

George Barth

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Bold blue text highlights the 2012–13 academic year.

Academic Positions

2005–	STANFORD UNIVERSITY, Stanford, CA: Professor of Music (Teaching), Billie Bennett Achilles Director of Keyboard Studies
1990–2005	Associate Professor of Music (Teaching), with continuing appointment from 1998, Billie Bennett Achilles Director of Keyboard Studies
1987–90	Assistant Professor of Music (Performance), Director of Piano Studies
1986–87	UNIVERSITY OF WASHINGTON, Seattle, WA: Assistant Professor of Music
1985	CORNELL UNIVERSITY, Ithaca, NY: studio piano instructor
1972–83	WESLEYAN UNIVERSITY, Middletown, CT: Visiting Teacher of Piano

Publications

BOOKS	
Dec. 1992	<i>The Pianist as Orator: Beethoven and the Transformation of Keyboard Style</i> . Cornell University Press (reviewed by William Drabkin, <i>Times Literary Supplement</i> , 20 August 1993, Bernard D. Sherman, <i>Historical Performance</i> 7/2, Autumn 1994)
BOOK CHAPTERS	
Apr. 2008	“Carl Czerny and Musical Authority: Locating ‘The Primary Vessel of the Musical Tradition,’” in <i>Beyond The Art of Finger Dexterity: Reassessing Carl Czerny</i> , ed. David Gramit, <i>Eastman Studies in Music</i> (University of Rochester Press, 2008)
RECORDINGS	
Dec. 2010	<i>Tota Pulchra</i> , with mezzo-soprano Liliane Cromer et al, produced by the California Catholic Women’s Forum in association with Milomix Productions, San Francisco. Co-produced, mixed and mastered by Russell Bond at The Annex Studios, Menlo Park, CA.
Aug. 2002	<i>Ludwig van Beethoven: Cello Sonatas Opus 5 Numbers 1 & 2, Opus 69, Opus 102 Numbers 1 & 2</i> , performed on period instruments, with cellist Stephen Harrison. <i>Alliance for Lifelong Learning</i> (Oxford, Stanford, Yale)
Jan. 1997	Schubert’s Fantasia in F minor, D. 940, piano duet with Frederick Weldy, <i>The Stanford Channel</i>
Jul. 1995	Schubert’s <i>Winterreise</i> , with Miriam Abramowitsch, mezzo-soprano (<i>Music & Arts</i> CD-873) (reviewed in <i>Fanfare</i> , <i>Turok’s Choice</i>)
COURSEWARE	
Aug. 2002	<i>Understanding Beethoven: The Mind of the Master</i> , CD-ROM, with Stephen Harrison, a ten-week lecture series on Beethoven’s Cello Sonatas (245 p. text, music analyses, first and early editions, sketch studies, documents, etchings, portraits, period instrument and conventional recordings, guidebook, glossary). <i>Alliance for Lifelong Learning</i> (Oxford, Stanford, Yale)
ARTICLES & REVIEWS	
Jan. 2001	“Carl Czerny,” <i>The New Grove Dictionary of Music & Musicians</i> , 2d ed. (with Stephan Lindeman)
Aug. 1997	“The Rise of the Piano,” review of <i>Fortepianos and their Music: Germany, Austria, and England, 1760– 1800</i> , by Katalin Komlós (Clarendon Press, Oxford: 1995) in <i>Hungarian Quarterly</i> 38 (Summer 1997): 140–45
May 1997	Review of <i>Performing Beethoven</i> , edited by Robin Stowell (Cambridge University Press, 1994) in <i>Music & Letters</i> 78/2 (May 1997): 275–81
May 1992	“On the Three Quarter-Tone Pieces of Charles Ives,” in <i>Alea II Newsletter</i> 1/2 (May, 1992): 1–3
Nov. 1991	“Mozart Performance in the Nineteenth Century,” <i>Early Music</i> 19/4 (November 1991): 538–55
Dec. 1990	“From Autograph to ‘Urtext’: The Changing Face of Mozart Editions,” in <i>Humanities</i> (bimonthly review published by the National Endowment for the Humanities) 12/2 (March / April 1991): 29– 32
Nov. 1990	“Mozart by Many Hands: A Text from Autograph to Critical Edition,” in <i>Early Keyboard Studies Newsletter</i> 6/2 (February 1992):1-6
Dec. 1987	Review of Carl Philipp Emanuel Bach, <i>The Collected Works for Solo Keyboard</i> , edited with introductions by Darrell Berg (New York: Garland, 1985) in <i>Music Library Association Notes</i> 43 (December 1987): 343–46

Publications (cont.)

IN PROGRESS	<i>Reactions to the Record: Perspectives on Historical Performance</i> , ed. Kumaran Arul and George Barth, based on the 2007, 2009 and 2012 Stanford symposia. Contributors include Kumaran Arul, George Barth, Jonathan Bellman, José Bowen, Nicholas Cook, Anatole Leikin, Robert Philip and Jeffrey Treviño.
IN PROGRESS	<i>Rachmaninoff, Korngold, Poulenc, Bartók and Kodály</i> , with mezzo-soprano Miriam Abramowitsch: studio recording of songs, 30 June through 3 July, 2008, and 14 through 21 August, 2009, at Stanford University; editing in progress at CCRMA Studios; George Barth, producer, Jay Kadis, engineer.

Invited Papers & Lectures

6 Feb. 2013	"Beethoven's 4th and 5th Piano Concertos," a lecture-performance with Kumaran Arul for Continuing Studies Music 175, part of "The Beethoven Project," Campbell Recital Hall, Stanford University
30 Jan. 2013	"Beethoven's Piano Concertos Nos. 1-3," a lecture-performance with Kumaran Arul for Continuing Studies Music 175, as above
22 Jan. 2013	"Tradition and Freedom," an invited lecture in response to Mark Applebaum's "Existential Crises in Composition Mentorship and the Creation of Creative Agency," for the Graduate Composition Forum, Braun Music Center, Stanford University
12 Apr. 2012	"...and the Future of Performance," opening address for the 2012 Stanford international music symposium <i>Reactions to the Record III</i> , Dinkelspiel Auditorium, Stanford University
6 May 2010	"Hubris: Sergei Prokofiev's <i>Romeo & Juliet</i> Before and After Joseph Stalin," a multi-media presentation for Kimball Hall Residential Education, Stanford University
6 Mar. 2010	"The New Purity vs. the Old Morality: Beethoven Sonatas on Early Recordings," revised and containing fresh research based on <i>The Pianist as Orator</i> , for <i>The Sonatas of Beethoven: Performance and Pedagogy</i> , a seminar for teachers, Banff Centre, Alberta, Canada
4 Mar. 2010	"Beethoven and His Instruments," for <i>The Sonatas of Beethoven</i> , a week-long seminar for emerging concert pianists, Banff Centre, Alberta, Canada
12 Nov. 2009	"Interpreting Prokofiev," with pianists Kumaran Arul, Vakhtang Kodanashvili and Nikita Abrosimov, hosted by Joseph Horowitz (with <i>Stanford Continuing Studies</i> , part of <i>Lively Arts' Prokofiev Project</i>), Campbell Recital Hall, Stanford University
13 May 2009	"Early Recordings, Lost Styles, and the Future of Performance," for the Santa Clara branch of the Music Teachers' Association of California, San Jose
17 Jan. 2009	"Old Morality vs. New Purity? Early Recordings of Beethoven," for the 2009 Stanford international music symposium <i>Reactions to the Record II: Early Recordings, Musical Style, and the Future of Performance</i> , Campbell Recital Hall, Stanford University (see "EVENTS" below)
28 Mar. 2008	"New Perspectives from the Past: Beethoven Sonatas on Early Recordings," with Kumaran Arul, for the 2008 annual conference of the Association for Recorded Sound Collections, Dinkelspiel Auditorium, Stanford University
7 Mar. 2008	"Interpreting Stravinsky: A Polemical Reconsideration of the Composer's Own Polemics," with pianists George Vatchnadze, Genadi Zagor, Alexander Toradze and Kumaran Arul, hosted by Joseph Horowitz (part of <i>Lively Arts' Stravinsky Project</i>). Campbell Recital Hall, Stanford University
19 Apr. 2007	"Aural Tradition, Embodied Knowledge and the Limitations of Sources," for the 2007 <i>Stanford International Music Symposium</i> , "Reactions to the Record: Perspectives on Historical Performance"
23 May 2005	"Charles Ives: The Man & His Music," a multi-media lecture, Campbell Recital Hall, Stanford University
23 Apr. 2004	Stanford University: "'A Good Dissonance Like A Man': Charles Ives' First Piano Sonata," a multi-media Academic Expo for Stanford Admit Weekend
8 Feb. 2003	"Beethoven and His Instruments," a multi-media lecture for <i>Beethoven: Resonant Genius</i> , a two-day symposium sponsored by <i>Humanities West</i> , Herbst Theater, San Francisco
15 Jun. 2002	"Czerny's Ambivalence toward the Music of Mozart and Beethoven," for <i>Carl Czerny and His Times: An International Symposium</i> , Canadian Centre for Austrian and Central European Studies, University of Alberta, Edmonton, Canada
20 Apr. 2002	Stanford University: "Everything You Know is Wrong: A Culture Clash at the Tenth Van Cliburn International Piano Competition," a multi-media Academic Expo for Stanford Admit Weekend
7 Apr. 2000	Cantor Arts Center, Stanford University: "Mozart's Fortepiano Concertos"
19 Mar. 1999	U. C. Berkeley Department of Music: "Early Recordings of Beethoven"

Invited Papers & Lectures (cont.)

21 Jan. 1998	Stanford University: <i>Stanford Lively Arts</i> Beethoven Quartet Cycle and <i>Stanford Continuing Studies: "The Epic and the Dramatic in Beethoven's 'Heroic' Works"</i>
7 Nov. 1997	Mills College: "Performing Schubert Lieder," a lecture-recital with mezzo-soprano Miriam Abramowitsch
8 Jun. 1997	<i>First Church Concert Series</i> , Reading, PA: "Exploring and Performing Charles Ives' <i>First Piano Sonata</i> ," a multi-media lecture on Ives, his <i>First Piano Sonata</i> , and my forthcoming edition with Jon K. Barlow
17 May 1997	Stanford University: as above
10-14 Jul. 1995	Holy Names College, Oakland, CA: "The Piano Music of Brahms," a series of five two-hour lectures
25 Sept. 1994	Merkin Concert Hall, New York, NY: "Beethoven's Character References: Czerny, Schindler, and the Late Piano Sonatas"
Sept.-Oct. 1993	<i>Stanford Series in the Arts</i> , Stanford University: "Creating a Mother Tongue: Béla Bartók's Life and Work with the Folk Cultures of Eastern Europe," a lecture series
15 Dec. 1991	Ira Brilliant Center for Beethoven Studies, San Jose State University, San Jose, CA: "Beethoven's 'An die ferne Geliebte,'" a lecture and recital with Miriam Abramowitsch, mezzo-soprano
6 Dec. 1991	Ordway Theater, St. Paul, MN: "No Respect? Mozart's Fortepiano Scores in Other Hands" for <i>Mozart's Nature, Mozart's World</i> , a national bicentenary humanities symposium sponsored by the Westfield Center for Early Keyboard Studies
30 Sept. 1991	Stanford University: Stanford Centennial Session M377: "No Respect? Mozart's Scores in Other Hands"
4-6 Jul. 1991	The Chautauqua Institution, Chautauqua, NY, as above
24-27 May 1991	<i>Early Music at Round Top Festival</i> , Round Top, TX, as above
19-24 May 1991	The Juilliard School, New York, NY: "Mozart Performance in the Nineteenth Century," for <i>Performing Mozart's Music: A Symposium at the Juilliard School</i> , presented as part of the Mozart Bicentennial at Lincoln Center (reviewed in <i>Columbus Dispatch</i> , 21 May 1991)
1 Mar. 1991	Boston Museum of Fine Arts, Boston, MA: "No Respect? Mozart's Fortepiano Scores in Other Hands" for <i>Mozart's Nature, Mozart's World</i> , a national bicentenary humanities symposium sponsored by the Westfield Center for Early Keyboard Studies
6 Nov. 1991	Ithaca College <i>Mozart Festival</i> , Ithaca, NY: "Changing Styles of Mozart Performance"
29 Apr. 1988	Stanford University Humanities Center: "Fidelity and Transcription: Beethoven and the Metronome" for the Stanford / U. C. Berkeley <i>Colloquium on 'Authenticity' in Musical Performance</i>
16 Mar. 1987	Stanford University: "Agogic Inflection in Chopin's Dance Meters"
5 Nov. 1986	52nd Annual Meeting of the American Musicological Society, Cleveland, OH: "The Declamatory Style in C. P. E. Bach, Haydn and Beethoven"
6 May 1986	Kalamazoo College, Kalamazoo, MI: "Rhetoric and Music" (a lecture-recital)

Performances

8 Jun. 2013	<i>Songs by Schubert, Brahms, Korngold, Strauss, Faure, Poulenc and Weill</i> , with Miriam Abramowitsch, mezzo-soprano, Kumaran Arul, piano, Fairfax, CA
11 May 2013	<i>19th-Century Beethoven</i> , a program of selections and arrangements performed on Stanford's Regier Graf replica, with Kumaran Arul, Steinway, Debra Fong, viola, Stephen Harrison, cello, Wendy Hillhouse, voice, Robin Sharp, violin, Scott St. John, violin, and Sharon Wei, viola, Bing Concert Hall, Stanford University (part of the <i>Reactions to the Record</i> series)
7 Oct. 2012	<i>Songs by Schubert, Schumann & Faure</i> , a program of 19th-century German and French songs illustrating the intimate bond between the themes of love and nature, with Miriam Abramowitsch, mezzo-soprano, Larry London, clarinet, Crocker Art Museum, Sacramento, CA
12 Apr. 2012	<i>Reactions to the Record: Concert I</i> , with Kumaran Arul: Rachmaninoff Suite No. 2, Op. 17
8 Jan. 2012	<i>Tota Pulchra</i> , with mezzo-soprano Liliane Cromer, harpist Anna Maria Mendieta, et al: compositions by Nicholas Benevides and Ian Jenkins, St. Joseph Cathedral, San Jose, CA.
7 Jan. 2012	<i>Tota Pulchra</i> , Cathedral of Christ the Light, Oakland, CA.
15 Dec. 2011	<i>Tota Pulchra</i> , St. Mary of the Assumption, San Francisco, CA.
7 Sept. 2011	<i>A Benefit Concert: Piano Faculty Showcase</i> , with Kumaran Arul, piano: Mikhail Pletnyev's two-piano arrangement of Prokofiev's Cinderella, Op. 45
14 Nov. 2010	<i>Sonatas by Brahms, Busoni and Ives</i> , with Scott St. John, violin, Campbell Recital Hall, Stanford University (Ives's <i>First Violin Sonata</i> , Busoni's <i>Second Violin Sonata</i> , and Brahms's <i>First Violin Sonata</i>)
3 Nov. 2010	<i>Sonatas by Brahms, Busoni and Ives</i> , with Scott St. John, violin, Jeffrey and Tina Smith residence, Atherton, CA

Performances (cont.)

13 June 2010	<i>Andante tranquillo sostenuto</i> from Saint Saëns's Cello Sonata No. 1, Op. 32, with Stephen Harrison, cello, for departmental Commencement program, Campbell Recital Hall
13 Nov. 2009	Mikhail Pletnyev's two-piano arrangement of Prokofiev's <i>Cinderella</i> , Op. 45, with Kumaran Arul, for <i>Lively Arts' Prokofiev Project</i> , Dinkelspiel Auditorium, Stanford University
22 June 2008	<i>Crocker Gallery Concerts</i> , Sacramento: <i>Songs by Korngold, Poulenc, Bartók and Kodály</i> with mezzo-soprano Miriam Abramowitsch
7 Mar. 2008	<i>Stravinsky's Sonata for Two Pianos</i> with Kumaran Arul for "Interpreting Stravinsky," part of <i>Lively Arts' Stravinsky Project</i>
21 Sept. 2007	<i>Old First Concerts</i> , San Francisco: <i>Songs by Rachmaninoff, Korngold, Poulenc, Bartók and Kodály</i> with mezzo-soprano Miriam Abramowitsch (reviewed in <i>San Francisco Classical Voice</i>).
19 Apr. 2007	Works by Brahms and Chopin for <i>Concert I</i> of the international symposium, "Reactions to Record: Perspectives on Historical Performance"
11 May 2006	CCRMA Stage, <i>Songs by Poulenc, Kodály & Bartók</i> with mezzo-soprano Miriam Abramowitsch
13 May 2006	Jeff and Tina Smith Residence, Atherton, benefit concert for Stanford Music Department: <i>Songs by Korngold, Poulenc & Rachmaninov</i> with mezzo-soprano Miriam Abramowitsch
5 May 2006	<i>Georgi Gallery Concerts</i> , Berkeley, <i>Songs by Korngold, Rachmaninov, Poulenc, Bartók, Kodály & Balogh</i> with mezzo-soprano Miriam Abramowitsch
26 Apr. 2006	<i>Noontime Concerts</i> , St. Patrick's Church, San Francisco, <i>Songs by Korngold, Rachmaninov, Poulenc, Bartók, Kodály & Balogh</i> with mezzo-soprano Miriam Abramowitsch
15 Apr. 2006	Redwood Villa, Mountain View, CA, <i>Songs by Korngold, Poulenc, Kodály & Rachmaninov</i> with mezzo-soprano Miriam Abramowitsch
7 Oct. 2005	2006 <i>ChamberMusicLIVE Festival</i> , Dinkelspiel Auditorium, Stanford University, <i>Works for Two Pianos by Brahms & Rachmaninov</i> with Kumaran Arul
6 Oct. 2005	<i>Fourth Annual Daniel Pearl Music Day at Stanford University: A Concert for Global Harmony</i> , Bruch and Messiaen, George Barth, piano, Christopher Costanza, cello, Memorial Church, Stanford University
25 Sept. 2005	Witt Studio, San Francisco, <i>Works for Two Pianos by Brahms & Rachmaninov</i> with Kumaran Arul
23 May 2005	<i>Charles Ives: The Man & His Music</i> , piano & violin sonatas with Barry Shiffman, violin, Campbell Recital Hall, Stanford University
11 Mar. 2005	Satie's <i>Vexations</i> with Mark Applebaum et al, in conjunction with <i>Encounter: Merce</i> , White Plaza, Stanford University
8 Jan. 2005	<i>Liederabend</i> — <i>Songs by Schubert, Strauss & Brahms</i> , with Miriam Abramowitsch, mezzo-soprano, Campbell Recital Hall, Stanford University
14 Oct. 2004	<i>Third Annual Daniel Pearl Music Day at Stanford University: A Concert for Global Harmony</i> , piano, with Barry Shiffman, violin, Memorial Church, Stanford University
9 Oct. 2003	<i>Second Annual Daniel Pearl Music Day at Stanford University: A Concert for Global Harmony</i> , with Jennifer Lane, mezzo-soprano and Barry Shiffman, viola, Memorial Church, Stanford University
15 May 2003	" <i>Di Alte Heym</i> " <i>Pre-Holocaust Songs</i> with Miriam Abramowitsch, Cantor Arts Center, Stanford Univ.
5 Dec. 2002	<i>Sonatas & Variations by Beethoven & Hummel, fortepiano</i> , with Lynden Cranham, classical cello, featuring Stanford's newly acquired six-and-a-half-octave Regier fortepiano, Stanford University
3 Nov. 2002	<i>Music of Brahms, Dvorák and Bartók</i> , with Miriam Abramowitsch, mezzo-soprano and Benjamin Simon, viola, the <i>Sundays at Four</i> series, Crowden School, Berkeley, CA
17 Feb. 2002	<i>A Schubert Recital</i> with Miriam Abramowitsch, mezzo-soprano, <i>Old First Concerts</i> , San Francisco (reviewed in <i>San Francisco Classical Voice</i> 19 Feb. 2002)
8 Dec. 2001	<i>Works for Voice and Piano</i> with Jennifer Lane, mezzo-soprano, for the <i>Stanford Friends of Music</i> , Memorial Church, Stanford University
13 Oct. 2001	<i>Chamber Music for Piano</i> , with pianists Frederick Weldy, Laura Dahl, Thomas Schultz and Timothy Zerlang, percussionists Mark Veregge and Tyler Mack, and lecturer Tobias Plebuch, for <i>ChamberMusicLIVE Festival</i> , Stanford University
Apr.-May 2001	<i>The Beethoven Cello Sonatas</i> , five fortepiano performances with Stephen Harrison, cello, for <i>Stanford Continuing Studies Music 92</i>
4 Mar. 2001	<i>Music of Brahms, Schubert & Schumann</i> , with Rebecca Ferguson, soprano, and Benjamin Simon, viola, Crowden School, Berkeley, CA
11 Feb. 2001	<i>Grand Duo, fortepiano</i> music of Mozart, Beethoven and Schubert with Tamara Friedman, Gallery Concerts, Asian Art Museum, Seattle, WA
12 Nov. 2000	<i>20th-Century German Song</i> , with Miriam Abramowitsch, mezzo-soprano, (music of Alma Mahler, Webern, Eisler, Berg, Zemlinsky, Korngold and Weill), Mills College, Oakland, CA
29 Oct. 2000	<i>20th-Century German Song</i> , (as above), Crocker Gallery, Sacramento, CA

Performances (cont.)

7 Apr. 2000	Mozart Piano Concertos K. 449 & 414, fortepiano , with the St. Lawrence String Quartet and guest artist Bruce Moyer, double bass, Cantor Arts Center, Stanford University
6 Nov. 1999	<i>20th-Century German Song</i> , with Miriam Abramowitsch, mezzo-soprano, Trinity Chamber Concerts, Berkeley, CA
29 Oct. 1999	<i>20th-Century German Song</i> , with Miriam Abramowitsch, mezzo-soprano, Stanford University
23 Oct. 1999	<i>20th-Century German Song</i> , with Miriam Abramowitsch, mezzo-soprano, PEO Home, San Jose, CA
24 Apr. 1999	<i>Works by Ludwig van Beethoven</i> , piano, PEO Home, San Jose, CA
19 Mar. 1999	<i>Early Fortepiano Music of Beethoven</i> , solo fortepiano , Hertz Hall, Berkeley, CA
10 Mar. 1999	<i>Works by Ludwig van Beethoven</i> , solo fortepiano , Stanford University
30 Jan. 1998	<i>Brahms's Variations on a Theme of Haydn</i> , two pianos, with Provost Condoleezza Rice, <i>Music Guild All-Campus Faculty Talent Show</i> , Stanford University
3 Apr. 1998	<i>Music Department 50th Anniversary MusiCircus: music of Chabrier and Ives</i> , Stanford University
23 Nov. 1997	<i>Schubertiade</i> , fortepiano with Miriam Abramowitsch, mezzo-soprano, Mills College
15 Nov. 1997	<i>Songs of Schubert and Strauss</i> , with Miriam Abramowitsch, Berkeley Community Chorus & Orchestra
17 Oct. 1997	<i>Clara Schumann Trio</i> with members of the Stanford String Quartet, Stanford University
5 Oct. 1997	<i>Stanford Music Department 50th Anniversary Gala Concert: music of Schubert and Brahms</i> with Frederick Weldy, piano, Jennifer Lane, mezzo-soprano, Benjamin Simon, viola, Herbst Theater, San Francisco, CA
21 Sept. 1997	<i>All Souls Art Project</i> inaugural concert, All Souls Parish, Berkeley, CA: <i>Music of Brahms and Ives</i> with Jennifer Lane, mezzo-soprano, Benjamin Simon, viola
8 Jun. 1997	<i>Charles Ives' First Piano Sonata, First Church Concert Series</i> , Reading, PA
31 May 1997	<i>Charles Ives' First Piano Sonata</i> , Wesleyan University, Middletown, CT
17 May 1997	<i>Charles Ives' First Piano Sonata</i> , Stanford University
9 Apr. 1997	<i>Sandor Salgo Masterworks Series: Schubert's Fantasia in F minor, D. 940</i> , for piano duet with Frederick Weldy, piano, Stanford University
31 Jan. 1997	<i>Schubert 200th Birthday Celebration: Schubert's Fantasia in F minor, D. 940</i> , for piano duet with Frederick Weldy, piano, Stanford University
5 Jun. 1996	<i>Concerts on the Berkeley Festival Fringe: Chamber Music by Emanuel Bach, Wolfgang Mozart and Johann Gottlieb Graun</i> , fortepiano with Daria D'Andrea, viola, William McColl, clarinet, Lars Johannessen, flute, and Warren Stewart, 'cello, First Congregational Church, Berkeley, CA
14 Apr. 1996	<i>Songs and Sonnets on Themes of Love and Death</i> , a concert of works by Wagner, Liszt, Chausson and Mussorgsky, with Miriam Abramowitsch, mezzo-soprano, Stanford University
14 Mar. 1996	<i>Works by Brahms, Busoni and Bartók</i> for violin and piano with Isaac Krauss, violin, Stanford Univ.
5 Mar. 1996	<i>Students in Asia Benefit Concert</i> , Fumiko Arao residence, Portola Valley, CA: as above
18 Feb. 1996	<i>San Francisco Early Music Society: A Concert of works by Haydn, Beethoven and Schubert</i> , solo fortepiano , Peter Strykers residence, Kensington, CA
28 Apr. 1995	<i>Mills College Faculty Showcase Series: Songs and Sonnets</i> , a concert of works by Wagner, Liszt, Chausson and Mussorgsky, with Miriam Abramowitsch, mezzo-soprano, Oakland, CA
1 Mar. 1995	<i>Selections from Mussorgsky's Songs and Dances of Death</i> , with Miriam Abramowitsch, mezzo-soprano, for Sandor Salgo's Continuing Education course <i>Two Centuries of Musical Jewels</i> , Stanford University
25 Feb. 1995	<i>The Schumann Circle</i> , a concert of works by Clara and Robert Schumann and Johannes Brahms, with Phillip Levy, violin, Stephen Harrison, 'cello, John Zorn, clarinet, and Miriam Abramowitsch, mezzo-soprano, Stanford University
16 Feb. 1993	<i>The Milhaud Connection: a performance of Leland Smith's Three Pacifist Songs</i> with Miriam Abramowitsch, mezzo-soprano, <i>Composers, Inc.</i> , San Francisco, CA
28 Jan. 1993	<i>Chamber Music of Beethoven</i> , fortepiano with Anthony Martin, violin, Elisabeth Le Guin, 'cello, Stanford University
20 Nov. 1992	<i>Mills College Faculty Showcase Series: Songs of Brahms, Fauré, Bartók, and Ives</i> , with Miriam Abramowitsch, mezzo-soprano
26 May 1992	<i>Alea II Ensemble: Charles Ives' Three Pieces for Two Quarter-Tone Pianos</i> with Betty Woo, Stanford Univ.
19 Feb. 1992	<i>Schubert's Winterreise</i> , fortepiano with William Ramsey, baritone, Stanford University
6 Nov. 1991	<i>Mozart Festival: works by Mozart (solo fortepiano)</i> , Ithaca College, Ithaca, NY
19 Jun. -2 Jul., 1991	<i>Centennial Tour of the Stanford University Symphony Orchestra</i> , Budapest, Leipzig and Berlin: piano soloist for Beethoven's <i>Choral Fantasy</i>
10 May 1991	<i>Music of Mozart and Beethoven</i> , fortepiano with Laurence Dreyfus, 'cello, Susan Freier, violin, Bernard Zaslav, viola, in conjunction with the colloquium "Current Issues in the Interpretation of Mozart's Instrumental Music," Stanford University

Performances (cont.)

2 Mar. 1991	<i>Mozart's Nature, Mozart's World: A Bicentenary Humanities Symposium</i> , fortepiano , Boston Museum of Fine Arts, Boston, MA
8 Feb. 1991	<i>Songs of Brahms, Wolf and Bartók</i> , with Miriam Abramowitsch, mezzo-soprano, Stanford University
29 Jan. 1991	<i>Stanford Music Guild Faculty Showcase: The Fortepiano Music of Mozart</i> , fortepiano with Miriam Abramowitsch, mezzo-soprano, James Goldsworthy, fortepiano, Stanford University
25 Jan. 1991	<i>Convention Artist Recital: An Evening of Mozart</i> (solo fortepiano), California Association of Professional Music Teachers, Oakland, CA
30 Nov., 1 Dec. 1990	<i>Beethoven: Choral Fantasy</i> , soloist with Stanford Symphonic Chorus, Stanford Symphony Orchestra, Peter Jaffe, conductor, Stanford University
10 Nov. 1990	<i>Chamber Music of Béla Bartók</i> , with Miriam Abramowitsch, mezzo-soprano, James Goldsworthy, piano, and Mark Goldstein and James Gott, percussion, AMS/SEM/SMT Annual Meetings, Oakland, CA
11 Nov. 1988	Works by Brahms, Bartók, Rieti, Josephs with Janet Packer, violin, Longy School, Cambridge, MA

Research Collaboration with CCRMA, Stanford University

1997	Contributor to Chris Chafe, "Statistical Pattern Recognition for Prediction of Solo Piano Performance" (International Computer Music Conference <i>Proceedings</i> , 1997)
1996	Contributor to Chris Chafe and Sile O'Modhrain, "Musical Muscle Memory and the Haptic Display of Performance Nuance" (International Computer Music Conference <i>Proceedings</i> , 1996)
1990–95	With Brent Gillespie (Mechanical Engineering): "Touchback" touch-programmable keyboard (haptic interface) (described in "The Ultimate Keyboard" in <i>Wired</i> [March 1994]: 60)
1992	With Ruth Oppenheim: works for Disklavier performance (including Jean-Claude Risset's <i>Duet for One Pianist and Three Etudes</i>)

Teaching

1987–	<p>Stanford University:</p> <p>Freshman Introductory Seminar: Music 35N: A Union of Diversities: Charles Ives & American Musical Traditions (spring quarter 2011)</p> <p>Graduate: Analysis of Tonal Music, Seminars in 18th-, 19th-, 20th-century performance practice, Philosophy and Methods of Music History, Keyboard Literature and Performance Practice, studio piano, fortepiano, chamber music, accompanying</p> <p>Graduate and undergraduate major: Music 149/249 (Writing in the Major): "Reactions to the Record: Early Recordings, Lost Styles, and the Future of Music," with Kumaran Arul (Autumn 2010), including residencies by Claude Frank, Malcolm Bilson, Walter Frisch and Rebecca Plack (see "Events" below); "Interpreting Beethoven," winter 2013 (syllabus available here: https://syllabus.stanford.edu/mercury/stanford.syllabus.standalone/mercury/list_view)</p> <p>Undergraduate major: The Music & Ideas of Charles Ives (WIM), Introduction to Tonal Analysis, seminars in 19th- and 20th-century music (writing-intensive, for Stanford's "Writing Across the Curriculum" program), Keyboard Literature and Performance Practice, studio piano, fortepiano, chamber music, accompanying</p> <p>Non-major: The Music of Beethoven (first departmental implementation of CD-ROM technology for classroom teaching), studio piano, chamber music, accompanying</p> <p>Guest lectures (see also "Invited Papers & Lectures"):</p> <p>"Teaching Analysis Courses," revised for Music Dept. graduate student TAs (7 May 2010)</p> <p>"Teaching Analysis Courses," for Music Department graduate student TAs (4 May 2007)</p> <p>"Beethoven's Cello Sonatas," with Stephen Harrison, a series of five lectures for <i>Stanford Continuing Education</i> Music 92 (April–May 2001)</p> <p>"Exploring and Performing Charles Ives' <i>First Piano Sonata</i>," a multi-media lecture on Ives and his <i>First Piano Sonata</i>, for Heather Hadlock's Music 5A: Music in America (27 May 1998)</p> <p>"Carl Czerny's Theoretical Works," A. Cohen's Music 221B: Hist. Mus. Theory II (6 Feb. 1998)</p> <p>"The Epic and the Dramatic in Beethoven's 'Heroic' Works" for Stanford Continuing Studies in cooperation with <i>Stanford Lively Arts</i> Beethoven Quartet Cycle (21 Jan. 1998)</p> <p>"What We Can Learn from George Gershwin's Performances of <i>Rhapsody in Blue</i>," for the Stanford Symphonic Band, directed by Arthur Barnes (7 Nov. 1996)</p> <p>"Artists and Composers Struggling with Technology: How Tools Reshape Music" for CCRMA, Seminar in Virtual Reality (5 Jul. 1995)</p> <p>"Historical Pianos and the Modern Piano" for Music 156 / Engineering 165: Technology and Musical Aesthetics (21 Apr. 1993)</p>
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Teaching (cont.)

	<p>"Beethoven's 4th Piano Concerto and the Orpheus Legend" for Music 4C (14 Feb. 1992)</p> <p>"No Respect? Mozart's Piano Music in Other Hands" for the Stanford University Libraries Visiting Committee (5 Apr. 1991)</p> <p>"The Fortepiano Music of Mozart" for the Stanford Music Guild (29 Jan. 1991)</p> <p>"Romantic Piano Music of Beethoven, Chopin and Liszt" for Music 1 (14 Nov. 1990)</p> <p>"How to Read Ives" for the UCAS Lecture Series (5 Mar. 1990)</p> <p>"Agogic Inflection in Chopin's Dance Meters" for Music 1 (1 Mar. 1989)</p> <p>"Historical Pianos" for Music 269D (2 Mar. 1988)</p>
1986-87	University of Washington: Graduate: studio piano, clavichord. Undergraduate major: piano repertoire (analysis and history of performance practice), studio piano
1985	Cornell University: Undergraduate major and non-major: studio piano
1972-83	Wesleyan University: Undergraduate major and non-major: The Piano Sonatas of Beethoven, Bartók's <i>Mikrokosmos</i> , Charles Ives' <i>Concord Sonata</i> , The Music of Olivier Messiaen, studio piano, chamber music

Academic Service: Stanford University

1998-	Billie Bennett Achilles Director of Keyboard Studies
COMMITTEES	
2013-	Chair, Review Committee / Jindong Cai
2010-13	Writing & Rhetoric Governance Board
2011-13	DoM/Bing Programming Group
2012-13	DoM Theory Curriculum Review Committee
2012-13	DoM Undergraduate Studies Committee
19-20 Sept. 2012	Candidate interviews for Sound Archives Librarian, Stanford Archive of Recorded Sound.
20, 21 Apr. 2012	Music Department Retreat: <i>ad hoc</i> committees on drafting of revised Departmental Mission Statement with Stephen Hinton and Anna Schultz, and the new Performance Certificate Program for Non Music Majors with Jindong Cai, Elise Fujimoto, Wendy Hillhouse, and Robin Sharp.
8-16 Mar. 2012	Hume Writing Center Directorship interviews.
Feb.-Apr. 2012	Newly designed ProFro recruitment initiative materials sent to all "wish list" candidates.
6 Dec. 2011	Consultation with <i>Philharmonia Baroque's</i> Nicholas McGegan and orchestra representatives re Stanford initiatives for Lively Arts.
2009-10	Chair, Review Committee / Stephen Sano
2007-08	SICA Events and Programs Grant Selection Committee
2007-08	Chair, Review Committee / Laura Dahl
2007-08	Chair, Review Committee / Frederick Weldy
2007-08	Review Committee / Jonathan Berger
2007-08	Undergraduate Studies Committee
2006-07	Arts Initiative Programming Taskforce, Events Process and Partnership Committee
2006-07	Musicology Search Committee
2006-07	Graduate Studies Committee
2003-06	Undergraduate Studies Committee (Chair, 2004-05)
2003-06	University Judicial Affairs Board
2003-04	Chair, Review Committee / Stephen Sano
2003-04	Review Committee / St. Lawrence Quartet
2001-07	Chair, <i>ChamberMusicLIVE</i> Committee (planning <i>ChamberMusicLIVE Festivals</i> , Oct. 2002-08)
2001-02	Chair, Review Committee / Thomas Schultz
2001-02	Review Committee / Jennifer Lane
2001-02	Review Committee / Karla Lemon
2001-02	Ad hoc Committee on Theory Curriculum
2000-01	Chamber Initiative Committee (planning <i>ChamberMusicLIVE Festival</i> , Oct. 2001)
2000	Chair, Piano Trio Committee
1998-99	Chair, Review Committee / Stephen Sano
1998-99	Graduate Studies Committee
1997-98	Chamber Ensemble Search Committee
1996-97	Chair, Orchestra Conductor Search Committee
1995-96	Chair, Vocal Search Committee, Chair, 2 University Orals Committees, Mechanical Engineering

Academic Service: Stanford University (cont.)

1995–	DoM Performance Committee
1994	Music Librarian Search Committee
1993–95	Chair, Performance Committee
1993–	Piano Jury Committee (juries for all enrolled pianists each quarter)
1991	Chair, University Orals Committee, Chemistry
EVENTS	
5 Jun. 2013	Hosted end-of-year performance and dinner for 172A/272A studio pianists, 171 chamber groups and guests, with Kumaran Arul, with the support of a generous gift from Mark and Joan Applebaum, Dinkelspiel Auditorium and Braun Music Center Lounge, Stanford University.
20 May 2013	Profile of departmental piano needs for Ron Losby, President of Steinway, and Bob Snyder, Western Regional Sales Manager, with Curator of Pianos and Principal Concert Piano Technician Peter Sumner, Music Department, Stanford University.
25 Oct. 2012	Faculty Night, Freshman-Sophomore College, Schiff Lounge and Ricker Dining.
7 Jun. 2012	Hosted end-of year dinner for 172A/272A studio pianists and guests, Tai Pan, Palo Alto, with Kumaran Arul, through a generous gift from Mark and Joan Applebaum.
12–14 Apr. 2012	<i>Reactions to the Record III: Early Recordings, Musical Style, and the Future of Performance</i> , an international music symposium produced with Kumaran Arul, with nineteen invited scholars and performers, including Nicholas McGegan, Nicholas Cook and Daniel Leech Wilkinson, and two research projects from the Music 149/249 <i>Reactions to the Record</i> seminar (see “Teaching” below). The 3-day conference also included lecture-demonstrations, three concert performances by faculty and guests exploring the re-creation of early styles of performance, panel discussions, and a ‘demonstration session’ of rare historic recordings from the Stanford Archive of Recorded Sound. See http://music.stanford.edu/Events/StanfordMusicSymposium/ .
21 May 2010	Sherman Clay & Company Piano Placement Agreement inaugurating an historic Steinway piano loan and purchase program for Stanford University: 10 Steinway grands and 14 Boston uprights for studio installation, autumn quarter 2010.
9 Mar. 2010	Organization and hosting of lecture and master class by fortepianist Sezi Seskir
26 Feb. 2010	Co-organization of master class by CUNY Graduate Center faculty pianist Frank Lévy, CCRMA Stage, Stanford University (sponsored by the Stanford Department of Statistics).
9 Feb. 2010	Organization and hosting of lecture-recital by internationally acclaimed pianist Andrew Rangell (Gibbons, Bach, Janáček, Kodály, Bartók).
20 May 2009	Hoefler Award Ceremony, with Kumaran Arul, introduction of Justin Solomon, who received a 2009 Hoefler Writing Prize for his “Deconstructing the Definitive Recording: Elgar’s Cello Concerto and the Influence of Jacqueline du Pré,” presented at January’s <i>Reactions to the Record</i> symposium
14-18 Jan. 2009	<i>Reactions to the Record II: Early Recordings, Musical Style, and the Future of Performance</i> , an international music symposium organized by Barth and Kumaran Arul, with nineteen invited scholars and performers, including Charles Rosen, Will Crutchfield and Joseph Horowitz, and four student research projects from the Music 149/249 <i>Reactions to the Record</i> seminar (see “Teaching” below).
17-19 Nov. 2008	Organization and hosting of “Brahms in Performance: Musical Style and Substance in Early Recordings of the Symphonies,” two lectures and master class by visiting musicologist and Brahms expert Walter Frisch (Columbia University), partially funded by a grant from SICA, in conjunction with Music 149/249: <i>Reactions to the Record</i> .
20 Oct. 2008	Organization and hosting of lecture on “The Sources of Style” by soprano Rebecca Plack, partially funded by a grant from SICA, in conjunction with Music 149/249: <i>Reactions to the Record</i> . Campbell Recital Hall.
14-15 Oct. 2008	Organization and hosting of videotaped master class, fortepiano recital, and public lecture by internationally acclaimed pianist Malcolm Bilson, partially funded by a grant from SICA, in conjunction with Music 149/249: <i>Reactions to the Record</i> . Campbell Recital Hall.
13 Oct. 2008	Organization and hosting of “Claude Frank: A Discussion of Performance, Recordings, and Style,” a videotaped public interview with acclaimed pianist Claude Frank, interviewed by myself and Kumaran Arul, partially funded by a grant from SICA, in conjunction with Music 149/249: <i>Reactions to the Record</i> . Campbell Recital Hall.
Apr. 2008	“Teaching Analysis Courses,” a lecture for Music Department graduate student TAs
Mar. 2008	Organization and hosting of visiting pianist Peter Pesic’s “Old Bach is Here,” Campbell Recital Hall
Mar. 2008	Introduction of “Hollywood Exiles,” Cubberley Theater, part of <i>Lively Arts’ Stravinsky Project</i>
Feb. 2008	Organization and hosting of lecture-recital by internationally acclaimed pianist Andrew Rangell (Gibbons, Bach, Schoenberg, Ravel and Ives).
Oct. 2007	Organization and hosting of lecture-recital by Andrew Rangell (Haydn, Brahms, Nielsen, Bizet).

Academic Service: Stanford University (cont.)

Jun. 2007	For <i>Stanford Continuing Studies</i> : "Charles Ives's <i>Concord Sonata</i> ," a lecture with pianist Jeff Smith, Smith Residence, Atherton, CA.
Apr. 2007	Organization and hosting of international symposium, <i>Reactions to the Record: Perspectives on Historical Performance</i> .
Mar. 2007	Organization and hosting of master class ("The Erard Piano") and concert by pianist Gwendolyn Mok and tenor Joseph Frank, Campbell Recital Hall, Stanford University.
Feb. 2007	Organization and hosting of "The American Piano" with Mark Applebaum and <i>Stanford Lively Arts</i>
Nov. 2006	Organization and hosting of lecture-recital by internationally acclaimed pianist Andrew Rangell (Book I of Bach's <i>Well-Tempered Clavier</i>).
Nov. 2006	Organization and hosting of <i>¡Tapas!</i> (JessAnn Smith, voice, and Eric Hung, piano), Campbell Recital Hall, Stanford University.
Jan. 2006	Organization and hosting of master class with internationally acclaimed pianist Anton Kuerti, Campbell Recital Hall, Stanford University.
Oct. 2005	Organization and hosting of lecture-recital by pianist Andrew Rangell, Campbell Recital Hall, Stanford University, cosponsored by the Stanford Department of Music and SICA.
Feb. 2005	Organization and hosting of a performance class with pianist Andrew Rangell.
Feb. 2005	Address for Scholarship Recipient Presentation and Memorial in honor of Brian McBrady, for <i>Parents' Club of Stanford University</i> .
Dec. 2004	Member, selection committee for Henry Cowell Student Lectures in Music.
Dec. 2004	Organization for "A Discussion with Yo Yo Ma and Emanuel Ax: Centering the Arts in a Campus Community," <i>Stanford Lively Arts</i> .
Oct. 2004	Organization and hosting of interview with conductor and pianist Jeffrey Kahane for <i>Stanford Lively Arts</i> and the Department of Music.
Apr. 2004	Academic Expo for Admit Weekend (Admissions) (see "Invited Lectures").
Feb. 2004	Organization and hosting of master class with pianist Wu Han with <i>Stanford Lively Arts</i> .
Feb. 2004	Organization and hosting of performance class on Ives' <i>Concord Sonata</i> with pianist Andrew Rangell.
Nov. 2002	Organization and hosting of master class with pianist Anton Kuerti in cooperation with the St. Lawrence String Quartet.
Apr. 2002	Academic Expo for Admit Weekend (Admissions) (see "Invited Lectures").
Mar. 2002	Organization of free student ticket initiative (Bing and McMurtry donations) for <i>Academy of Ancient Music</i> with fortepianist Robert Levin in cooperation with <i>Stanford Lively Arts</i> .
Nov. 2001	Organization and hosting of pre-concert discussion and master class with pianist Stanislav Ioudenitch.
Apr. 2000	Moderator for pre-performance discussion with pianist Frederic Chiu (for <i>Lively Arts'</i> "Chopin Celebration").
Oct. 1999	Organization and hosting of master class with pianist Jon Nakamatsu (for <i>Lively Arts'</i> "Chopin Celebration").
1998–2000	Departmental liaison for 1999/2000 <i>Chopin Celebration</i> sponsored by <i>Lively Arts</i> .
Apr. 1999	Organization and hosting of master class with pianist and pedagogue Felix Gottlieb.
Apr. 1998	Organization and hosting of master class, performances of pianist and pedagogue Ju-Ying Song (with <i>Stanford Lively Arts</i>).
Feb. 1998	Organization and hosting of master class with Israeli pianist, composer and pedagogue Gilead Mishory.
Jun. 1997	Organization and hosting of a training session with Adrien Bezdechi for operation of his prototype Duo-Dextra Replay System (for Ampico and Duo-Art piano rolls), a gift to the Stanford Music Dept. in Oct. 1996.
Sept.-Dec. 1995	Negotiations with Yamaha Peninsula for select Yamaha Disklaviers (see <i>Music at Stanford</i> , Summer 1996: 5).
Feb. 1995	Organization and hosting of master class with Polish pianist and pedagogue Ryszard Bakst.
May 1993	Organization and hosting of a recital by fortepianist Leslie Tung.
Spring 1990	Faculty advisor for IAC 056, <i>Sex and the Catholic Church: Dogma and Controversy</i> .
Mar. 1990	Publicity, organization and hosting with <i>Stanford Lively Arts</i> of a master class by pianist Richard Goode.
Apr. 1990	Publicity, organization and hosting with <i>Lively Arts</i> of recital and master class by fortepianist Malcolm Bilson.

Academic Service Outside the University

10 Nov. 2012	Adjudicator, California Association of Professional Music Teachers (CAPMT) District II Honors Auditions, Santa Clara, CA.
2 Jun. 2012	Adjudicator, 2012 CMTANC Youth Music Competition, San Jose State University.
28 Jan. 2012	Adjudicator, 7th Annual Marilyn Mindell Piano Competition, Stanford University.
4 Jun. 2011	Adjudicator, 18th Annual Youth Music Competition of the Chinese Music Teachers Association of Northern California, San Jose State University.
22–27 Mar. 2010	Adjudicator, Seattle Young Artists Music Festival, Seattle, WA.
2–7 Mar. 2010	The Sonatas of Beethoven, an intensive seminar for emerging concert pianists, co-taught with Anton Kuerti, Banff Centre, Alberta, Canada.
13 May 2009	“Early Recordings, Lost Styles, and the Future of Performance,” for the Santa Clara branch of the Music Teachers’ Association of California, San Jose.
3 May 2008	MTAC / Sherman Clay masterclass, Santa Clara.
Oct. 2007	Tenure review, University of Notre Dame.
Feb. 2007	Juror, CAPMT Bartók and Contemporary Music Festival, Marriott San Mateo.
Nov. 2005	Juror, MTNA Junior Performance Competition, School of Music and Dance, San Francisco State University, San Francisco .
Nov. 2005	Tenure review, Baylor University.
Nov. 2004	Guest juror, masters recital, Thomas Casey, San Jose State University.
Mar. 2004	Adjudicator, “Palo Alto Music Prize” (\$20,000 college scholarship), Palo Alto Unified School Dist.
Mar. 2004	Adjudicator, Settle Young Artists Music Festival.
Jun. 2003	Tenure review, Bar-Ilan University, Ramat-Gan, Israel.
16 Jun. 2002	“The International Czerny Conference,” interview with Eric Friesen, CBC Radio (popular demand resulted in several re-broadcasts during summer and autumn 2002) .
Feb. 2001	Tenure review, Duke University.
Aug. 1999	Tenure review, Pomona College.
14–21 Jul. 1999	Chamber music coaching, Summit Institute, Park City, UT.
Sept. 1998	Tenure review, University of North Carolina, Greensboro.
Jul. 1998	Chamber music coaching, Deer Valley Institute, Park City, UT.
1998–	Editorial Board, <i>Arietta</i> , Journal of the Beethoven Piano Society of Europe.
Dec. 1996	Tenure review, Santa Clara University, Santa Clara, CA.
Nov. 1993	Panelist, Summer Stipend Selection Committee, National Endowment for the Humanities, Washington, D.C.
May 1993	Consultant for Edwin Good, Smithsonian Institution.
Mar. 1993	Adjudicator, <i>Seattle Young Artists Music Festival</i> , Seattle, WA (also Mar. 1989).
Jan. 1993	Judge, <i>San Jose Symphony Young Pianist Concerto Competition</i> , San Jose, CA.
Mar. 1991	Consultant, UC Santa Cruz <i>Early Music Festival</i> .
Jan. 1991	Adjudicator, California Assoc. of Professional Music Teachers Concerto Competition Finals, Oakland, CA.
1990	Performance Committee, American Musicological Society/Society for Ethnomusicology/Society for Music Theory combined meetings, Oakland, CA, 8-11 November.

Advising and Coaching

2012–13	1 music major (primary advisor), 6 graduate students (other advising), 6 undergraduates (other advising), coaching of 5 piano recitals, 3 chamber music concerts
2011–12	1 graduate student doing research, 2 undergraduates doing research, coaching of 6 piano recitals, 2 chamber music concerts
2010–11	3 music majors (primary advisor), 4 undergraduates doing research, 2 undergraduates, coaching of 3 piano recitals, 3 chamber music concerts
2009–10	2 music majors (primary advisor), 2 undergraduates doing research, 1 graduate student, 2 undergraduates, coaching of 3 piano recitals, 2 chamber music concerts
Sept. 2008 – Jan. 2009	2 music majors (primary advisor), 3 undergraduates, coaching of 1 concerto performance with the SSO, 1 piano recital, 2 chamber music concerts
2007–08	4 music majors (primary advisor), 3 undergraduates, 1 PhD student (secondary advisor; dissertation completed), coaching of 3 piano recitals, 1 chamber music performance
2006–07	9 music majors (primary advisor), 2 undergraduates, 2 graduate students (secondary advisor), coaching of 5 solo piano recitals, 2 chamber concerts

Advising and Coaching (cont.)

2005–06	11 music majors (primary advisor), 9 undergraduates, 2 graduate students (secondary advisor), coaching of 4 solo piano recitals, 1 concerto soloist, 1 chamber concert
2004–05	9 music majors (primary advisor), 3 honors theses, 4 undergraduates, 1 graduate student (secondary advisor), coaching of 4 solo piano recitals, 1 concerto soloist, 1 chamber concert
2003–04	4 music majors (primary advisor), 1 minor, 1 graduate student (secondary advisor), advisor for 2 Presidential Scholar research projects, coaching of 3 solo piano recitals, 2 concerto soloists
2002–03	3 music majors (primary advisor), 2 graduate students (secondary advisor), advisor for 2 Presidential Scholars research projects, coaching of 6 solo piano recitals, 1 chamber recital
2001–02	4 music majors (primary advisor), 2 graduate students (secondary advisor), advisor for 2 Presidential Scholar research projects, coaching of 5 solo piano recitals, 2 chamber recitals
2000–01	6 music majors (primary advisor), 6 graduate students (secondary advisor), coaching of 3 solo piano recitals, 1 chamber recital
1999–2000	(sabbatical year) 2 music majors (primary advisor), primary thesis advisor for 1 graduate student (Masters of Liberal Arts program), coaching of 1 solo piano recital
1998–99	2 music majors (primary advisor), coaching of 5 solo piano recitals, 5 chamber recitals
1997–98	3 music majors (primary advisor); coaching of 6 solo piano recitals, 1 chamber recital
1996–97	7 music majors (primary advisor); coaching of 7 solo piano recitals, 1 concerto performance, 3 chamber recitals
1995–96	10 music majors, 1 graduate student (primary advisor); coaching of 5 solo piano recitals, 1 chamber recital
1994–95	17 music majors, 4 graduate students (primary advisor); coaching of 1 solo piano recital; 1 chamber recital
1993–94	11 music majors, 4 graduate students (primary advisor), one Ph.D. student (as reading committee member), 2 other students; coaching of 2 chamber recitals
1992–93	7 music majors, 4 graduate students (primary advisor), 2 graduate students (secondary advisor), 3 others
1991–92	7 music majors, 8 grad students (primary advisor)
1990–91	10 music majors, 4 graduate students (primary advisor), 3 others

Grants and Awards

31 Oct. 2011	SICA Farm Aid Grant Proposal, Music 149/249: "Reactions to the Record: Early Recordings, Lost Styles, and Music's Future," Funding for jazz performance scholar Dr. José Bowen to deliver a guest lecture via videoconferencing. Funding requested: \$900. Approved.
Jan. 2009	Shenson Fund Grant for <i>Reactions to the Record II: Early Recordings, Musical Style, and the Future of Performance</i> ; awarded \$10,400 on 9 January 2009.
Mar. 2008	SICA Curricular Innovation Grant for "Historical Recordings and Performance Practice: A New Approach to Study" with Kumaran Arul, Lecturer, Music; awarded \$12,960 on 17 March 2008.
May 2007	Collaborative Grant Proposal for <i>Stanford Institute for Creativity and the Arts (SICA) and Stanford Arts Initiative: "The Study of Historical Recordings and Creative Avenues in Music Performance and Scholarship,"</i> with Kumaran Arul, Lecturer, Music, and Jerry Mc Bride, Head Librarian, Stanford Music Library and Archive of Recorded Sound; awarded \$25,000 on 30 May 2007
May 1994	Grants from Stanford University (Humanities and Sciences) and Mills College for recording of Schubert's <i>Winterreise</i> , with Miriam Abramowitsch, mezzo-soprano
May 1990	Stanford University Humanities and Sciences research grant
Mar. 1989	NEH Summer Stipend (\$3,500) for revision of "The Fortepianist as Orator" for Cornell Press
May 1985	Otto R. Stahl Award for outstanding piano performance, Cornell University
1983–85	Andrew D. White Fellowship, Cornell University
Apr. 1981	Connecticut Fine Arts Commission grant for partial funding of duo-piano tour with Naomi Amos
Feb. 1975	Connecticut Commission on the Arts grant funding premiere, new work for dancers and clavichord

Manuscripts Read

1996	For Simon and Schuster
1994	For <i>Beethoven Forum</i> (University of Nebraska Press)
1991	For Cornell University Press

Education

CORNELL UNIVERSITY. D.M.A. May 1988. Dissertation: "The Fortepianist as Orator: Beethoven and the Transformation of the Declamatory Style" (nominated by Cornell University as its sole entry for the 1988 CGS/UMI International Distinguished Dissertation Award). M.F.A. June 1985. First candidate admitted for D.M.A. in Eighteenth-Century Instrumental Performance Practice, September 1983. Fortepiano studies with Malcolm Bilson.

PRIVATE STUDY with John Kirkpatrick (emeritus, Yale University). Piano, chamber music, vocal accompaniment, 1973–83

WESLEYAN UNIVERSITY, Middletown, CT. B.A. in Music, 1972, Phi Beta Kappa. Keyboard studies with Leopold Rewinsky, Jon K. Barlow, Peter Armstrong.

CUMMINGTON COMMUNITY OF THE ARTS, Cummington, MA. Performer in residence, summer 1970, 1971.

BOSTON UNIVERSITY Summer Session at Tanglewood. Piano Seminar II with Claude Frank, July 1968.