing: Music in the Worlds of Joss Whedon*, ed. Kendra Preston Leonard (Lanham, MD: Scarecrow Press, 2011), *American Music* 31, No. 1 (Spring 2013): 106–9.

Review of *The Anarchy of Silence: John Cage and Experimental Art*, ed. Julia Robinson (Barcelona: Museu d’Art Contemporani, 2010), *Tacet* 1 (2012): 243–47 (English), 251–55 (French).

- Review of Caleb Kelly, *Cracked Media: The Sound of Malfunction* (Cambridge, MA: The MIT Press, 2010), *ARSC Journal* 42, no. 1 (Spring 2011): 98–99.
- Review of Mozart, *Don Giovanni*, Chorus and Orchestra of the Royal Opera House, cond. Charles Mackerras (Waldron, Heathfield, East Sussex: Opus Arte, 2009, 2008), *Notes: The Quarterly Journal of the Music Library Association* 67, no. 1 (June 2010): 172–73.
- Review of Robert Carl, *Terry Riley's "In C"* (New York: Oxford University Press, 2009), *Notes: The Quarterly Journal of the Music Library Association* 66, no. 4 (June 2010): 755–58.
- Review of Kyle Gann, *No Such Thing as Silence: John Cage's "4'33"* (New Haven: Yale University Press, 2010), *ARSC Journal* 41, no. 2 (Fall 2010): 307–8.
- Review of *The San Francisco Tape Music Center: 1960s Counterculture and the Avant-Garde*, ed. David W. Bernstein (Berkeley: University of California Press, 2008), *ARSC Journal* 40, no. 2 (Fall 2009): 242–44.
- Review of Tippett, *King Priam*, performed by the Kent Opera Chorus and Orchestra, cond. Roger Norrington (Germany: Arthaus Musik, 2008, 1985). *Notes: The Quarterly Journal of the Music Library Association* 65, no. 3 (March 2009): 561–62.
- Review of Glenn Gould *Hereafter* (Paris: Ideale Audience, 2006). *Notes: The Quarterly Journal of the Music Library Association* 64, no. 1 (September 2007): 131–33.
- Review of *The John Adams Reader: Essential Writings on an American Composer*, ed. Thomas May (Portland: Amadeus Press, 2006). *Notes: The Quarterly Journal of the Music Library Association* 63 (2007): 859–61.
- Review of Stravinsky, *The Rake's Progress* performed by the Glyndbourne Opera, cond. Bernard Haitink (Leipzig: Euroarts, 2006). *Notes: The Quarterly Journal of the Music Library Association* 63 (2007): 673–74.
- Review of Philip Glass: *Looking Glass* (Paris: Ideale Audience, 2005). *Journal of the Society for American Music* 1 (2007): 159–60.
- Review of Robert Fink, *Repeating Ourselves: American Minimal Music as Cultural Practice* (Berkeley: University of California Press, 2005). *Current Musicology* 81 (spring 2006): 147–54.
- Review of Lully, *Persée* performed by Tafelmusic Baroque Orchestra, cond. Hervé Niquet (Leipzig: Euroarts 2054178, 2005) and Rameau, *Les Indes galantes* performed by Les Arts Florissants, cond. William Christie (Waldron, Heathfield, East Sussex, United Kingdom: Opus Arte 923, 2005). *Notes: The Quarterly Journal of the Music Library Association* 63 (2007): 166–69.

Review of Arnold Whittall, *Exploring Twentieth-Century Music: Tradition and Innovation* (Cambridge: Cambridge University Press, 2003). *Music & Letters* 86 (2005): 149–52.

Review of Dorottya Fabian, *Bach Performance Practice, 1945–1975: A Comprehensive Review of Sound Recordings and Literature* (London: Ashgate, 2004). *ARSC Journal* 35 (2004): 249–52.

Review of *The Cambridge Companion to John Cage*, ed. David Nicholls (Cambridge: Cambridge University Press, 2002). *Music Theory Online* 10.2 (June 2004).

“Composition (not Philosophy): James Pritchett’s *The Music of John Cage*.” *Perspectives of New Music* 34, no. 2 (Summer 1996): 216–23.

“Singing a New Song: Some Notes on Susan McClary’s *Feminine Endings* and a New Musicology.” *Link* 1 (Summer 1996): 50–61.

#### PRESENTATIONS

“Aspects of Zen Buddhism as an Analytical Context for John Cage’s Chance Music.” Eighth European Music Analysis Conference, Leuven, Belgium, September 17–20, 2014.

“John Cage and Zen: What Did He Know, When Did He Know It, How We Find Out, and Why We Should Care.” The John Cage Lecture Series, Eastman School of Music, University of Rochester, Rochester, NY, April 18, 2013.

“Extending Cage’s Legacy.” John Cage Festival, Northwestern University, Evanston, IL, United States, November 17, 2012; Theory Lecture Series, University of Massachusetts Amherst, Amherst, MA, March 29, 2013; Honors Lecture Series, Nazareth College, Rochester, NY, United States, April 17, 2013; University of Maryland University College School of Music, Music Theory Series, College Park, Maryland, October 11, 2013; University of Connecticut, March 14, 2014.

“Introduction” and “Rehearsing Contingency: Performance Practices for John Cage’s Music,” “‘Where are We Going?’ A Research Symposium in Honor of John Cage (1912–1992),” Hennessy Theatre, University of New Hampshire, November 8, 2012.

“Extending Cage’s Legacy: Where are We Going?” *Nichi nichu kore ko nichu/Every Day is a Beautiful Day: The Life and Legacy of John Cage*, Mt. Allison University, Sackville, New Brunswick, Canada, October 19, 2012.

- “Rehearsing Contingency: Remarks on the Performance of John Cage’s Music and *Diary: How to Improve the World (You Will Only Make Matters Worse) continued, 1973–1982.*” *Nichi nichu kore ko nichu/Every Day is a Beautiful Day: The Life and Legacy of John Cage*, Mt. Allison University, Sackville, New Brunswick, Canada, October 17, 2012.
- “Cage Performance Practice.” Cagefest, Wake Forest University, Winston-Salem, NC, October 9 2012.
- “Rehearsing Contingency: Remarks on the Performance of John Cage’s Music.” 15. *Internationaler Kongress der Gesellschaft für Musikforschung: Musik/Musiken: Struktur und Prozesse*, University of Göttingen, Göttingen, Germany, September 6, 2012.
- Shrude, Marilyn, John Sampen, and Rob Haskins. “John Cage’s Four5.” *World Saxophone Congress XVI*, University of St. Andrews, St. Andrews, Scotland, July 12, 2012.
- “John Cage’s *One5* and Performance Practices,” Fidget Art Space, Philadelphia, Pennsylvania, February 17, 2012.
- “Cage, Buddhism, Japan: Asian Influences in His Work and its Implications for Performance and Analysis “Analytical Approaches to John Cage.” *Missouri State University Composition Festival*, Springfield, Missouri. March 8, 2009.
- “Asian Influences on the Music of John Cage.” *Texas Women’s University*, Denton, Texas, October 24, 2008; *Crow Collection of Asian Art*, Dallas, Texas, October 25, 2008.
- “Variations on Themes for Geeks and Heroes: Leitmotif, Style, and the Musicodramatic Moment in *Buffy the Vampire Slayer*.” *Meeting of the American Musicological Society, New England Chapter*, University of New Hampshire, Durham, New Hampshire, May 5, 2007.
- “Revisiting John Cage and Recorded Sound.” *Contemporary Music Roundtable*, Music Library Association, National Meeting of the Society for American Music and Music Library Association, Pittsburgh, Pennsylvania, February 26–March 4, 2007.
- “‘Living Within Discipline’: John Cage’s Music in the Context of Anarchism.” *National Meeting of the American Musicological Society and the Society for Music Theory*, Los Angeles, California, November 2–5, 2006.
- “John Cage and the Contemporary Canon.” *Intercongressional Symposium of the International Musicological Society (SIMS 2006)*, “Contemporary Classical Music,” Göteborg, Sweden, June 18–23 2006.



- “Reconciling Western Sense and Eastern No-Mindedness: Analysis and Performance of John Cage’s *One5* (lecture-performance).” Society for American Music 32nd Annual Conference, Chicago, Illinois, March 15–19, 2006.
- “The Model of Renga in John Cage’s *Two2*.” “Hung Up on the Number 64.” University of Huddersfield, United Kingdom, February 4, 2006.
- “John Cage in a New Millennium: Approaches for Undergraduate Teaching.” Teaching Music History Day 3, Bowling Green State University, Bowling Green, Ohio, October 15, 2005.
- “Playing in the Brothel: Problems of Performance Practice in John Cage’s *Song Books*.” “John Cage, Thinker-Performer,” Royal Northern College of Music, Manchester, United Kingdom, April 15, 2005.
- “‘Living Within Discipline’: John Cage’s Music in the Context of Anarchism.” Society for American Music 31st Annual Conference, Eugene, Oregon, February 16–19, 2005.
- “Between Process and Object: John Cage’s Evolving Attitude toward the Musical Work.” Cage Conference, University of Calgary, January 27–29, 2005.
- “Cage, Ichiyangi, Fluxus, Japan: Responses and Resonances.” National Meeting of the American Musicological Society, Houston, Texas, November 13–16, 2003; invited paper, Music of Japan Today 2003, University of Maryland Baltimore County, April 4–6, 2003.
- “‘Beating My Head Against That Wall’: Cage, Harmony, and an Argument for Analysis.” American Musicological Society St. Lawrence Chapter Meeting, McMaster University, Hamilton, Ontario, Canada, April 26–27, 2003; Society for American Music 29th Annual Conference, Tempe, Arizona, February 26–March 2, 2003; “Cage 90/10”: Cage Study Day, University of Southampton, United Kingdom, September 21, 2002.
- “Toward a Critical Description of John Cage’s Compositions.” American Musicological Society St. Lawrence Chapter Meeting, School of Performing Arts, SUNY Geneseo, Geneseo, New York, April 6–7, 2002.
- “J. S. Bach as Rhetorician: Meter, Affect, and Topics in the Inventions and Sinfonias.” Annual Conclave of the Southeastern Historical Keyboard Society, Columbia, South Carolina, February 22, 1997.
- “Dances, Destinies, and Desire: Symbols of Sexuality and the Gendered Reception of Richard Strauss’s *Elektra*.” American Musicological Society St. Lawrence Chapter Meeting, Eastman School of Music, Rochester, New York, October 8, 1995.

“Another Look at Philip Glass: Aspects of Harmony and Formal Structure in *Einstein on the Beach*.” National Meeting of the American Musicological Society, Minneapolis, Minnesota, October 30, 1994.

## ARTISTIC WORK

Performance of Gavin Bryars, *My First Homage* (1978) with Scott Pender; Robert Morris, *Still* (2000); Scott Pender, *Variations for Oboe and Piano* (2010) with Margaret Herlehy; Christopher Cote, two movements from *Gloria* (1997) with David Ripley; Scott Pender, *Variations for Two Pianos* (1985) with Scott Pender, University of New Hampshire, Bratton Recital Hall, February 15, 2014.

Performance of John Cage’s *Cheap Imitation* (1969), University of Maryland University College, School of Music, College Park, Maryland, October 11, 2013; Brunton Auditorium, Mt. Allison University, Sackville, NB, Canada, October 18, 2012.

Recording of Marc Chan’s *My Wounded Head 3* (2008), for solo piano, Mode Records (in production).

Performance of John Cage’s *Two<sup>2</sup>* with Laurel Karlik Sheehan at Curtis Institute of Music for John Cage Centenary concert series curated by Dustin Hurt for the Bowerbird presenting organization (Philadelphia, PA), January 19, 2013.

Performance of John Cage’s “Mesostic IV” from *I–VI* (1989), Wake Forest University, Winston-Salem, NC, October 11, 2012.

Performance of John Cage’s *Two<sup>2</sup>* (1989) with Louis Goldstein, Wake Forest University, Winston-Salem, NC, October 10, 2012.

Performance of Marc Chan’s *My Wounded Head 3* (2008), for solo piano. thefidget space, Philadelphia, PA, October 6, 2012.

Performance of John Cage’s *Song Books* (1970) with Peter Price, Megan Bridge, Chris Mandra, Joo Won Park, Bhub Rainey, Mauri Walton, and Nicole Bindler. thefidget space, Philadelphia, PA, October 5, 2012.

Principal Performer and Musical Direction, John Cage Centenary Concert, Johnson Theatre, August 31, 2012. (Program: excerpts from *Song Books*, *Cheap Imitation*, *o’oo*”, *Diary: How to Improve the World (You Will Only Make Matters Worse) continued, 1973–1982*, *Sculptures Musicales*, *Two*, *Bacchanale*.)

Musical Director, Technical Adviser, and Performer for Alarm Will Sound’s production of John Cage’s *Song Books* (1970), commissioned by the 2012 Holland Festival, Carnegie Hall Neighborhood Series, Abrons Arts Center, New York, March 18, 2012; Cork Opera House, Cork, Ireland, June 6, 2012; Muziekgebouw aan ’t IJ (Holland Festival), June 9, 2012.

- Performance of John Cage's *One<sup>5</sup>* (1990), for solo piano, thefidget space, Philadelphia, Pennsylvania, February 17, 2012.
- Performance of Marc Chan's *My Wounded Head 3* (2008), for solo piano, The Stone, New York, New York, September 25, 2011.
- Premiere of Marc Chan, *My Wounded Head 3* (2008), for solo piano (dedicated to Haskins). Bratton Recital Hall, University of New Hampshire, October 1, 2010; William R. and Irene D. Miller Recital Hall, Manhattan School of Music, October 8, 2010.
- Performance of John Cage, *Four<sup>6</sup>* (1992) and *Two<sup>2</sup>* (1989) with Laurel Karlik Sheehan, Barry Sheehan, and Brent Reidy, Merkin Hall, New York, New York, February 27, 2008.
- Recording of John Cage, *Two<sup>2</sup>*, for two pianos (1989) with Laurel Karlik Sheehan. Mode Records 193, 2008.
- Performance of John Cage, *Dance to the West* (1942) with Margaret Leng Tan, National Meeting of the Society for American Music and Music Library Association, Pittsburgh, Pennsylvania, March 1, 2007.
- Performance of John Cage, *One<sup>5</sup>* (1990), Society for American Music 32nd Annual Conference, Chicago, Illinois, March 15–19, 2006.
- Performance of John Cage, *Two<sup>2</sup>* (1989) with Laurel Karlik Sheehan at conference, "Hung Up on the Number 64," University of Huddersfield, United Kingdom, February 3 and 4, 2006.
- Performance of Erik Satie, *Vexations* (1893) with Simon Anderson, Christopher Fox, Ian Pace, Laurel Karlik Sheehan, Philip Thomas, and others at conference, "Hung Up on the Number 64," University of Huddersfield, United Kingdom, February 3 and 4, 2006.
- Recording of Steve Reich, *Tehillim* (1981) with Alarm Will Sound (cnd. Alan Pierson). Cantaloupe 21009, 2002.

## Service

## DEPARTMENTAL AND UNIVERSITY WORK

Member, Performing and Fine Arts Division Committee, College of Liberal Arts	2013–present
Member, College of Liberal Arts Policies Committee	2013–2016
Graduate Committee, Department of Music	2014
Member, Ad Hoc NASM Response Committee, Department of Music	2013
Editor, Self-Study for National Association of Schools of Music Decennial Reaccreditation	2011–2013
Planning and Academic Affairs Committee, Department of Music (Chair, Spring 2015)	2011–present
Ad Hoc Graduate Committee, Department of Music (chair, 2011–2012)	2010–2013
Promotion and Tenure Committee, Department of Music	2010
Chair, Planning and Recruitment Committee for Naked Arts! Creativity Exposed (Undergraduate Research Conference)	2009–present
Coordinator of Graduate Program, Department of Music	2009–2011
NEH Summer Stipend Panel, Center for the Humanities	2009
Organization and Supervision of Music Liberal Studies Program Colloquium	2008–present
Organized Graduate Colloquium Series, Department of Music	2008–present
Chair, Academic Affairs Committee, Department of Music	2007–2008
Library Committee, Faculty Senate	2007–2008
Supervision of students for projects related to International Research Opportunities Program (IROP), Undergraduate Research Opportunities Program (UROP), and Undergraduate Research Conference (URC)	2006–present
Member or Chair, Oral Exam Committees, Graduate Program, Department of Music	2004–present
Research and Public Service Committee of the Faculty Senate	2005–2007
Music Department Senator, Faculty Senate	2005–2008
Curriculum Committee, Music Department	2006–2007
Planning and Recruitment Committee for Naked Arts! Creativity Exposed (Undergraduate Research Conference)	2005–2008

Library Liaison, Department of Music 2004–present  
 Further documentation available upon request.

## SCHOLARLY WORK

Member, dissertation committee for John Green (Musicology), 2014–present  
 University of Rochester, Eastman School of Music

Manuscript referee, *Journal of the Society for American Music* 2014

Manuscript referee, *Acta Musicologica* 2014

Organized and participated in “Where are We Going?’ A Research 2012  
 Symposium in Honor of John Cage (1912–1992),” Hennessy  
 Theatre, UNH

Member of Irving Lowens Book Award Committee, Society for 2012–2014  
 American Music (Chair, 2013–2014)

Manuscript referee, University of Illinois Press 2012

Manuscript referee, Oxford University Press 2011

Manuscript referee, *American Music* 2009

Manuscript referee, *Journal of the American Musicological Society* 2008–present

Chair of Twentieth-Century Interest Group, Society for American 2008–2012  
 Music

Editorial work for *American Music* 2007–2008

Organized and participated in “John Cage in 2007: Reception, 2007  
 performance Practice, Analysis” (one-day symposium and  
 concert), Department of Music, University of New Hampshire,  
 Durham, NH

Fellowship Award Panelist, New Hampshire State Council on the 2007  
 Arts, Individual Grants in the Performing Arts

Manuscript referee, University of Rochester Press 2005–present

Presentations for Graduate Colloquium Series, University of New 2004–present  
 Hampshire, Durham, New Hampshire.  
 Further documentation available upon request.

## OUTREACH

Premiered *Great Scott!* by Katja Kleyensteuber, UNH Student 2015  
 Composers Concert, April 24

Premiered *Nocturne no. 1*, UNH Faculty Composers Concert, 2014  
 Department of Music, February 14

Participated in Faculty Potpourri Concert, Department of Music, Bratton Recital Hall, September 14	2012
Premiere of <i>Winter Concords</i> , chamber piece composed collaboratively by Dionysis Boukouvalis and Rob Haskins (2010) at UNH Faculty Composers Concert, February 17	2012
Performed (with Ryan Vigil) two works by Ryan Vigil for piano, four hands, Faculty Chamber Music Concert, Department of Music, Johnson Theatre, February 12	2012
Board of Directors, Mountain Laurel Music Preparatory, Carbondale, Colorado	2011–2013
Reviewer, <i>Proceedings of the National Conference for Undergraduate Research</i>	2011
Performed on Faculty Recital with Nicholas Orovich, trombone, February 3	2010
Performed on Faculty Recital with Larry Veal, Cellist	2009
Performed on UNH Concert Choir Concert, Handel's <i>Messiah</i>	2009
Performed on UNH Faculty Composers Concert	2008–2010
Preconcert talk, University of New Hampshire Chamber Orchestra	2008
Performed on Faculty Concert, "The Well-Represented Piano"	2008
Summer Youth Music School, Department of Music, University of New Hampshire	2008–present
"Echoes of Beethoven in Schumann's Piano Concerto." Bach's Lunch Series, Concord Community Music School, Concord, New Hampshire.	2007
Performed on UNH Concert Choir Concert, Bach's Mass in B Minor	2007
Performed Faculty Recital	2006
Recital with Laurel Karlik Sheehan, Snowmass, Colorado	2006
Performed Faculty Recital (solo works)	2005
Performed on UNH Concert Choir Concert, Bach's St. John Passion	2005
Performed Faculty Recital (chamber works with UNH and guest artists)	2005
"Chopin's Piano: The Sound of Romantic Music." Bach's Lunch Series, Concord Community Music School, Concord, New Hampshire.	2005
Coach for UNH Piano String Fling	2004
Board of Directors, Alarm Will Sound	2002–2005
Co-Producer for recording of Steve Reich's <i>Music for Large Ensemble</i>	2001

by Alarm Will Sound and Ossia, Nonesuch 79546-2	
Advisory Board, <i>Link</i> (refereed interdisciplinary arts journal published in Baltimore, Maryland)	1996–2005
Critic, <i>American Record Guide</i>	1993–present
1,266 CD, book, and video reviews to date—further documentation available upon request.	

#### Fellowships, Grants, and Awards

Faculty Scholars Program, University of New Hampshire	2014
Faculty Instructional Technology Workshop, University of New Hampshire	2008
Honorable Mention, Wiley Housewright Dissertation Award Committee, Society of American Music for “‘An Anarchic Society of Sounds:’ The Number Pieces of John Cage”	2006
Listed in <i>Who’s Who in America</i> , 60th edition	2005
College of Liberal Arts Faculty Summer Research Fellowship, University of New Hampshire	2005
Charles Warren Fox Memorial Award, Eastman School of Music	2003
Raymond N. Ball Dissertation Year Fellowship, University of Rochester	2002–2003
Dena Epstein Award for Archival and Library Research in American Music, Music Library Association	2002
Elsa T. Johnson Dissertation Fellowship, Eastman School of Music	2001–2002
Student Prize for Best Paper, American Musicological Society—St. Lawrence Chapter	2002
Professional Development Fund, Eastman School of Music (two awards)	2001–2002
Student Prize for Best Paper, American Musicological Society—St. Lawrence Chapter	1995
Robert L. and Mary L. Sproull University Fellowship, University of Rochester	1994–1996
Andrew W. Mellon Fellowship in the Humanistic Studies	1993–1994
Workshop Grant, The Painted Bride (Philadelphia, Pennsylvania)	1989
Work-in-Progress Grant, Maryland State Arts Council	1989

- Peggy and Yale Gordon Trust (Pikesville, Maryland), Commission for  
*Areas in Which Events are Formed*, dance-theater work created  
by Robin Williams, Rob Haskins, and Laure Drogoul 1988
- Awards from Composers Performance Fund, Meet the Composer 1987–1990
- British Petroleum North America Scholarship 1986–1987
- Further documentation available upon request.



Professional Memberships

American Musicological Society

Society for American Music

Society for Music Theory

References

Available upon request.

Last updated April 27, 2015