

## Scott Allan Warfield

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### Education

UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

- Ph.D. in Historical Musicology (1995)  
Dissertation: “The Genesis of Richard Strauss’s *Macbeth*” (James Haar, advisor)
- M.A. in Music History and Literature (1984)  
Thesis: “The Canzonas and Sonatas of Maurizio Cazzati”

WEST CHESTER UNIVERSITY, West Chester, PA

- B.S. in Music Education, *cum laude* (1975)

### University & College Teaching Experience

UNIVERSITY OF CENTRAL FLORIDA, Orlando, FL: 2002-present

- Associate Professor of Music (tenure granted May 2008)

CENTRE COLLEGE, Danville, KY: 1999-2002

- Visiting Assistant Professor of Music and Humanities

NEBRASKA WESLEYAN UNIVERSITY, Lincoln, NE: 1997-1999

- Visiting Assistant Professor of Music

ADJUNCT & PART-TIME POSITIONS

- Meredith College, Raleigh, NC: 1994  
Adjunct Instructor of Music History
- North Carolina Central University, Durham, NC: 1993-94  
Adjunct Lecturer in Music History (full year, ½-time position)
- Campbell University, Buies Creek, NC: 1985-87  
Adjunct Instructor of Music

### Published Articles & Chapters

“The Orchestra”, *Richard Strauss in Context*, Morten Kristiansen & Joseph Jones, eds.,  
(Cambridge University Press, projected publication 2020) [commissioned]

“From Chicago to Broadway: the Beginnings of *Grease*”, in *Grease is the Word: Exploring a Cultural Phenomenon*, Oliver Gruner & Peter Kramer, eds., (Anthem Press, projected publication October 2019) [commissioned]

“On the Origins of the ‘Rock Musical’ : Rock ‘n Roll, Rock, and Youth-Oriented Music on Broadway before *Hair*” [in preparation]

“‘...when all the stupidities and irrelevances of a thousand critics have hardened, it is of no use at all.’ : Hofmannsthal and *Ariadne*’s Critics,” *Ars Lyrica* 24 (2015): 53-78 [refereed]

- “From *Hair* to *Rent* and Beyond: Has ‘Rock’ Ever Been a Four-Letter Word on Broadway?”, p. 281-300, *The Cambridge Companion to the Musical*, 3<sup>rd</sup> ed., William A. Everett and Paul R. Laird, eds. (Cambridge University Press, 2017); [formerly: “From *Hair* to *Rent*: Is ‘Rock’ A Four-Letter Word on Broadway?”, p. 231-245, 1<sup>st</sup> ed. (2002); p. 235-249, Revised 2<sup>nd</sup> ed. (2008)] [commissioned]
- “The Research Paper,” *The Music History Classroom*, James A. Davis, ed. (Ashgate Publishing, 2012), p. 125-140 [commissioned]
- “Strauss and the Business of Music,” *The Cambridge Companion to Richard Strauss*, Charles Youmans, ed. (Cambridge University Press, 2010), p. 242-256 [commissioned]
- “‘Reveal Nothing to Him of His Market Value’: The Publication of Strauss’s First Three Tone Poems” [accepted for publication by *19<sup>th</sup>-Century Music*] [refereed]
- “From ‘Too Many Works’ to ‘Wrist Exercises’ : The Abstract Instrumental Compositions of Richard Strauss,” p. 191-231 [and]
- “Selected Bibliography,” p. 411-437  
Both in *The Richard Strauss Companion*, Mark-Daniel Schmid, ed. (Praeger Press, 2003) [commissioned]
- “Friedrich Wilhelm Meyer (1818-1893): Some Biographical Notes on Richard Strauss’s Composition Teacher,” *Richard Strauss-Blätter* 37 (June 1997): 54-74 [refereed]
- “The Autograph of Strauss’s *Festmarsch*, o.Op. 87 (T 157),” *Richard Strauss-Blätter* 27 (June 1992): 60-79 [refereed]

### Published Reviews

*Fontes Artis Musicae*: Reviews of the following publications

- David Hurwitz, *Sibelius : The Orchestral Works : An Owner’s Manual*, Unlocking the Masters No. 12 (Amadeus Press, 2007) [v. 57, no. 1 (2010): 128-30]
- David Daniels, *Orchestral Music : A Handbook*, 4<sup>th</sup> ed. (Scarecrow Press 2005) [v. 54, no. 4 (2007): 611-12]
- Franz Trenner, *Richard Strauss Werkverzeichnis* (1993 edition) [v. 42 (1995): 382-84]
- Lorraine Gorrell, *The Nineteenth-Century German Lied* [v. 41 (1994): 394-96]

*Journal of Musicological Research*: Reviews of the following publications:

- Charles Youmans, *Richard Strauss’s Orchestral Music and the German Intellectual Tradition* (Indiana University, 2005) [v. 26 (2007): 75-78]
- Christopher Morris, *Reading Opera Between the Lines: Orchestral Interludes and Cultural Meaning from Wagner to Berg* [v. 23 (2004): 117-120]

*Journal of the Society for American Music*: Reviews of the following publications:

- Tim Carter, *Oklahoma!: The Making of an American Musical* (Yale Univ. Press, 2007); Bruce McClung, *Lady in the Dark: Biography of a Musical* (Oxford Univ. Press, 2007); Jim Lovensheimer, *South Pacific: Paradise Rewritten* (Oxford University Press, 2010); Paul R. Laird, *Wicked: A Musical Biography* (Scarecrow Press, 2011) [v. 8 (2014): 587-596]
- Elizabeth Wollman, *The Theater Will Rock* [v. 6 (2012): 246-9]

*Kurt Weill Newsletter*: Reviews of the following publications:

- "...dass alles auch hätte anders kommen können." Beiträge zur Musik des 20. Jahrhunderts. Hrsg. V. Susanne Schaal-Gotthardt, Luitgard Schader u. Heinz-Jürgen Winkler. Frankfurter Studien Veröffentlichungen des Hindemith-Institutes Frankfurt/Main Bd. XII (Mainz: Schott, 2009) [v. 28, no. 1 (Spring 2010): 9-10]
- "Kurt Weill; *Der neue Orpheus*" (ASV CD DCA 987) and "Korngold/Weill/Krenek: Violin Konzerte" (Decca 452-481-2) [v. 16, no. 1 (Spring 1998): 23]

Music Library Association *Notes*: Reviews of the following publications:

- Joseph Horowitz, "On My Way" : *The Untold Story of Rouben Mamoulian, George Gershwin, and Porgy and Bess* [v. 71 (2015): 697-99]
- Raymond Holden, *Richard Strauss: A Musical Life* [v. 69 (2013): 541-44]
- Michael Charry, *George Szell: A Life of Music* [v. 68 (2012): 792-95]
- Lawrence Kramer, *Opera and Modern Culture: Wagner and Strauss* [v. 63 (2006): 116-18]
- Kurt Weill, *The Firebrand of Florence*, The Kurt Weill Edition, Series I, Vol. 18; and Kurt Weill, *Sechs ausgewählte Stücke aus Aufstieg und Fall der Stadt Mahagonny, Ballade von der sexuellen Hörigkeit*, and *Four Walt Whitman Songs* [v. 62 (2005): 481-6] and "Communications" [v. 62 (2006): 1076-77]
- Erik Ryding and Rebecca Pechefsky, *Bruno Walter: A World Elsewhere* [v. 58 (2001): 385-86]
- Michael Kater, *Composers of the Nazi Era: Eight Portraits* [v. 57 (2000): 350-51]
- Michael Kennedy, *Richard Strauss: Man, Musician, Enigma*, Matthew Boyden, *Richard Strauss*, and Bryan Gilliam, *The Life of Richard Strauss* [v. 56 (2000): 929-32]
- *The Nineteenth-Century Symphony*, D. Kern Holoman, ed. [v. 54 (1998): 919-20]
- Gabriella Hanke Knaus, *Aspekte der Schlußgestaltung in den sinfonischen Dichtungen und Bühnenwerke von Richard Strauss* [v. 54 (1997): 89-90]
- *Richard Strauss: New Perspectives on the Composer and His Work*, Bryan Gilliam, ed. *Richard Strauss and His World*, Bryan Gilliam, ed. [v. 50 (1994): 979-82]
- David B. Greene, *Listening to Strauss Operas* [v. 49 (1993): 1030-31]
- Denis Wilde, *The Development of Melody in the Tone Poems of Richard Strauss* [v. 47 (1991): 1135-37]
- Franz Trenner, *Richard Strauss Werkverzeichnis* (1985 edition) [v. 42 (1985): 292-93]

*Nineteenth-Century Music Review*: Reviews of the following items:

- *Oxford Music Online* (Oxford Music Press) [in preparation]
- Richard Strauss, *Symphony No. 2 in F minor* (CHAN 10236 X) (Chandos Classics, 2004) [v. 3, no. 1 (2006): 147-150.]

*Studies in Musical Theatre*: Review of the following item:

- Dominic McHugh and Amy Asch, eds., *The Complete Lyrics of Alan Jay Lerner* (Oxford University Press, 2018) [forthcoming, 2019]

Miscellaneous Reviews and Reports

- "James Haar (1929-2018)" *AMS Newsletter* 59, nr. 1 (February 2019): 30.
- "The Great American Brass Band Festival," *The Bulletin of the Society for American Music* 26, no. 2/3 (Summer/Fall 2000): 56-57

- “Chapel Hill, NC: ‘Symposium on Haydn’s *The Creation*,’” *Ars Musica Denver* 4 (Fall 1991): 44-46

### Entries in Reference Works

*Hip Hop around the World: An Encyclopedia*, Melissa Goldsmith & Anthony Fonseca, eds. (Greenwood Press [ABC/Clio], 2019) [commissioned]

- |  |                              |
|--|------------------------------|
| “The Chemical Brothers”                    | “Jay-Z (Sean Carter)”        |
| “Combs, Sean (Diddy, P Diddy, Puff Daddy)” | “N.W.A.”                     |
| “50-cent (Curtis Jackson)”                 | “The Notorious B.I.G.”       |
| “Ice Cube”                                 | “Tupac (Tupac Shakur, 2Pac)” |
| “Ice-T (Tracey Lauren Morrison)”           | “Smith, Will”                |
|  | “Young, Andre (Doctor Dre)”  |

*The Grove Dictionary of American Music*, 2<sup>nd</sup> ed., Charles Hiroshi Garrett, ed. (Oxford University Press and Oxford Music Online, 2013) [commissioned]

- |                     |                      |                        |
|---------------------|----------------------|------------------------|
| “Adams, Lee”        | “Guettel, Adam”      | “Payne, John Howard”   |
| “Engel, Lehman”     | “McGlenn, John”      | “Rice, Edward Everett” |
| “Englander, Ludwig” | “Offenbach, Jacques” | “Silverman, Stanley”   |
| “Casey, Warren”     | “Orlando, FL”        | “Walston, Ray”         |
| “Gemigniani, Paul”  |                      |                        |

*Reader’s Guide to Music: History, Theory, and Criticism*, Murray Steib, ed. (Fitzroy Dearborn Publishers, 1999) [1,000-word entries with bibliographies] [commissioned]

- |                                 |                        |
|---------------------------------|------------------------|
| “Berlin, Irving [Israel Balin]” | “Kern, Jerome”         |
| “Elgar, Edward”                 | “Still, William Grant” |

### Scholarly Papers and Presentations

- “From Classical to Modern: Richard Strauss and the Orchestra at the End of the Nineteenth Century”
- Sixth Biennial North American Conference on Nineteenth-Century Music (10-12 July 2019, University of North Carolina at Chapel Hill) [refereed]
- “Credit Where Credit Is Due: ‘Let’s Go Steady,’ the Book of *Bye Bye Birdie*”
- Southern Chapter Meeting of the College Music Society (28 February-2 March 2019, University of Central Florida) [refereed]
  - Southern Chapter Meeting of the American Musicological Society (22-23 February 2019, University of North Florida) [refereed]
  - Reading Musicals : Sources, Editions, Performances (9-11 May 2018, The Great American Songbook Foundation, Carmel, IN) [refereed]
- “Reclaiming a Forgotten Musical: the Case of *A Joyful Noise*”
- Southern Chapter Meeting of the American Musicological Society (17-18 February 2017, University of Southern Mississippi) [refereed]
  - Song, Screen & Stage XI (27-30 June 2016, City College of New York City) [refereed]

- “Putting It Together” : Investigating Sources for Musical Theatre Research (10-12 May 2016, University of Sheffield) [refereed]
- “Off Broadway and the Rock Musical”
- National Meeting of the American Musicological Society (12-15 November 2015, Louisville, KY) [refereed]
  - Southern Chapter Meeting of the American Musicological Society (27-28 February 2015, Loyola University, New Orleans, LA) [refereed]
  - First Friday Lectures (28 February 2014, University of Missouri-Kansas City) [invited]
- “‘Be Skeptical of Everything’ : Teaching the *Wikipedia*”
- Teaching Music History Conference (13-14 June 2014, Roosevelt University) [refereed]
- “‘...when all the stupidities and irrelevances of a thousand critics have hardened, it is of no use at all.’ : Hofmannsthal and *Ariadne*’s Critics”
- National Meeting of the American Musicological Society (Ars Lyrica Society Session: “*Ariadne* at her Centenary”) (1-4 November 2012, New Orleans, LA) [invited]
- “Inventing the ‘Rock Musical’: *Hair*’s Predecessor and Companion Shows”
- Southern Chapter Meeting of the American Musicological Society (10-11 February 2012, University of Alabama) [refereed]
  - Song, Stage and Screen VI: American Musical Theater Conference (20-23 June 2011, University of Missouri-Kansas City) [refereed]
- “‘Playin’ House’ : Broadway’s ‘First’ Rock ‘n Roll Song”
- National Meeting of the College Music Society (20-23 October 2011, Richmond, VA) [refereed]
  - “Classic Broadway,” Susan B. Porter Memorial Symposium (2-4 October 2010, University of Colorado, Boulder) [refereed]
  - Southern Chapter Meeting of the American Musicological Society (5-6 February 2010, University of Florida) [refereed]
- “The Sonata Goes Moonlighting : Alternative Sources of Income for Musicologists” (AMS Committee on Career-Related Issues Session)
- National Meeting of the American Musicological Society (12-15 November 2009, Philadelphia, PA) [invited]
- “Like Father, Like Son, or Something More? : Franz Strauss’ ‘Copies’ of his Son’s Manuscripts”
- [First Biennial] Conference on Nineteenth-Century Music (16-19 July 2009, University of Kansas) [refereed]
  - Southern Chapter Meeting of the College Music Society (27-28 February 2009, University of Central Florida) [refereed]
  - Southern Chapter Meeting of the American Musicological Society (3-4 February 2008, University of Florida) [refereed]
  - Strauss Among the Scholars: An International Forum (29 June-1 July 2007, Oxford University) [refereed]

“*Bye Bye Birdie* : Rock ‘n’ Roll Comes to Broadway”

- Music in Gotham and Song, Stage and Screen III: American Musical Theater Conference (2-5 April 2008, CUNY Graduate Center, New York, NY) [refereed]

“Gustav Mahler’s Second Symphony”

- Winter Park Bach Festival – Choral Masterworks Series (April 2008, Rollins College, Winter Park, FL) [invited]

“Richard Strauss’s Music for Winds”

- National Meeting of the College Band Directors National Association (28-31 March 2007, University of Michigan) [invited]

“Form and Deformation in Richard Strauss’s *Macbeth*”

- Fourteenth Biennial Conference on Nineteenth-Century Music (4-7 July 2006, University of Manchester) [refereed]
- Dublin International Conference on Music Analysis (23-25 June 2005, University College Dublin, Ireland) [refereed]

“The ‘Rock Musical’ and the ‘Rock’ Musical : Some Observations on Terminology”

- Southern Chapter Meeting of the American Musicological Society (3-4 February 2006, University of Central Florida) [refereed]
- University of Florida Musicology Lecture Series 2004-05 (19 January 2005, The University of Florida, Gainesville, FL) [invited]

“Preparing CVs and Cover Letters” (AMS Committee on Career-Related Issues Session)

- National Meeting of the American Musicological Society (27-30 October 2005, Washington, DC) [invited]

From Program Annotations to Weekend Critic and Beyond : Writing About Music for General Audiences” (AMS Committee on Career-Related Issues Session)

- National Meeting of the American Musicological Society (11-14 November 2004, Seattle, Washington) [session organizer]

“Neatness Counts : Orchestration in Richard Strauss’s Compositional Method”

- Thirteenth Biennial Conference on Nineteenth-Century Music (6-9 July 2004, University of Durham) [refereed]
- Southern Chapter Meeting of the College Music Society (19-21 February 2004, Southern Mississippi University, Hattiesburg, MS) [refereed]
- Southern Chapter Meeting of the American Musicological Society (13-14 February 2004, The University of Florida, Gainesville, FL) [refereed]

“‘Reveal Nothing to Him of His Market Value’ : The Publication of Strauss’s First Three Tone Poems”

- Symposium of the International Musicological Society (11-16 July 2004, Melbourne, Australia) [refereed]
- Eleventh Biennial Conference on Nineteenth-Century Music (28 June-2 July 2000, Royal Holloway College, University of London) [refereed]
- South-Central Chapter Meeting of the American Musicological Society (14-15 April 2000, University of Tennessee at Martin) [refereed]

- National Meeting of the American Musicological Society (7-10 November 1996, Baltimore, Maryland) [refereed]

“The Search for Academic Employment” (AMS Committee on Career-Related Issues Session)

- National Meeting of the American Musicological Society (13-16 November 2003, Houston, Texas) [session organizer]

“What’s in a Name? : Defining the ‘Rock Musical’”

- South-Central Chapter Meeting of the American Musicological Society (6-7 April 2001, Clayton College & State University, Clayton, GA) [refereed]

“Program and Form in Richard Strauss’s *Macbeth*”

- Great Plains Chapter Meeting of the College Music Society (6-7 March 1998, Wayne [NE] State College) [refereed]
- South-Central Chapter Meeting of the American Musicological Society (11-12 April 1997, Middle Tennessee State University) [refereed]

“The First Version of Richard Strauss’s *Macbeth*”

- National Meeting of the American Musicological Society (5-8 November 1992, Pittsburgh) [refereed]

“Richard Strauss’s Sketches for *Macbeth*”

- International Richard Strauss Conference (5-8 April 1990, Duke University) [refereed]

“Richard Strauss, His Father and an Unknown Manuscript”

- Southeast Chapter Meeting of the American Musicological Society (23 September 1989, Wake Forest University) [refereed]

### **Public Lectures, Journalistic Criticism, Program Annotations, Etc.**

University of Central Florida – Learning Institute for Elders [“LIFE@UCF”]

- “Rock on Broadway: Pop Music, Musical Theatre, and the Musicology Workshop”: 14 February 2017
- “20<sup>th</sup>-Century Music in the Making”: 6 February 2012
- “Understanding Baroque to Classical”: 22 February 2011

“Music by the Numbers”

- Orlando Science Center (8 June 2013)

“America’s Music: A Film History of Our Popular Music from Blues to Bluegrass to Broadway”

- Orange County Public Library (Main Branch): 2 March – 2 April 2013

*The Orlando Sentinel*: 2003-10

- Classical Music Criticism & Feature Articles [over 150 published reviews & articles]

Compact Disc Liner Notes

- Donald Oehler, Clarinet Solo Recital (Centaur CRC 2853): 2007
- The North Carolina Symphony [Tchaikovsky & Strauss]: 2002
- “The Music of Leslie Bassett” (MMC 2090)
- “MMC New Century,” Vol. XII (MMC 2072)

The North Carolina Symphony: 1985-2004

- Chief program annotator, with responsibility for 8-12 concerts annually
- Pre-Concert Lecturer; (Raleigh concerts, 1988-97; Chapel Hill concerts, 1989-92)
- Prepared performing edition and parts for world premiere of Richard Strauss, *Festmarsch*, o.Op. 87 (T 157): 24-29 January 1991

*The News & Observer*, Raleigh, NC: 1995-96

- Classical Music Criticism (1-3 reviews per month)
- “The Ciampi [String Quartet]’s Fourth Dimension” (11 February 1996)
- “Art Song for Aids” (5 November 1995)
- “Second Movement” (1 October 1995) [on William Grant Still]

Miscellaneous Program Annotations

- Carnegie Hall, New York, NY: 2003-05
- The Orlando Philharmonic: 2002
- The Norton Center for the Arts, Centre College: 2001-2002
- Lincoln (NE) Civic Orchestra: 1997-1999
- Broyhill Chamber Music Series, “An Appalachian Summer,” Boone, NC: 1991-1998
- “Still Going On,” Raleigh, NC: 8 October 1995 [William Grant Still centennial]
- “Richard Strauss and His World,” The Bard Music Festival: August 1992

### **External Reader/Referee – Journal Articles, Research Proposals, etc.**

Marsden Fund Council (New Zealand) (2019)

Research Grant Council of Hong Kong [2013, 2014, 2015, 2016, 2017, 2018, 2019]

Music Department Promotion & Tenure Committee, University of North Florida [2018]

Rowman & Littlefield [2017]

International Clarinet Association Research Competition [2017]

Bloomsbury Academic, Music and Sound Studies [2016]

External Reviewer, MM Thesis, University of Sydney [2015-16]

*American Music* [2015]

*Journal of Musicological Research* [2010, 2015]

*Theater Journal* [2009]

Music Department Promotion & Tenure Committee, University of Wisconsin-Whitewater [2008]

Eastman Studies in Music, University of Rochester Press [2007]

Social Sciences and Humanities Research Council of Canada [2004, 2007]

*Journal of the American Musicological Society* [2005]

University of Michigan Press [2003]

*Canadian University Music Review* [2002]

Cambridge University Press [2001]

### **External Reader – Textbooks & Teaching Materials**

Oxford University Press: Richard Taruskin & Christopher Gibbs, *Oxford History of Western Music* [Spring 2016]

Oxford University Press: Laurie J. Sampsel, *Music Research: A Handbook* [Spring 2016]

Routledge Press: “Changes: The Key Songs of the Rock Era” (Anonymous Textbook Proposal) [February 2015]



Taylor & Francis: “Music of the Baroque: History, Culture, and Performance” (Anonymous Textbook Proposal) [Spring 2014]  
 Oxford University Press: Joseph G. Schloss, *Rock: Music, Culture, and Business* [Spring 2013]  
 Oxford University Press: Richard Taruskin & Christopher Gibbs, Anthology for *Oxford History of Western Music* [Spring 2012]  
 Oxford University Press: Joseph Schloss, Larry Starr & Christopher Waterman, “Rock On” [Spring 2012]  
 Yale University Press: “Tower of Song” [Anonymous Rock Textbook Proposal] [Spring 2012]  
 Pearson Publishing: Albin Zak, “Rock on Record” [November 2011]  
 Pearson Publishing: “In Performance: A New Approach to Music Appreciation” (Anonymous Textbook Proposal) [September 2011]  
 Cengage Publishing: Anonymous Music Appreciation Textbook Manuscript [June 2011]  
 Pearson Publishing: “Global Music Software” [April 2011]  
 Cengage/Schirmer: Craig Wright, *Listening to Music*, 6<sup>th</sup> ed. [Advisory Board, 2009-2011]  
 Oxford University Press: Richard Taruskin, *The Oxford History of Western Music* [Fall 2010]  
 WW Norton: Thomas F. Kelly, *Music Then and Now* [Fall 2010]  
 Prentice Hall: Evan Bonds, *Listen to This* [March 2009]  
 Prentice-Hall: William Duckworth, Manuscript/Website for Music Appreciation Textbook [October 2008]  
 Oxford University Press: Anonymous Music Appreciation Textbook Manuscript [May 2008]  
 WW Norton: Barbara Hanning, *Concise History of Western Music*, 4<sup>th</sup> ed. [January 2008]  
 Prentice-Hall: Evan Bonds, “Musical Soundings: The Art of Listening” [May 2007]  
 Oxford University Press: Anonymous Music Appreciation Textbook Manuscript [October 2006]  
 Schirmer: Craig Wright & Bryan Simms, *Music in Western Civilization* [November 2004]  
 Wadsworth Press: Anonymous World Music Textbook Manuscript [August 2004]

### **Courses Taught**

(u = undergraduate general education, m = undergraduate music majors, g = graduate)

Music History Sequence (m)	“Romanticism in Music” (m)	“Richard Strauss” (g)
Music Appreciation (u)	U.S. “Classical” Music (m)	“Gershwin, Copland, &
U.S. Music Survey (u/g)	Music Since 1900 (m/g)	Bernstein” (g)
African-American Music (u/m)	19 <sup>th</sup> Century Music (m/g)	“American Music” (g)
The Broadway Musical (u/g)	18 <sup>th</sup> Century Music (m/g)	“Beethoven” (g)
U.S. Popular Music (1840- )(u)	Baroque Music (m/g)	Introduction to Humanities (u)
Evolution of Jazz (u/m)	Medieval & Renaissance	Music Theory (u/m)
Survey of Rock Music (u)	Music (m/g)	Applied Music (Woodwinds &
World Music Survey (u/m)	Research & Bibliography (g)	Music Education) (u/m)

### **Theses, Capstone Projects & Independent Studies (Primary Advisor)**

Gary Bogers, Jr., “Popular Music and Politics” (B.A. Honors in Music Thesis, Fall 2018-Spring 2019)

Vanessa Simmons, “Women in Music: Gender Stereotyping” (B.A. Capstone Project, Spring 2019)

Caroline Ramos, “Johann Sebastian Bach” (Directed Experience, Fall 2018)

Ilsa Curry, “Nutritional Needs for Professional Musicians” (B.A. Capstone Project, Spring 2018)

Angela Perdue, “Music in the Temple: A Study of the History, Instruments and Musicians of the Hebrew People” (B.A. Capstone Project, Fall 2017-Spring 2018)

James Ehmer, “Podcast Creative Concepts” (B.A. Capstone Project, Fall 2017)

Timothy J Bell, “Surveying the Influence of Middle Eastern Maqam Theory in Jazz” (B.A. Capstone Project, Spring 2017)

Abigail Lewis, “Music Therapy and the Treatment of Alzheimer’s and Dementia” (B.A. Capstone Project, Spring 2017)

Abigail Lewis, “The Evolution of the Piano and its Literature (origins to mid-19<sup>th</sup> Century)” (Directed Experience, Spring 2017)

Joshua Steiner, “The History of Broadway” (Directed Experience, Spring 2017)

Cassandra Lima, “Rodgers and Hammerstein Musicals” (B.A. Capstone Project, Spring 2016)

Nicholas Galfond, “Stefano Landi’s Arie a Una Voce and Early Seventeenth-Century Italian Guitar Music with *Alfabeto* Notation” (M.A. Thesis, Fall 2014-Fall 2015)

Timothy Tracey, “The Forging of Modern Broadway Sound Design Techniques Amid the Fires of the Rock Musical in the Late 1960s and 1970s” (M.A. Thesis, Fall 2014-Spring 2015)

Nicholas Galfond, “Symphonic Music” (Graduate Independent Study, Spring 2014)

Adriana Nieves, “*Madama Butterfly*: The Mythology or How Imperialism and the Patriarchy Crushed Butterfly’s Wings” (B.A. Honors in Music Thesis, Fall 2013-Fall 2014) [UCF HIM Scholarship, Fall 2013, nominated for campus-wide award, Spring 2014]

Rochelle Williams, “Felix Mendelssohn’s Major Psalm Settings” (M.A. Project, Summer 2013)

Jose Rosa, “The History of the Timbales” (B.A. Capstone Project, Spring 2013)

Michael Pace, “The Evolution of the 17<sup>th</sup>-Century German Organ” (Directed Experience, Fall 2012)

Lauren DeLeon, “The Evolution of Contemporary Worship and Theology in the Southern Baptist Church From 2002 to 2012” (B.A. Capstone Project, Fall 2012)

Brittany Denham, “A Discussion of Robert Schumann’s Compositional Process in the Song Cycle *Frauenliebe und –leben*” (M.A. Thesis, Fall 2010-Summer 2012)

Thomas Matthew Hyder, “The Legacy of Civil Rights Protest Music: Sweet Honey in the Rock’s ‘The Ballad of Harry T. Moore’” (M.A. Thesis, Fall 2011-Spring 2012)

Noelle Ladd, “Cultural Relevance in Today’s Church; The Influence of the Jesus Movement on Praise and Worship Music” (M.A. Project, Spring 2012)

Brian Haymans, “Steve Blackwell: Florida Folk Musician” (M.A. Thesis, Fall 2009-Spring 2010) [UCF College of Arts & Humanities Award for Innovative Use of Technology]

David Roby, “Bastard Offspring: Heavy Metal, Hardcore Punk and Metalcore” (B.A. Honors in Music Thesis, Fall 2009-Spring 2010)

Eric Smith, “Abraham Lincoln in Civil War-era Sheet Music” (B.A. Capstone Project, Fall 2009)

Adriana Venturini, “The Dresden ‘Cello School’” (M.A. Thesis, Fall 2008-Spring 2009) [First ever M.A. in Music Thesis completed at UCF]

Erin Stillson, “The Musicals of Stephen Sondheim” (Directed Experience, Spring 2009)

Carissa VanDalen, “Religious Music in America” (Directed Experience, Fall 2008)

Adriana Venturini, “A Survey of ‘Cello Audition Lists’” (Directed Experience, Spring 2008)

Cynthia Jimenez, “Music and the Bible” (B.A. Capstone Project, Spring 2008)

Matthew Hyder, “‘Trouser Roles’ in the History of Opera” (Directed Experience, 2006-07)

Chase Padgett, “The Professional Solo Singing Guitar Player” (B.A. Capstone Project, Fall 2006) [First ever B.A. in Music Capstone completed at UCF]

Natalie Smith, “French Opera” (Directed Study, Spring 2005)

Marysol Quevedo, “Russian Music of the 19<sup>th</sup> and 20<sup>th</sup> Centuries” (Directed Study, Fall 2004)  
Andrew Wiseman, “Schubert’s ‘Arpeggione’ Sonata, D. 821” (Directed Study, Fall 2002)  
Bryan Proksch, “A Technical and Interpretative Method for the Natural Trumpet”  
(John C. Young Scholar Senior Thesis, Centre College, 1999-2000)

### **Institutional Service**

Music Department Coordinator for Academics Courses (University of Central Florida, 2018- )  
Library Advisory Committee (CAH Representative) (University of Central Florida, 2017- )  
College of Arts & Humanities Graduate Studies & Research Committee (University of Central Florida, 2012-2017, 2018- )  
Music Department Graduate M.A. Committee (University of Central Florida, 2008- )  
Library Liaison (Music Department, University of Central Florida, 2009- )  
Music Department Promotion and Tenure Standards Committee  
(University of Central Florida, 2011- )  
Faculty Senate (University of Central Florida, 2011-2013, 2015-2017, Spring 2019)  
Undergraduate Course Review Committee (CAH Representative) (University of Central Florida, 2019)  
School of Performing Arts Search Committee: History of Theater Assistant Professor  
(University of Central Florida, 2018-19)  
Music Department Search Committee: Composition Assistant Professor  
(University of Central Florida, 2017-2018)  
Faculty Senate Steering Committee (University of Central Florida (2015-2017)  
College of Arts & Humanities Instructor/Lecturer Promotion Committee (University of Central Florida, 2013-14, 2015-present), Chair (2015)  
Graduate Appeals Committee (University of Central Florida, 2011-2013)  
Music Department Search Committee: Music History & Literature Instructor  
(University of Central Florida, Summer 2012)  
Music Department Search Committee: Music Theory & Composition Assistant Professor  
(University of Central Florida, 2010-11)  
Music & Theater Departments: School of Performing Arts Faculty Issues Committee  
(University of Central Florida, 2010-11)  
College of Arts & Humanities Scholarship & Awards Committee  
(University of Central Florida, 2008-10)  
Music Department Search Committee: Undergraduate Advisor/Instructor  
(University of Central Florida, Spring 2009)  
Music Department Curriculum Committee (University of Central Florida, 2003-08)  
Teaching Incentive Program (TIP) Selection Committee, College of Arts & Humanities  
(University of Central Florida, Spring 2006)  
Advisor, Bachelor of Arts in Music degree (University of Central Florida, 2003-05)  
Music Department Library Committee (University of Central Florida, 2004-05)  
Music Department Master’s Degree Proposal Committee (University of Central Florida, 2003-05)  
Music Department Search Committee: Music Appreciation, Music Theory and Music Fundamentals positions (University of Central Florida, Fall 2002)  
General College Advisor (Centre College, 2000-2002)  
Computer Services Committee (Centre College, 2000-2002)

Library Liaison (Nebraska Wesleyan University, 1997-99)  
General College Advisor (Nebraska Wesleyan University, 1998-99)  
Search Committee: Band Director/Music Education (Nebraska Wesleyan University, 1998)

## Fellowships and Awards

### University of Central Florida

- Faculty Center for Teaching and Learning – Spring Conference 2019 (\$ 800)
- Faculty Center for Teaching and Learning – Spring Conference 2015 (\$ 800)
- Excellence in Graduate Teaching Award –College of Arts & Humanities – 2014 (\$ 2,000)
- TIP (Teaching Incentive Program) – Awarded Spring 2012 (\$ 5,000 increase in salary)
- Faculty Center for Teaching and Learning – Spring Conference 2009 (\$ 800)
- Faculty Center for Teaching and Learning – Spring Conference 2008 (\$ 800)
- Faculty Center for Teaching and Learning – Spring Conference 2006 (\$ 800)
- Faculty Center for Teaching and Learning – Winter Conference 2005 (\$ 800)
- Faculty Course Development Grant: Spring 2004 (\$ 1,000)
- Faculty Course Development Grant: Spring 2003 (\$ 1,000)

### University of Manitoba Library Archives & Special Collections (2017-18)

- T. Glendenning Hamilton Research Grant: The Music of *A Joyful Noise*” (\$ 600)

### National Endowment for the Humanities / American Library Association / Tribeca Film Institute [Co-recipient with Orange County Public Library System (Orlando, FL)] (2012-13)

- “America’s Music: A Film History of Our Popular Music from Blues to Bluegrass to Broadway” (\$ 2,500)

### Centre College: Summer 2001

- Faculty Development Grant: “Recovering American Musical Theater References from Sheet Music (1890-1920)” (\$ 2,800) [continues 1999 AMRC project - see below]
- Course Development Grant (\$ 500)

### American Music Research Center, University of Colorado at Boulder: June-July 1999

- *Travel Fellowship* (Project Title: “Theatrical References on American Sheet Music Covers: 1890-1920”) (\$ 800)

### Graduate School, University of North Carolina at Chapel Hill

- *Travel Grant*: Fall 1992
- *Off-Campus Dissertation Fellowship*: Spring 1988 (\$ 3,000)
- *Smith Graduate Research Fund Award*: Spring 1986 (\$ 250)

### Music Department, University of North Carolina at Chapel Hill: 1980-86

- *Graduate Teaching Assistantships*: 1980-86

## Professional Memberships

The American Musicological Society

Southern Chapter Program Committee: 2012-2014

Pisk Prize Committee (Best Student Paper at National Meeting): 2010-13

Committee on the AMS-L [Electronic Discussion List]: 2004-2007

Lead Moderator & Chair of the Committee (2005-06)

Southern Chapter Representative to the Council: 2003-2007

Local Arrangements - Southern Chapter Meeting: 2006

Committee on Career-Related Issues: 2002-05

Southeast Chapter Student Representative to the Council: 1984

The College Music Society

Local Arrangements - Southern Chapter Meeting: 2019

## References

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