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EDUCATION

PhD, Music Theory, Indiana University (August 2001)

Minors: Music History, Organ Performance

Dissertation: ***Pitch Organization and Dramatic Design in Saint François d'Assise of Olivier Messiaen***

Dissertation Committee: Eric J. Isaacson (adviser), Lewis Rowell, Robert Hatten, Thomas J. Mathiesen

"This thesis analyzes how Messiaen's pitch organization is used as an integral part of the drama, and also provides an overview of the work's religious sources and musical language." —Nigel Simeone, "Messiaen," *Oxford Bibliographies*, 2017.

DMA, Organ Performance, Arizona State University (August 1985)

Minors: Music Theory, Music History

Research Paper: ***Musical-Rhetorical Figures in the Orgelbüchlein of J. S. Bach***
Robert Clark, adviser

Tomoko A. Miyamoto, organist, liner notes, *Fruits of Bach Grove: The Orgelbüchlein* (CD recording, ALM Records ALCD-1167, 2017): "There are many books and dissertations written about the *Orgelbüchlein*. Bach is very special in many aspects, but especially in his use of [r]hetoric and the symbolism of numbers. Just before the recording, I was fortunate to be able to re-read the doctoral thesis . . . *Musical-Rhetorical Figures in the Orgelbüchlein of J. S. Bach* by Vincent P. Benitez, written in 1985. Thanks to the internet I was able to find him and have personal communication online."

MM, Theory and Composition, Arizona State University (August 1985)

Major: Composition

Thesis: *String Quartet*

Randall Shinn, adviser

MM, Organ Performance, University of North Texas (May 1982)

Minor: Composition

BM, Organ Performance, magna cum laude, University of North Texas (May 1980)

Minor: Music Theory

Applied Organ Study: Marilyn Keiser, Larry Smith, Michael Corzine, Robert Clark, Charles S. Brown, and Donald Willing

Applied Harpsichord Study: Karyl Louwenaar Lueck, John Metz, Susan Ferré, Charles S. Brown, and Dale Peters

Composition Study: Randall Shinn, Glenn Hackbarth, William P. Latham, and Merrill Ellis

ACADEMIC EMPLOYMENT HISTORY

Music Theory:

Professor of Music (Theory), The Pennsylvania State University 2019–present

Sabbatical leave, fall 2022 to spring 2023

Associate Professor of Music (Theory), Tenured, The Pennsylvania State University 2011–2019

Sabbatical leave, spring 2016

Assistant Professor of Music (Theory), The Pennsylvania State University 2005–2011

Assistant Professor of Music (Theory), Eastern Michigan University 2003–2005

Assistant Professor of Music (Theory), Bowling Green State University 1996–2003

Visiting Lecturer of Music (Theory), Indiana University Summer 1996
 Associate Instructor of Music (Theory), Indiana University 1993–1996

Organ:

Assistant Professor of Music (Organ) and College Organist, Wartburg College 1991–1993
 Assistant Professor of Music (Organ) and College Organist, Lyon College 1987–1991

EDITORSHIPS/NATIONAL COMMITTEE WORK

- **Publication Awards Committee for Books (Wallace Berry Award, Emerging Scholar Award), 2023–24 (2023, member; 2024, chair)**
- H. Colin Slim Award Committee, The American Musicological Society, member, 2020–2021
- Scholarship and Research Editor, *College Music Symposium*, 2019–2021
- Editor, *Indiana Theory Review*, August 1994–July 1996
- Reviews Editor, *Indiana Theory Review*, December 1993–July 1994

RESIDENCIES

Resident Scholar, Institute for the Arts and Humanities (IAH), The Pennsylvania State University (PSU) Fall 2016
 Support for my book project provisionally entitled *The Music of Olivier Messiaen*. The appointment entailed release time from teaching responsibilities for Fall 2016, a \$1000 mini-grant, and an office at Penn State's Ihlseng Cottage.

Resident Scholar, IAH, PSU Spring 2010
 Support for my book project entitled *Olivier Messiaen's Opera*, Saint François d'Assise (Indiana University Press, 2019). The appointment entailed release time from teaching responsibilities for Spring 2010, a \$1000 mini-grant, and an office with a computer at Penn State's Ihlseng Cottage.

GRANTS

Penn State Incentives and Innovations Grant, 2016, in the amount of \$13,000 to support the creation of an online, inter-domain Gen Ed course (Music/English) on the music of the Beatles and American Popular Culture (MUS 209N/ENGL 208N, *The Music of the Beatles and American Popular Culture*). The course was written in consultation with Michael Bérubé, Edwin Erle Sparks Professor of Literature, in the English Department. Development took place in 2017, with the pilot version taught in the Spring 2018 semester, and regular course offerings since the Spring 2019 semester.

Faculty Research Grant in the amount of \$6,550, Fall 2015, from the College of Arts and Architecture, PSU, to help fund my research proposal, "Examining the Birdsong Notebooks of Olivier Messiaen," while at the Département de la Musique, Bibliothèque nationale de France (BnF), Paris, 2016.

SMT Subvention Grant in the amount of \$575, July 2015, from the Society for Music Theory, to help fund my research proposal, "Examining the Birdsong Notebooks of Olivier Messiaen," BnF, Paris, May 24–July 7, 2016.

Individual Faculty Grant in the amount of \$3,500 from the IAH, PSU, to help fund my research proposal, "Examining the Birdsong Notebooks of Olivier Messiaen," BnF, Paris, May–June 2014. **(During this time, I also visited Messiaen's summer home in Petichet, childhood home in Grenoble, and the Paris Conservatoire, where I observed organ professor Olivier Latry teach his students in the Salle d'Orgue.)**

e-Learning Fellow, Fall 2013; course buyout and grant in the amount of \$3,000 (to pay for faculty/student musicians). Weekly meetings with instructional design consultant Deborah Gulick to revise assessment procedures for MUS 109: *The Music of the Beatles* (online course). **I developed instructional videos of Beatle songs played by a Penn State ensemble comprised of both faculty and students that I directed, as well as accompanied them on piano and played bass guitar.**

- e-Learning Fellow, Spring 2013; course buyout and grant in the amount of \$3,000 to purchase audio and video resources, as well as to pay for a research assistant. Weekly meetings with instructional design consultant Deborah Gulick to revise the course content and document the copyright use of audio files, musical examples, photos, and videos for MUS 109: *The Music of the Beatles* (online course)
- Penn State Incentives and Innovations Grant, 2011, in the amount of \$10,000 to support the creation of an online Gen Ed course on the music of the Beatles, and to enhance the development of MUS 498, *The Music of the Beatles*, to be taught in the spring of 2012.
- Grant in the amount of \$2,000 from the University Park Allocations Committee, PSU, to support the all-Messiaen organ concert of Dr. Jon Gillock in the Worship Hall at the Pasquerilla Spiritual Center of PSU in the spring of 2008.
- Grant in the amount of \$264 from the University Park Allocations Committee, PSU, to support the Messiaen lectures of Professors Peter Hill and Nigel Simeone (University of Sheffield, UK) and all-Messiaen piano concert of Professor Hill, at PSU in the Fall 2006 semester.
- Individual Faculty Grant in the amount of \$2,000 from the IAH, PSU, to conduct research in France (Paris and Paray-le-Monial) and Italy (Assisi and Florence) in May–June 2006 for my book, *Olivier Messiaen's Opera*, Saint François d'Assise (Indiana University Press, 2019), Fall 2005.
- Faculty Research Grant in the amount of \$3,450 from the College of Arts and Architecture, PSU, to conduct research in France and Italy in May–June 2006 for my book, *Olivier Messiaen's Opera*, Saint François d'Assise (Indiana University Press, 2019), Fall 2005.

PUBLICATIONS

Books:

The Color of Time and the Late Music of Olivier Messiaen (in progress; supported by a Fall 2022 to Spring 2023 sabbatical leave).

Olivier Messiaen's Opera, Saint François d'Assise. Bloomington, IN: Indiana University Press, 2019. <https://iupress.org/9780253042880/olivier-messiaens-opera-isaint-francois-dassise/>

Reviews of *Olivier Messiaen's Opera*, Saint François d'Assise:

MLA Notes 78, no. 2 (December 2021), 255–57: “Overall, this volume fulfills Benitez’s ‘hope [that] it will serve as an intellectual springboard into the mind of one of the most creative musicians of the twentieth century’ (p. 5) and Messiaen’s self-described ‘synthesis of all that he had done up to that point in his career as a composer’ (p. 1), the opera *Saint François d'Assise*.”

Christopher E. Mehrens (2020) . . . , *Music Reference Services Quarterly*, DOI: 10.1080/10588167.2020.1863761: “This well-researched book is wonderfully written with great clarity and organization, and provides a remarkable and original perspective on the work of the great French composer.”

***Choice Reviews Online* (September 2020):** “Highly recommended. Upper-division undergraduates through faculty.”

Christoph Neidhöfer, Schulich School of Music, McGill University: “. . . a captivating narrative that illuminates the inner workings not only of Messiaen's magnum opus but of his musical language altogether.”

Olivier Messiaen: A Research and Information Guide, 2nd ed. Routledge Music Bibliographies. New York and London: Routledge, 2018 (366 pages; fully revised, expanded, and updated).

<https://www.routledge.com/Olivier-Messiaen-A-Research-and-Information-Guide/Benitez/p/book/9780367873547>

Expanded edition includes listings of numerous primary source documents with commentary (especially all of the composer’s 203 birdsong notebooks) from the Fonds Olivier Messiaen, located at the BnF, Département de la Musique since February 2016.

The Words and Music of Paul McCartney: The Solo Years. Praeger Singer-Songwriter Collection. Westport, CT: Praeger Publishers, 2010. <https://products.abc-clio.com/abc-clio/abc-clio/product.aspx?pc=E2705C>

Reviews of *The Words and Music of Paul McCartney: The Solo Years*:

David Thurmaier (*Music Theory Online* 18, no. 4 [December 2012]): “Benitez’s book . . . is a welcome contribution to popular music scholarship and serves as a helpful reference for all those wishing to learn more about Paul McCartney’s musical language.”

T. Emery (*Choice* [January 2011]): “[This] book is required reading . . . for any Beatles scholar or fan. Proving that the scope of McCartney’s ‘musical activities [are truly] mind-boggling,’ Benitez adds to the understanding of the

various musical heights (and lows) this musical icon has attained thus far. Summing up: Highly recommended. All readers.”

Analytical observations about various songs are incorporated in The Paul McCartney Project (“The most comprehensive database of music written or recorded by Paul McCartney, from the Quarry Men to the Beatles, from Wings to his solo career”)

***Olivier Messiaen: A Research and Information Guide*. Routledge Music Bibliographies. New York and London: Routledge, 2008.**

Reviews/Special Mentions of *Olivier Messiaen: A Research and Information Guide*, 1st edition:

Nigel Simeone, “Messiaen,” *Oxford Bibliographies*, 2017: “An exhaustive guide to primary sources (including Messiaen’s articles and reviews, pedagogical writings, lectures, prefaces, interviews, and correspondence) and secondary literature (biographies, style studies, and discussions of individual works). The author provides concise and helpful summaries of some nine hundred items as pointers to further research and includes a detailed list of Messiaen’s musical works as an appendix.”

Brian Hart (*Music References Services Quarterly* 12, nos. 1–2 [2009]: 61–63): “Benitez displays an impressive command of the literature on Messiaen. . . . Far more than a compendium of research sources on Messiaen, this book offers an essential guide that will prove beneficial both for the specialist—who will discover a wealth of helpful new sources to examine—and for the person who is beginning to explore the fascinating and captivating music of this modern master.”

Christopher Dingle (*Tempo* 62, no. 246 [October 2008]: 71–72): “invaluable resource for Messiaen scholars . . . gives about as comprehensive a bibliography of the literature on Messiaen as it is possible to imagine . . . provides . . . numerous insightful comments . . . a treasure trove of information.”

E-Textbooks:

***The Music of the Beatles and American Popular Culture*. MUS 209N/ENGL 208N (Gen Ed online, inter-domain course, written in consultation with Penn State’s English department), Office of Digital Learning, PSU, 2017 (regular course offerings during the summer and spring since 2019).**

***The Music of the Beatles*. MUS 109 (Gen Ed online course), Office of Digital Learning, PSU, 2012; revised 2013; recertification 2018. **Over 6,000 (and counting) Penn State non-music majors have taken this popular course as an arts elective** (taught by Professor Esther W. Benitez).**

Book Chapters/Conference Proceedings (* indicates refereed publication):

Messiaen:

“Divine Transcendence and Birdsong in Messiaen’s *Un Vitrail et des oiseaux*.” *Music and Transcendence in a Posthuman Age* (edited volume, forthcoming).

“Stravinsky and the End of Musical Time: Messiaen’s Analysis of *The Rite of Spring* and Its Impact on Twentieth-Century Music.” Proceedings (online) from the “Sacre Celebration: Revisiting, Reflecting, Revisioning,” York University, Toronto, Canada, (2013). Click on the following link to download the correct version of this article (go to book chapters): [Benitez1-4-22-23.pdf](#) (corrected version).

*** “Messiaen and Aquinas.” In *Messiaen the Theologian*, ed. Andrew Shenton, 101–26. Burlington, VT: Ashgate, 2010.**

<https://www.routledge.com/Messiaen-the-Theologian/Shenton/p/book/9781138248014>

“Narrating Saint Francis’s Spiritual Journey: Referential Pitch Structures and Symbolic Images in Olivier Messiaen’s *Saint François d’Assise*.” In *Poznan Studies on Opera*. Vol. 4, *Theories of Opera*, ed. Maciej Jablonski, 363–411. Poznan, Poland: Publishing House of the Poznan Society for the Advancement of the Arts and Sciences, Section of Music and Fine Arts, Publication of the Committee for Musicology, vol. 16, 2004.

Baroque Music:

*** “Thoroughbass as Pedagogy in the Teaching of Improvisation in Undergraduate Music Theory Courses.” In *Improvisation and Music Education: Beyond the Classroom*, ed. Ajay Heble and Mark Laver, 140–52. New York: Routledge, 2016.**

<https://www.routledge.com/Improvisation-and-Music-Education-Beyond-the-Classroom/Heble-Laver/p/book/9781138830165>

Popular Music:

- * **“That Was Me’ in ‘Vintage Clothes’: Intertextuality and the *White Album* Songs of Paul McCartney.”** In *The Beatles through a Glass Onion: Reconsidering the White Album*, ed. Mark Osteen, Tracking Pop Series. Ann Arbor, MI: The University of Michigan Press (2019). https://www.press.umich.edu/9450783/beatles_through_a_glass_onion
Other authors in this collection include Walter Everett, John Covach, Lori Burns, and Kenneth Womack.
- “*Ram* (1971)” and “*Band on the Run* (1973).” In *The Album: A Guide to Pop Music’s Most Provocative, Influential, and Important Creations*, ed. James E. Perone, 147–56; 275–85. Westport, CT: Praeger Publishers, 2012.

Articles (* indicates refereed publication):

Messiaen:

- * **“Reconsidering Messiaen as Serialist.”** *Music Analysis* 28, nos. 2–3 (2009): 267–99 (published April 21, 2011). <https://onlinelibrary.wiley.com/doi/abs/10.1111/j.1468-2249.2011.00293.x>
- * “A Conversation with Composer Gerald Levinson about Olivier Messiaen.” Originally published on <http://oliviermessiaen.net/>. (12 December 2008; total word count: 11,092). (pdf available only by permission).
- * “Messiaen as Improviser.” *Dutch Journal of Music Theory* 13, no. 2 (May 2008): 129–44.
- * **“Aspects of Harmony in Messiaen’s Later Music: An Examination of the Chords of Transposed Inversions on the Same Bass Note.”** *Journal of Musicological Research* 23, no. 2 (April–June 2004): 187–226. <http://www.tandfonline.com/doi/pdf/10.1080/01411890490449781>
- * “Simultaneous Contrast and Additive Designs in Olivier Messiaen’s Opera *Saint François d’Assise*.” *Music Theory Online* 8.2 (August 2002; total word count: 12,414). <https://mtosmt.org/issues/mto.02.8.2/mto.02.8.2.benitez.html>
- * **“A Creative Legacy: Messiaen as Teacher of Analysis.”** *College Music Symposium* 40 (2000): 117–39. <https://symposium.music.org/index.php/40/item/2174-a-creative-legacy-messiaen-as-teacher-of-analysis>

In Progress:

“Messiaen’s Analysis of Stravinsky’s *Rite of Spring*.”

This emerging article stems from lectures I gave on the subject at various national and international venues. In addition to developing a polished translation of Messiaen’s analysis into English, I studied his annotated score (piano, four hands) of Stravinsky’s *Rite of Spring* (which he used while teaching at the Paris Conservatoire) at the BnF during the summer of 2017, copying every annotation that he wrote into my four-hand piano score. I discovered many things not in the *Traité de rythme* or in the Messiaen literature. This article will also serve as the first chapter of my book, *The Color of Time and the Late Music of Olivier Messiaen*.

“Harmony and Voice Leading in the Later Music of Olivier Messiaen.”

Baroque Music/Other:

- * “Buxtehude’s Passacaglia Principle.” *Rivista di Analisi e Teoria Musicale* 20, nos. 1–2 (2014): 77–98. <https://www.lim.it/en/rivista-di-analisi-e-teoria-musicale/4437-buxtehude-s-passacaglia-principle-9788870968064.html>
- * “Twentieth-Century Musical Concepts and the Music of the Beatles.” *GAMUT* 9 (1999): 91–104.
- “Bach’s Toccata and Fugue In D Minor BWV 538: A Rhythmic/Metric Perspective.” *The American Organist* (March 1991): 56–58.
- * “The Foundation of a Scientific Theory of Music” (third author; in collaboration with Michael H. McLarty and William H. Braun). *Psychological Record* 40 (Fall 1990): 491–504.
- “Rhythm and Meter in Buxtehude’s Toccata in D Minor BuxWV 155.” *Diapason* (July 1989): 14–16.
- * **“Musical-Rhetorical Figures in the *Orgelbüchlein* of J. S. Bach.”** *Bach* 18, no. 1 (January 1987): 3–21. <https://www.jstor.org/stable/41640282>

Book Reviews (12 reviews of books on Messiaen):

Review of Richard D E Burton's *Olivier Messiaen: Texts, Contexts, & Intertexts (1937–1948)*, ed. Roger Nichols (New York: Oxford University Press, 2016). *MLA Notes* 73, no. 2 (December 2017): 279–81.

Review of Christopher Dingle and Robert Fallon's (eds.) *Messiaen Perspectives*, vols. 1–2 (Farnham, UK and Burlington, VT: Ashgate, 2013). *Music Theory Spectrum* 37, no. 2 (Fall 2015): 323–27.

Review of Gareth Healey's *Messiaen's Musical Techniques: The Composer's View and Beyond* (Farnham, UK and Burlington, VT: Ashgate, 2013). *MLA Notes* 71, no. 1 (September 2014): 70–72.

Review of Christopher Dingle's *Messiaen's Final Works* (Farnham, UK and Burlington, VT: Ashgate, 2013). *MLA Notes* 70, no. 4 (June 2014): 695–98.

Review of Sander van Maas's *The Reinvention of Religious Music: Olivier Messiaen's Breakthrough Toward the Beyond* (New York: Fordham University Press, 2009). *MLA Notes* 67, no. 4 (June 2011): 741–43.

Review of Jon Gillock's *Performing Messiaen's Organ Music: 66 Masterclasses* (Bloomington, IN: Indiana University Press, 2009). *Performance Practice Review* 16, no. 1, Article 2.

Review of Siglind Bruhn's *Messiaen's Explorations of Love and Death, and Messiaen's Interpretations of Holiness and Trinity*, 2 vols. (Hillsdale, NY: Pendragon Press, 2008). *MLA Notes* 66, no. 3 (March 2010): 524–27.

Review of Peter Hill and Nigel Simeone's *Olivier Messiaen: Oiseaux exotiques* (Aldershot, UK and Burlington, VT: Ashgate, 2007). *MLA Notes* 64, no. 4 (June 2008): 743–45.

Review of Björn Heile's *The Music of Mauricio Kagel* (Aldershot, UK and Burlington, VT: Ashgate, 2006). *MLA Notes* 64, no. 2 (December 2007): 298–300.

Review of *Messiaen's Language of Mystical Love*, ed. Siglind Bruhn (New York and London: Garland Publishing, Inc., 1998). *MLA Notes* 56, no. 2 (December 1999): 424–26.

Review of Benito V. Rivera's Translation of Joachim Burmeister's *Musica Poetica* 1606 (New Haven: Yale University Press, 1993). *Indiana Theory Review* 18, no. 1 (Spring 1997): 97–114.

Review of E. Thomas Glasow's Translation of *Olivier Messiaen: Music and Color: Conversations with Claude Samuel* (Portland, OR: Amadeus Press, 1994). *Indiana Theory Review* 17, no. 2 (Fall 1996): 93–102.

Communications/Program Notes:

Commissioned by Carnegie Hall to write program notes for a concert on November 23, 2002 featuring the music of Debussy and Messiaen. Performers: Myung-Whun Chung, piano; Paul Meyer, clarinet; Renaud Capuçon, violin; and Jian Wang, cello.

“OXMAC 2000: A Response to Riley.” *Society for Music Analysis Newsletter* 18 (July 2002).

Communication regarding Julian Hook's article “Rhythm in the Music of Messiaen: An Algebraic Study and an Application in the *Turangalila Symphony*” (*Music Theory Spectrum* 20, no. 1 [Spring 1998]: 97–120). *Music Theory Spectrum* 21, no. 1 [Spring 1999]: 140–41.

RESEARCH PRESENTATIONS

International (all refereed except the University of Guelph, which was invited):

Messiaen:

“L'unique oiseau de l'Éternité, c'est vous !”: Divine Transcendence and Birdsong in Messiaen's *Un Vitrail et des oiseaux*.” Music and Transcendence in a Posthuman Age International Conference, Montreal, Canada, February 23, 2023.

- “Birdsong as Compositional and Theological Determinants in Olivier Messiaen’s Opera, *Saint François d’Assise*.” 9th European Music Analysis Conference, Strasbourg, France, June 28, 2017.
- “**Stravinsky and the End of Musical Time: Messiaen’s Analysis of *The Rite of Spring* and Its Impact on Twentieth-Century Music.**” Eighth Biennial International Conference on Music Since 1900, **Liverpool Hope University, Liverpool, UK**, September 15, 2013; *Sacre Celebration: Revisiting, Reflecting, Reimagining*, **York University, Toronto, Canada**, April 18, 2013; 2012 Meeting of the International Musicology Society (invited by the Stravinsky Study Group to present this lecture as part of their “Stravinsky Between East and West” Special Session), **Auditorium Parco della Musica, Rome, Italy, July 6, 2012.**
- “**Illuminations of the Beyond: Improvisation, Composition, and Messiaen’s Last Improvisation Concert.**” **Perspectives on Musical Improvisation Conference, University of Oxford, England, September 11, 2012.**
- “Harmony and Transformational Voice Leading in the Later Music of Olivier Messiaen.” VII European Music Analysis Conference, Conservatory of S. Cecilia, Rome, Italy, September 29, 2011; Seventh Biennial International Conference on Music Since 1900 and the International Conference of the Society for Music Analysis (LancMAC), Lancaster Institute for the Contemporary Arts, Lancaster, England, July 31, 2011.
- “Music as Incantation: An Examination of André Jolivet’s Influence on Olivier Messiaen.” Messiaen 2008 International Centenary Conference, City University of Birmingham, Birmingham Conservatoire, Birmingham, England, June 21, 2008; International Conference of Messiaen Studies, The University of Southern Queensland, Toowoomba, Queensland, Australia, March 31, 2008.
- “The Fusion of the Philosophies of Saint Thomas Aquinas and Henri Bergson in Olivier Messiaen’s Theology of Time.” Boston University Conference, “Messiaen the Theologian,” October 12, 2007.
- “Messiaen as Improviser.” Ninth International Conference of the Dutch-Flemish Society for Music Theory, Prince Claus Conservatoire, Groningen, The Netherlands, February 24, 2007.
- “Understanding Messiaen as Serialist: Theological Time and Its Musical Expression through Number.” Fourth Biennial International Conference on Twentieth-Century Music (member of a special Messiaen panel with Stephen Broad, Christopher Dingle, and Nigel Simeone), University of Sussex, Brighton, England, August 25, 2005; Dublin International Conference on Musical Analysis, University College Dublin, Ireland, June 25, 2005; Third Annual Conference of the Society for Musicology in Ireland, University College Cork, Ireland, May 8, 2005.
- “**Aspects of Harmony in Messiaen’s Later Music: An Examination of the Chords of Transposed Inversions on the Same Bass Note.**” **14th Nordic Musicological Congress, Sibelius Academy, Helsinki, Finland, August 13, 2004.**
- “Narrating Saint Francis’s Spiritual Journey: Pitch Structures and Symbolic Images in Messiaen’s *Saint François d’Assise*.” International Conference of the College Music Society, University of Limerick, Limerick, Ireland, July 7, 2001.
- “**Simultaneous Contrast and Additive Pitch Designs in Messiaen’s *Saint François d’Assise*.**” **2000 International Conference of the Society for Music Analysis (OXMAC), University of Oxford, Oxford, England, September 23, 2000.**

Baroque Music:

- “**A Passacaglia Principle for the North German Baroque?: “Distinguishing Between Passacaglia and Ciaccona in the Ostinato Organ Works of Dieterich Buxtehude.”** 16th Biennial International Conference on Baroque Music, University of Music and Dramatic Arts Mozarteum, Salzburg, Austria, July 12, 2014.
- “Thoroughbass as Pedagogy in the Teaching of Improvisation in Eighteenth-Century Counterpoint and

Music Theory Classes.” ICASP Summit on Improvisation Pedagogy and Community Impact, University of Guelph, Canada, May 24, 2013 (part of a special panel discussion).

“Rethinking Buxtehude as Harmonist.” 15th Biennial International Conference on Baroque Music, University of Southampton, England, July 12, 2012.

Popular Music/Other:

“The Macca/MacMa Collaboration: Persona and Protagonist in the Songs of Paul McCartney and Elvis Costello.” International Conference on Analyzing Popular Music (PopMAC), University of Liverpool, UK, sponsored by the Society for Music Analysis, July 2, 2013.

National (all refereed):

Messiaen/Other:

“Illuminations of the Beyond: Messiaen’s Last Concert at La Trinité.” 2014 National Convention of the American Guild of Organists, Boston, MA, June 24, 2014. **“Illuminations of the Beyond: Improvisation, Composition, and Messiaen’s Last Improvisation Concert.” 2012 National Meeting of the American Musicological Society, New Orleans, LA, November 3, 2012.**

“One Composer Viewed Through the Prism of Another: Messiaen’s Analysis of Stravinsky’s Rite of Spring.” 2013 National Meeting of the Society for Music Theory, Charlotte, NC, November 1, 2013.

“Messiaen’s Language” (formal session). 2008 National Meeting of the American Musicological Society, Nashville, TN, November 6, 2008. Authored a formal session proposal that was accepted in its entirety. Panelists included: Robert Fallon, Bowling Green State University; Wai-Ling Cheong, Chinese University of Hong Kong; Christoph Neidhöfer, McGill University; and Andrew Shenton, Boston University.

“‘Tout mon opéra est un immense acte de Foi en Dieu’: Understanding the Theology of Olivier Messiaen’s Opera *Saint François d’Assise*.” International Symposium, “Olivier Messiaen: The Musician as Theologian,” The Meadows School of the Arts and The Perkins School of Theology of Southern Methodist University, Dallas, TX, September 26, 2008.

“The Influence of Saint Thomas Aquinas’s *Summa Theologiae* on the Compositional Aesthetic of Olivier Messiaen.” Forum on Music and Christian Scholarship, Yale Institute of Sacred Music, New Haven, CT, March 10, 2007.

“Timbre as Religious Symbol in Olivier Messiaen’s Opera *Saint François d’Assise*.” Forum on Music and Christian Scholarship, Princeton University, Princeton, NJ, February 18, 2005; Thirty-Seventh Annual Contemporary Music Festival, Indiana State University, Terra Haute, IN, October 31, 2003.

“Simultaneous Contrast and Additive Pitch Designs in Messiaen’s *Saint François d’Assise*.” Twenty-Second Annual New Music & Art Festival, Bowling Green State University, Bowling Green, OH, October 18, 2001; 2000 National Meeting of the College Music Society, Toronto, Ontario, November 4, 2000.

Popular Music/Other:

“Twentieth-Century Musical Concepts and the Music of the Beatles.” 1997 National Meeting of the Society for Music Theory, Phoenix, AZ, October 31, 1997.

Invited/Campus:

Messiaen:

- “The *Turangalila Symphony* of Olivier Messiaen.” IAH, Fall 2016 Faculty Lecture Series, PSU, October 18, 2016.
- “Messiaen and Improvisation.” Keynote address, Spring 2015 meeting of the New York State/St. Lawrence Chapter of the American Musicological Society, York University, Toronto, Canada, May 2, 2015.**
- “Messiaen and Improvisation.” Music Theory Colloquium Series, Eastman School of Music, University of Rochester, March 27, 2015.**
- “Olivier Messiaen’s Quartet for the End of Time”: Pre-Concert Lecture for the “Concert Spirituel” Faculty Recital of Dr. Steven Smith, Esber Recital Hall, PSU, February 2, 2014.
- “Stravinsky and the End of Musical Time: Messiaen’s Analysis of *The Rite of Spring* and Its Impact on Twentieth-Century Music.” Interdisciplinary Lecture Series, Lipcon Auditorium, Palmer Museum of Art, PSU, November 5, 2013.
- “Sound-Color Relationships in the Music of Olivier Messiaen.” Refereed presentation (seven-minute PowerPoint lecture) on Messiaen’s colored-hearing synesthesia and how it drove his approach to composition. College Symposium on Collaboration and Interdisciplinarity, PSU, November 12, 2010.
- “Tracing the Compositional Path of Olivier Messiaen’s Opera, *Saint François d’Assise*: An Assessment of the Influence of Wagner, Debussy, and Dukas on Messiaen.” IAH, Spring 2010 Faculty Lecture Series, PSU, April 20, 2010.
- “Olivier Messiaen: Composer-Organist, Man of Faith.” Lecture preceding an all-Messiaen organ concert by Jon Gillock. Worship Hall, Pasquerilla Spiritual Center, PSU, April 15, 2008.
- “The Influence of Saint Thomas Aquinas’s *Summa Theologiae* on the Compositional Aesthetic of Olivier Messiaen.” IAH, Fall 2006 Faculty Lecture Series, PSU, November 14, 2006.
- “Music that Transports Us to God: Tonalities and Religious Symbolism in Olivier Messiaen’s Opera *Saint François d’Assise*.” Franciscan University, Steubenville, OH, April 20, 2001.

Baroque Music:

- “Musical Rhetoric in the Organ Music of Dieterich Buxtehude and Johann Sebastian Bach,” Lecture-Recital for the Penn State Musicology/Music Theory Colloquium Series, St. Paul’s United Methodist Church, January 21, 2011.
- “Musical-Rhetorical Figures in the *Orgelbüchlein* of J. S. Bach.” St. Joseph Chapter of the American Guild of Organists, First Presbyterian Church, St. Joseph, MO, September 16, 1990. (Also played an organ recital, which included the Sonata on the 94th Psalm by Julius Reubke.)

Popular Music/Other:

- “Did You Notice that the Lights Had Changed with the Beatles’ *Sgt. Pepper*?” Lycoming Scholars seminar, Lycoming College, Williamsport, PA, November 7, 2017.
- “The Beatles’ *Revolver*: The Best Album of All Time?” Penn State Alumni Association: City Lights 2017, Paley Center for Media, New York, June 8, 2017.**
- “Pop! America’s Enduring Love for Popular Music.” Research Unplugged, PSU, November 13, 2014.
- “The Great African- and Latin-American Popular Music Songbook,” Lecture-Concert, Common Hour, Esber Recital Hall, PSU, March 28, 2014. Lectured and played bass guitar and piano in a faculty-student ensemble led by me.
- “Sweet Soul Music: Spotlight on Otis Redding.” Celebration of African-American Music Festival 2012, Esber Recital Hall, School of Music, PSU, February 3, 2012.

- “Oye cómo va mi ritmo [Listen to the rhythm of my music]: Celebrating the Music of Carlos Santana.” Room 110, Music Building I, School of Music, PSU, February 18, 2011; also given for LAGRASA (Latin American Graduate Student Association), 122 Thomas, PSU, November 10, 2010.
- “How Does the Chairman Dance?: Understanding *Nixon in China* by John Adams.” MetLIVE Broadcasts, State Theatre, State College, PA, February 12, 2011.
- “Hitsville, U.S.A.: The Musical Legacy of Motown.” Diversity Brown Bag, Division of Development and Alumni Relation’s Diversity Committee, PSU, February 8, 2011; Celebration of African-American Music Festival 2009, Esber Recital Hall, School of Music, February 27, 2009.
- “Motown’s ‘Pride and Joy’: The Music and Legacy of Marvin Gaye.” Celebration of African-American Music Festival 2011, Esber Recital Hall, School of Music, PSU, February 4, 2011.

Chair, Paper Sessions:

International:

- “The Beatles’ Intercultural Influence.” “It Was 50 Years Ago Today!: An International Beatles Celebration,” Penn State-Altoona. February 7, 2014.
- “Would You Let Your Daughter Analyse a Rolling Stones Song? Or: Understanding Deceptively Simple Music.” International Conference on Analyzing Popular Music (PopMAC), University of Liverpool, UK, sponsored by the Society for Music Analysis, July 3, 2013.
- “Approaches to Harmony and Voice-Leading.” Seventh Biennial International Conference on Music Since 1900 and the International Conference of the Society for Music Analysis, Lancaster Institute for the Contemporary Arts, Lancaster, England, July 30, 2011.
- “Teacher Education: Tutoring, Technology, and Techniques.” CMS International Conference at the University of Limerick, Ireland, July 10, 2001.

National:

- “From Motown to Hip Hop.” Lectures given by: John Covach, University of Rochester/Eastman School of Music; and Daphne Carr, New York University. 2017 Annual Meeting of the American Musicological Society, Rochester, NY, November 9, 2017.**
- “Messiaen’s Language.” 2008 Annual Meeting of the American Musicological Society, Nashville, TN, November 6, 2008. Lectures: Robert Fallon, Bowling Green State University; Wai Ling Cheong, Chinese University of Hong Kong; Christoph Neidhöfer, McGill University; and Andrew Shenton, Boston University. (Authored a formal session proposal that was accepted in its entirety.)

Regional/Campus:

- “Short Paper Session 1.” Twelfth Annual Meeting of the Music Theory Society of the Mid-Atlantic, Shenandoah University, Winchester, VA, March 21, 2014.
- “Frameworks for Listening.” Eleventh Annual Meeting of the Music Theory Society of the Mid-Atlantic, Temple University, Philadelphia, PA, March 16, 2013.
- “Baroque Music.” Tenth Annual Meeting of the Music Theory Society of the Mid-Atlantic, University of Delaware, Newark, DE, March 31, 2012.
- “Chord Roots and Harmonic Function in Twentieth-Century Music.” Ninth Annual Meeting of the Music Theory Society of the Mid-Atlantic, George Washington University, Washington, DC, March 18, 2011.
- “Lines, Layers, and Spaces.” Seventh Annual Meeting of the Music Theory Society of the Mid-Atlantic, George Mason University, Fairfax, VA, April 3, 2009.
- New Music and Art Festival, Bowling Green State University, Bowling Green, OH; October 10, 1998;

October 5, 1996.

Moderator, “The Arts,” Third Annual Latino Issues Conference, Bowling Green State University, Bowling Green, OH, April 25, 1997.

RESEARCH ASSOCIATED WITH OLIVIER MESSIAEN

Radio Interview:

Interviewed by Cathy Peters of the Australian Broadcasting Corporation – Radio National for her program on Messiaen’s *Quatuor pour le fin du Temps*: “Into the Music: Transcending Time – Messiaen’s Quartet for the End of Time.” ABC aired the program on July 12, 2008, and rebroadcast it on May 5, 2012. For more information, go to:

<https://www.abc.net.au/radionational/programs/archived/intothemusic/transcending-time/3977076>

Archival Research/Interviews/Correspondence:

Archival Research:

Bibliothèque nationale de France (BnF), Département de la Musique, Paris (**nine trips thus far**):

Examined (1) Messiaen’s annotated score of Stravinsky’s *Petrushka* (piano, four hands) that he used while teaching at the home of Guy-Bernard Delapierre and at the Paris Conservatoire; digitized sketches of *Chronochromie*, *Saint François d’Assise*, *La Transfiguration de Notre Seigneur Jésus-Christ*; copy of the manuscript of *Sept haïkai: Esquisses japonaises* (March 2023); (2) Messiaen’s annotated score of Stravinsky’s *Rite of Spring* (piano, four hands) that he used while teaching at the Paris Conservatoire (July 2017); (3) all 203 birdsong notebooks of Olivier Messiaen (November and May–July 2016, May 2015, May–June 2014, March 2012, and June 2010); (4) short score of Messiaen’s opera *Saint François d’Assise* (November 2016 and June 2010); (5) Messiaen’s sketches and fair copy of *Visions de l’Amen* (May 2015); and (6) fair copy of Messiaen’s opera, *Saint François d’Assise* (May 2006). **Permission granted by the Fondation Olivier Messiaen and, in the case of the fair copy of *Saint François*, Mme Yvonne Loriod-Messiaen.** Finally, since all of the Fonds Olivier Messiaen is currently being digitized at the BnF and available only for examination on the computers in the Music Department’s Reading Room, I foresee more research trips to Paris.

Library of Congress (LoC):

Examined the fair copy of the *Turangalila-Symphonie*, along with numerous letters associated with its premiere by the Boston Symphony Orchestra on 2 December 1949, as part of the research for my book project, provisionally entitled *The Music of Olivier Messiaen*, during my sabbatical leave in Spring 2016 (March 30–April 1, 2016). **The LoC allowed me to photograph these materials solely for my personal research.**

Boston Symphony Orchestra (BSO):

Examined numerous documents associated with the premiere of the *Turangalila-Symphonie* and the 1986 performance of selected scenes from *Saint François d’Assise* by the BSO, as well as Messiaen’s visit to Tanglewood in 1949, as part of the research for my book project, provisionally entitled *The Music of Olivier Messiaen*, during my sabbatical leave in Spring 2016 (April 20, 2016). **The BSO allowed me to photograph these materials solely for my personal research.**

New York Philharmonic Orchestra (NY PHIL):

Examined numerous documents associated with the premiere of *Éclairs sur l'Au-Delà...* by the New York Philharmonic on 5 November 1992 as part of the research for my book project, provisionally entitled *The Music of Olivier Messiaen*, during my sabbatical leave in Spring 2016 (May 12, 2016). **The NY PHIL allowed me to photograph these materials solely for my personal research.**

Interviews and Correspondence:

Dr. Kevin Mongrain (expert on Hans Urs von Balthasar, one of Olivier Messiaen's favorite Catholic theologians), Associate Professor of Theology, McAnulty College and Graduate School of Liberal Arts, Duquesne University, on Hans Urs von Balthasar's theology and its relationship to the music of Messiaen, Canonsburg, PA, September 23, 2017.

Père Jean-Rodolphe Kars, former concert pianist, close friend of both Olivier and Yvonne Loriod-Messiaen, and currently chaplain at the Basilica in Paray-le-Monial, France, on the role of religion in the music of Messiaen, November 24, 2016; July 4, 2010; and May 22, 2006, Paray-le-Monial, France.

Brian Schober, organist-composer and former pupil of Messiaen, May 12, 2016, NYC.

Père Pascal Ide, theologian (expert on Hans Urs von Balthasar) and priest, on the Catholic theology of Messiaen, Paris, France, June 11, 2016.

Gerald Levinson, composer, Professor of Music (Swarthmore College), and former pupil of Messiaen, on Messiaen, *Saint François d'Assise*, and sound-color relationships and harmony, Swarthmore College, PA, July 14, 2006.

Jean Leduc, Former Head of Alphonse Leduc on the publication history of Messiaen's *Saint François d'Assise*, Paris, France, May 30, 2006.

Four letters from Yvonne Loriod-Messiaen, August 2005–February 2006

INTERVIEWS ASSOCIATED WITH PAUL MCCARTNEY/OTHER

College of Arts and Architecture News Magazine 2014 (12–13), “Beatlemania Hits Penn State—Via an Online Course” – Interviewed by Amy Milgrub Marshall about my Gen Ed online course (MUS 109) on the music of the Beatles.

Appeared as a guest musical expert on the live call-in TV show *After Abbey* on WPSU on January 13, 2013 in order to discuss the music of Masterpiece Theater's *Downton Abbey*.

The Penn Stater, July/August 2010, “Paperback Writer” – Interviewed by Patrick Kirchner, freelance writer for *The Penn Stater*, about my book, *The Words and Music of Paul McCartney: The Solo Years*, for a short article in the magazine's *Pulse* section. *The Penn Stater* is the official magazine of the Penn State Alumni Association, the largest-dues-paying alumni organization in the US.

PEER-REVIEW ACTIVITY

Review of two pop-music book proposals for Indiana University Press (January and August 2014 [details provided upon request]).

Reviewed article submissions on Messiaen (and in some cases, their revisions) for the *Journal of Religion, Cultural History, Music Theory Online, Journal of Musicological Research, Twentieth-Century Music, Music Theory Spectrum, Journal of Musicology, Music Analysis* (October 2008–January 2023).

Published endorsement of Stephen Schloesser's book, *Visions of Amen: The Early Life and Music of Olivier Messiaen* (Grand Rapids, MI/Cambridge, UK: Wm. B. Eerdmans Publishing Co., 2014). March 26, 2014.

Reviewed two submissions on post-tonal theory and popular music, respectively, and one revision, for *Music Theory Online* (October–November 2007, June–July 2008, and August–September 2013 [details provided upon request]).

Reviewed an article submission and its revision on the relationship between the use of vibrato in nineteenth-century organ and orchestral music for *Nineteenth-Century Music Review* (September 2012–May 2013 [details provided upon request]).

Reviewed various grant proposals for the Research Grants Council of Hong Kong (February 2009–April 2013 [details provided upon request]).

Reviewed the entire book manuscript of the third edition of Steven G. Laitz’s *The Complete Musician* (April–May 2010) for Oxford University Press.

Reviewed various chapters from *Counterpoint for the 21st Century* by Teresa Davidian (March 2010); *Music Theory Remix* by Kevin Holm-Hudson (June–July, December 2009); *Basic Materials in Music Theory* by Paul O. Harder and Greg A. Steinke (April–May 2009); and *Harmonic Materials in Tonal Music*, vols. 1–2, by Greg A. Steinke—based on the work of Paul O. Harder (April–May 2009), all for Prentice Hall.

Reviewed chapters 17–18 of the second edition of *The Musician’s Guide to Theory and Analysis* by Jane Piper Clendinning and Elizabeth West Marvin (April–May 2009) for Norton.

Reviewed a submission on twentieth-century organ music for Routledge Publishing (January–February 2009 [details provided upon request]).

Reviewed a book manuscript on Messiaen for Oxford University Press (February–April 2006 [details provided upon request]).

Reviewed *Anthology of Twentieth-Century Music* by Mary H. Wennerstrom for Prentice Hall (November 2000).

EDITORIAL WORK/OTHER

Honors examiner for Swarthmore College, May 23–24, 2014. Each year, Swarthmore secures experts in the field of music to write and grade written examinations, as well as conduct oral examinations, for its honors students.

Member of the Editorial Board for Boston University’s Messiaen Project (“BUMP”), oliviermessiaen.net, 2006–2012

Associate Editor, *Indiana Theory Review*. August 1996–December 1996

Music manuscript copyist for Concordia’s edition of J. S. Bach’s *Orgelbüchlein* (1983–84, ed. Robert Clark and John David Peterson), 1983. This editorial work involved detailed examination of the autograph and several editions of the *Orgelbüchlein*. Each chorale prelude was hand-copied and subsequently used by the engravers as the primary source for their work.

PERFORMANCES

Harpichord Soloist/Accompanist:

Played continuo (realized figured bass) on pieces by Handel, Purcell, and Vivaldi for the Penn State Baroque Ensemble’s Spring Concert conducted by Stanley Ritchie, PSU, April 16, 2006.

Played continuo on the Sonata in G Minor by Johann Friedrich Fasch for bassoonist Daryl Durran’s faculty recital, PSU, September 19, 2005.

Soloist in the Arizona State University Collegium Musicum’s performance of J. S. Bach’s Concerto for 3 Harpsichords in D Minor, BWV 1063, Scottsdale, AZ, January 29, 1984.

Selected Organ Recitals/Organ Accompanist/Service Playing/Other:

Played organ for the University-wide service in memory of W. Terrell Jones, vice-provost for Educational Equity at Penn State, Worship Hall, Pasquerilla Spiritual Center, PSU, September 23, 2014.

Played Messiaen's historic Cavaillé-Coll organ (dating from 1868) at the Église de la Sainte-Trinité, Paris for two hours on March 5, 2012 (repertoire: four pieces by Messiaen, one by Buxtehude, one by Bach).

Played organ on the *Missa Brevis* by Zoltán Kodály for the Penn State University Choir, Worship Hall, Pasquerilla Spiritual Center, PSU; and First United Methodist Church, Franklin, PA; April 25, 2010; March 24, 2010.

Faculty Recital, Wartburg College, Waverly, IA, March 8, 1992

Faculty Recital, Lyon College, First Church of Christ, Scientist, Batesville, AR, April 14, 1991

Concert Series, First Presbyterian Church, Bryan, TX, February 24, 1991

Recital sponsored by the St. Joseph Chapter of the American Guild of Organists, First Presbyterian Church, St. Joseph, MO, September 16, 1990

Faculty Recital, Lyon College, Batesville, AR, February 25, 1990

Recital sponsored by the Central Arkansas Chapter of the American Guild of Organists, Christ Lutheran Church, Little Rock, AR, February 13, 1990

Faculty Recital, Lyon College, Batesville, AR, February 26, 1989

Grace Presbyterian Church, Little Rock, AR, December 11, 1988

Dedicatory Recital, First United Methodist Church, Searcy, AR, March 20, 1988

First United Methodist Church, Baton Rouge, LA, January 31/February 1, 1988

Faculty Recital, Lyon College, Batesville, AR, November 8, 1987

Concert Series, Morrison United Methodist Church, Leesburg, FL, September 15, 1986

Doctoral Recital (ASU), Granada Hills Presbyterian Church, Northridge, CA, June 2, 1985

Recital sponsored by the El Paso Chapter of the American Guild of Organists, Immanuel Baptist Church, El Paso, TX, October 5, 1984

Composer/recitalist, Southwest Regional Convention of the American Guild of Organists, Texas Christian University, Fort Worth, TX, June 16, 1981

TEACHING

Only courses taught at PSU are listed.

Undergraduate and Graduate Courses:

MUS 109: The Music of the Beatles: Online Gen Ed course exploring how John Lennon, Paul McCartney, and George Harrison developed as songwriters.

MUS 209N/ENGL 208N: The Music of the Beatles and American Popular Culture: Online, inter-domain Gen Ed course, written in consultation with Professor Michael Bérubé of the English Department. Pilot version taught in the Spring 2018 semester, with regular course offerings since 2019.

MUS 131 Music Theory I: study of basic materials, introduction to harmony and voice leading.

MUS 132 Music Theory II: study of diatonic harmony and voice leading; introduction to chromatic harmony.

MUS 221 Basic Musicianship III: third semester sight singing and dictation involving diatonic pitch Materials.

MUS 222 Basic Musicianship IV: fourth semester sight singing and dictation involving chromatic pitch materials; survey of twentieth-century materials.

- MUS 231 Music Theory III: study of chromatic harmony and voice leading.
MUS 331 Form and Analysis
MUS 332 Analysis of Twentieth-Century Music
MUS 336 Orchestration
MUS 431 Advanced Tonal Analysis: The Music of the Beatles
MUS 432 Graduate Twentieth-Century Analysis (remedial class for graduate students)
MUS 433 Advanced Analysis of Twentieth-Century Music (Music since 1945)
MUS 471 Structure and Sixteenth-Century Counterpoint
MUS 472 Eighteenth-Century Counterpoint
MUS 497/498 Review of Harmony/Analysis (remedial class for graduate students)
MUS 498A Seminar: The Music of the Beatles
MUS 498D Seminar: The Music of Alban Berg
MUS 531 Analytical Techniques: Exploring How Asian Music Influenced 20th-Century Western Music
MUS 531 Analytical Techniques: The Music of Alban Berg
MUS 531 Analytical Techniques: The Music of Olivier Messiaen
MUS 531 Analytical Techniques: The Music of the Beatles
MUS 531 Analytical Techniques: Musical Rhetoric and the Vocal Music of J. S. Bach
MUS 533 Pedagogy of Undergraduate Music Theory and History
MUS 573 Seminar in Music Theory and History: The Musical Language of Olivier Messiaen
MUS 574 Seminar in Music Theory: Music since 1945

Applied Organ Lessons:

- KEYBD 101J Organ Primary I
KEYBD 221J Organ Primary III
KEYBD 271J Organ Primary IV
KEYBD 501J Organ Secondary

Supervision of Graduate MA Theses/Reader (PSU and Eastman School of Music):

- Third Reader, PhD (Music Education) dissertation committee of Kay L. Piña, 2023.
Participated in the student's comprehensive exam, orals, and critique of the dissertation proposal.
Second reader, MA (Music Theory) committee of Anqi Wang, "Oppositions and Reconciliations in Representative Piano Works by Charles Tomlinson Griffes," Summer 2021.
Thesis adviser, MA (Music Theory) committee of André La Velle, "Musical Time and Its Manipulation in the Music of Messiaen, Stockhausen, and Grisey," Fall 2018.
Thesis adviser, MA (Music Theory) committee of Quentin Jones, "A Newly Discovered Compositional Approach to Birdsong: *La Fauvette PasserINETTE* of Olivier Messiaen," Fall 2017.
La Fauvette PasserINETTE (1961) was a piano work discovered by Peter Hill in 2012 while studying various birdsong cahiers (Mss 20323, 23020, and 23072). He subsequently reconstructed it and performed the piece in public in 2013.
For the 2018–19 academic year, Quentin was accepted as a PhD student in music theory and awarded a teaching assistantship in music theory at the Florida State University.

Outside reader (invited by Professor Elizabeth W. Marvin), PhD (Music Theory) dissertation committee of Nathan Burggraff, Eastman School of Music, University of Rochester, Spring 2015.

Nathan wrote a dissertation on postmodernism in theology and music composition, focusing on *The Cave* (1993) by Steve Reich, Symphony No. 5 (2000) by Philip Glass, and *La Pasión Según San Marcos* (2000) by Osvaldo Golijov. I critiqued the dissertation and participated in the defense at the Eastman School of Music on March 27, 2015.
E-mail from Professor Marvin (February 16, 2015): "I met with Nathan last week to talk with him about the revision process going into the defense. I wanted to thank you for your detailed reading of his document — it's clear that you were the right

outside reader! Your knowledge of theology, and church history and music have been invaluable, as has your eagle eye on formatting of citations, etc.”

Thesis adviser, MA (Music Theory) committee of Elliot Kermit-Canfield, “Spatialization in Selected Works of Iannis Xenakis”/Schreyer Honors College adviser, BA (Integrative Arts) committee of Elliot Kermit-Canfield, “Spatialization in Selected Works of Iannis Xenakis,” Spring 2013.

Elliot was accepted as an MA student in Stanford University’s Music, Science and Technology program, a part of the university’s Center for Computer Research in Music and Acoustics, for the 2013–14 academic year. He has finished his MA there, began a PhD in the same program in the fall of 2015, and has since graduated.

Thesis adviser, MA (Musicology) committee of Christopher Orr, “Songs of Discontent: The Kabyle Voice in Post-Colonial Algeria,” Spring 2013.

Chris was accepted as a PhD student in ethnomusicology at the Florida State University (FSU) and has since graduated. Having been awarded a grant from the French embassy in the US, Chris spent a number of months in Paris researching Algerian music.

In May 2018, the National Security Education Program awarded Chris the prestigious Boren Fellowship (in the amount of \$24,000) to live and study in Algeria. Chris studied Algerian Arabic, immersed himself in Algerian culture, and conducted ethnographic research with native musicians who perform a type of Algerian music known as *sha’bi*.

Thesis adviser, MA (Music Theory) committee of Christopher Wahlmark, “The Artistry of ‘The Sound’: An Analysis of Stan Getz’s Solos on the Album *Sweet Rain*,” Summer 2013.

Outside reader, PhD (Nuclear Engineering) committee of Robert Salko, “Improvement of COBRA-TF for modeling of PWR cold- and hot-legs during reactor transients,” Fall 2012.

Robert was a member of my Music Theory III class (MUS 231) in the fall of 2009 and enjoyed the course. As a result, he asked me to be the outside reader on his dissertation committee in the Mechanical and Nuclear Engineering Department. As a part of my work on his committee, I participated in his comprehensive examination on September 21, 2010. I read his dissertation, primarily offering suggestions regarding effective writing style and organization, and participated in his dissertation defense, ensuring his fair treatment.

Thesis adviser, MA (Music History and Theory) committee of Amy Fleming, “Harmony, Timbre, and Poetic Meaning in the Lorca cycles of George Crumb,” Spring 2012.

Amy was accepted as a PhD student in music theory at the Eastman School of Music and awarded the prestigious Sproul Fellowship, beginning in the 2012–13 academic year. A doctoral candidate writing a dissertation on the music of George Crumb under the direction of Henry Klumpenhouwer, she is currently a Lecturer in Music Theory at Baylor University’s School of Music.

Third reader, MA (Music History and Theory) committee of Christopher Madden, “Maurice Ravel’s affinity for Stéphane Mallarmé: Symbolism and *Préciosité* in *Trois poèmes de Stéphane Mallarmé*,” Spring 2011.

Supervision/Reader of Conducting or Performance Papers/Other (PSU):

Second reader, MM (Band Conducting) committee of Jacob Bender, “Olivier Messiaen’s *Et exspecto resurrectionem mortuorum*: A Conductor’s Analysis with Focus on Audience Engagement,” Spring 2019.

Second reader, MM (Choral Conducting) committee of Alexander Cooper, “A Historically Informed Interpretive Guide to J.S. Bach’s ‘Gottes Zeit ist die Allerbeste Zeit’ through a Musical-Rhetorical Lens,” Spring 2019.

Third reader, MM (Voice Performance) committee of Carlos Feliciano, “Spanish Vocal Repertoire for the Voice Studio,” Spring 2014.

First reader, MM (Orchestral Conducting) committee of Mariano N. Riera, “A Conductor’s Guide to Olivier Messiaen’s ‘Jardin du Sommeil d’amour’ from the *Turangalila Symphony*,” Spring 2011.

Second reader, MM (Choral Conducting) committee of Matthew L. Travis, “A Conductor’s Guide to Benjamin Britten’s *Hymn to St. Cecilia*,” Spring 2009.

Paper adviser, Alanna Ropchock, MA, Research paper written for my Messiaen seminar (MUSIC 573) published in *Nota Bene*, 2009.

I helped Alanna turn her research paper for MUSIC 573, an analysis of “Puer natus est nobis” from Messiaen’s *Livre du*

Saint Sacrement for organ (1984), into an article that was published by *Nota Bene: Canadian Undergraduate Journal of Musicology*, a peer-reviewed journal run by students (“Messiaen’s Use of Plainchant After Vatican II: An Analysis of *Puer Natus est nobis* from *Livre du Saint Sacrement*” [Fall 2009]: 72-87).

SERVICE (PSU only)

University:

Schreyer Honors College adviser and reader:

- Reviewed 40 Schreyer Honors College applications during each of the following periods: January/February 2013, 2014, 2015, and 2019
- Served as moderator for the Gateway Orientation dinner, August 2013 and August 2015
- Lectured on the Beatles’ *Sgt. Pepper’s Lonely Hearts Club Band* for the Schreyer College Distinguished Honors Faculty Program, October 14, 2015

Member, Steering Committee, “It Was 50 Years Ago Today!: An International Beatles Celebration,” organized by former Associate Dean and Professor of English Kenneth Womack (editor, *Cambridge Companion to the Beatles*); conference took place on February 7–9, 2014 at Penn State-Altoona.

Co-Chair Elect, 2010–2011; Co-Chair, Fall 2011; Commission on Racial/Ethnic Diversity (CORED), July 1, 2010–December 1, 2011

Faculty Adviser, LAGRASA (Latina/o graduate student organization), 2010–2011

Mentor, FastStart Mentoring Program, 2010–2012

Member, Latin American Global Engagement Node (GEN) Task Force, Summer/Fall 2009

College of Arts and Architecture:

Member, Committee on Diversity, Fall 2017–Spring 2019

Member, Committee on Creative Accomplishments and Research, Fall 2016–Spring 2018

Member, Associate Dean for Academic Affairs Search Committee, Fall 2014–Spring 2015

Member, Committee on Creative Accomplishments and Research, Fall 2008–Spring 2010

School of Music:

Organization of Visits by Scholars/Artists:

Dr. Chen Yi, Lorena Searcy Cravens/Millsap/Missouri Distinguished Endowed Professor in Music Composition, University of Missouri-Kansas City Conservatory. Lecture on writing for mixed Chinese and Western instrumentations for the PSU Musicology/Music Theory Colloquium Series. Spring 2022.

Dr. Christoph Neidhöfer, McGill University. Lecture on serial poetics for the PSU Musicology/Music Theory Colloquium Series; guest teacher in my graduate seminar on the music of Olivier Messiaen, Spring 2019.

Dr. John Covach, University of Rochester/Eastman School of Music. Lecture on the Beatle music of George Harrison for the PSU Musicology/Music Theory Colloquium Series; guest teacher in my graduate seminar on the music of the Beatles, Fall 2015.

Dr. Joseph N. Straus, City University of New York. Lecture on Igor Stravinsky for the PSU Classical Music Project; guest teacher in my Music Since 1945 seminar, Spring 2014.

Dr. Walter Everett, University of Michigan. Lecture on John Lennon’s “Strawberry Fields Forever” for the PSU Musicology/Music Theory Colloquium Series; guest teacher in my Beatles seminar, Spring 2012.

Dr. Dave Headlam, Eastman School of Music. Lecture on Alban Berg for the PSU Musicology/Music Theory Colloquium Series; guest teacher in my Berg seminar, Fall 2009.

Dr. Jon Gillock, concert organist. All-Messiaen organ concert and lecture to PSU students, Spring 2008

Professors Peter Hill and Nigel Simeone, University of Sheffield, UK. All-Messiaen piano concert and masterclass by Hill, pre-concert lecture by Simeone, and joint lecture on Messiaen for the PSU Musicology/Music Theory Colloquium Series, Fall 2006.

Committees:

Member, Piano Search Committee, Fall 2018–Spring 2019

Member, Special Gen Ed Task Force Committee, Fall 2015

Member, Diversity Committee, Fall 2010–Spring 2011; Fall 2012–Spring 2015; **Chair, Fall 2014–Spring 2015**

Member, Piano Search Committee, Fall 2007–Spring 2008

Member, Scholarship Committee, Fall 2005–Spring 2007; Fall 2008–Spring 2011; Fall 2012–Spring 2013

Member, Various Dissertation, Research Paper, Oral Exam, and Recital Committees, Fall 2005–Present

Musicology/Music Theory/Composition/Technology Area:

Area Coordinator and Member, Faculty Advisory Council, 2019–2022

Graduate Music Theory Adviser, 2014–19

Professional:

Reviewed four tenure/promotion dossiers (Carnegie Mellon University [2], Mississippi State University, Syracuse University).

Mentor, Indiana University Alumni Mentorship Project

Invitation to participate on behalf of the Jacobs School of Music's Music Theory department and the Office of Entrepreneurship and Career Development, Indiana University, February 2018.

Vice-chair, Interest Group on Improvisation, Society for Music Theory, 2011–2013

President, Music Theory Society of the Mid-Atlantic, 2010–2012

AP Reader in Music Theory, 2009–2015

Local Arrangements Chair, Eighth Annual Meeting of the Music Theory Society of the Mid-Atlantic, March 26–27, 2010, PSU

Secretary, Music Theory Society of the Mid-Atlantic, 2006–2010

Member, National Committee on Diversity, Society for Music Theory, 1996–1998

Consultant for the Dobson Organ (21 stops, 31 ranks, mechanical key action) in the Wartburg College Chapel, Waverly, Iowa, 1991–1993

Conference Coordinator, Arizona State University's Symposium on "The Organ Chorales of J. S. Bach," Tempe, Arizona, January 1985

HONOR SOCIETIES

Phi Kappa Phi Honor Society, Arizona State University, Tempe, Arizona, 1985

Pi Kappa Lambda Music Honor Society, University of North Texas, Denton, TX, 1981

PROFESSIONAL MEMBERSHIPS

American Musicological Society

Grand Orgue Trinité Messiaen, Paris, membre d'honneur

Society for Music Theory

REFERENCES

Dr. Eric Isaacson, Associate Professor
of Music Theory and Former Director of Graduate
Studies, Jacobs School of Music
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