

Jacquelyn Elizabeth Coran Sholes

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CURRICULUM VITAE

September 2023

FACULTY APPOINTMENTS

University of Rochester	
[Full-Time Visiting] Lecturer in Music	2020-Present
Visiting Assistant Professor of Music History	2019-20
Central Connecticut State University	
[Visiting] Assistant Professor of Music History (One-year appointment)	2018-19
Boston University	
[Full-Time Visiting] Lecturer in Musicology	2013-18
[Visiting] Lecturer in Musicology	2010-13
Brown University	
Visiting Lecturer in Music	Fall 2017
Wellesley College	
Visiting Lecturer in Music	2009-10
Williams College	
Visiting Assistant Professor of Music	2008-09

RESEARCH APPOINTMENTS

Center for Beethoven Research at Boston University	
Affiliate Scholar and Conference Co-Organizer	2018-20
Acting Co-Director (with Lewis Lockwood)	Spring 2018
Scholar in Residence	Fall 2017

EDUCATION

Brandeis University	
Ph.D., Musicology	2008
Dissertation: “‘Transcendence,’ ‘Loss,’ and ‘Reminiscence’: Brahms’s Early Finales in the Contexts of Form, Narrative, and Historicism”	
M.F.A., Musicology	2004
Wellesley College	
B.A. <i>summa cum laude</i> , Music and Mathematics	2000
Elected to <i>Phi Beta Kappa</i> after junior year	1999
New England Conservatory of Music	
Piano and Choral Studies, Division of Continuing Education	1997-2002
Graduate, Preparatory School	1996

AREAS OF SPECIALIZATION

Music of the Classical, Romantic, and Modern Eras
Narrative, intertextuality, and allusion; music and literature, theatre, film; musical theatre;
 history of ballet
Music and identity
Women and music in the nineteenth century
Music and technology, science, and mathematics; history of sound recording; history of the piano
Historiography, issues surrounding repertorial canons, history of musicology
Music analysis

PUBLICATIONS

Monographs

Allusion as Narrative Premise in Brahms’s Instrumental Music, Musical Meaning and Interpretation Series, ed. Robert Hatten (Bloomington, IN: Indiana University Press, 2018)

 Reviews: Diego Cubero in *Nineteenth-Century Music Review* 17/3 (December 2020): 482-89

 Paul Berry in *Music & Letters* 101/3 (August 2020): 594-97

 Christopher Reynolds in *Notes: Quarterly Journal of the Music Library Association* 75/4 (June 2019): 651-54

 C. A. Traupman-Carr in *Choice: Current Reviews for Academic Libraries* 56/7 (March 2019): 880

 Recipient of two AMS 75 PAYS subventions from the American Musicological Society, one for the author (Spring 2017) and one for the Press (Fall 2017)

Edited Collections

Brahms and the Influence of Beethoven: Special issue of *Nineteenth-Century Music Review* (Cambridge University Press) 18/2 (August 2021)

Preface by Jeremy Yudkin and articles by Christopher Reynolds, Jacquelyn Sholes, William Horne, Styra Avins, and Daniel Beller-McKenna

Articles and Book Chapters

“D-Minor Concertos and Symphonies of the Brahms-Schumann Circle in the 1850s: Cross-Relationships and the Influence of Beethoven,” *Nineteenth-Century Music Review* 18/2 (2021): 209-40

“Music for Birthdays: Commemorative Birthday Pieces in Johannes Brahms’s Circle (1853-54) and Elsewhere,” in *Cultures of Memory in the Nineteenth Century: Consuming Commemoration*, ed. Katherine Grenier and Amanda Mushal (New York: Palgrave Macmillan, 2020): 61-80

“On Meaning in Brahms’s Symphonies,” in *Symphonism in Nineteenth-Century Europe*, ed. José Ignacio Suárez García and Ramón Sobrino, *Speculum musicae* 35 (Turnhout: Brepols, 2020): 147-59

“Joseph Schillinger’s *Project for Walt Disney* and Disney’s *Fantasia*: Conflicting Approaches to Mixing ‘High-’ and ‘Low-Brow’ in the Era of Modernism,” in *Pop Culture Matters: Proceedings of the 39th Conference of the Northeast Popular Culture Association*, ed. Martin F. Norden and Robert E. Weir (Newcastle upon Tyne: Cambridge Scholars Publishing, 2019): 172-82

“Gustav Jenner and the Music of Brahms: The Case of the Orchestral Serenades,” *Nineteenth-Century Music Review* 15/2 (August 2018): 237-72

“Brahms, Johannes,” in *A-R Online Music Anthology* (A-R Editions) <www.armusicanthology.com>, 2018

“Joseph Joachim’s Overture to *Hamlet* in Relation to Shakespeare and Liszt,” *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* 14/28 (October 2016): 37-76

A. Friedman, J. F. Slocum, D. Tyulmankov, L. G. Gibb, A. Altschuler, S. Ruangwises, Q. Shi, S. E. Toro Arana, D. W. Beck, J. E. C. Sholes, & A. M. Graybiel, “Analysis of Complex Neural Networks with Non-Linear Multi-Dimensional Hidden State Models,” *Proceedings of the National Academy of Sciences* 113/23 (7 June 2016): 6538-43
(Contributed to design of musical component of the study)

“Goldberg, Albert,” “Starr, Kay,” “Trent, Jo,” and “Washington, Fredi” and revisions to “Feldman, Mary Ann,” “Fleming, Shirley (Moragne),” and “Galkin, Elliot W(ashington),” *The Grove Dictionary of American Music*, 2nd ed. Ed. Charles Hiroshi Garrett (New York: Oxford University Press, 2013)

Trent and Washington articles published to *Oxford Music Online* <www.oxfordmusiconline.com> in 2016

Goldberg, Feldman, and Fleming articles published to *Oxford Music Online* <www.oxfordmusiconline.com> in 2015

“A ‘Cremation Cantata’? The Dramatic Conclusion of the Brahms-Wesendonck Correspondence,” *Ars Lyrica* 21 (2012): 155-72

“Brahms, Mathilde Wesendonck, and the Would-Be ‘Cremation Cantata,’” *The American Brahms Society Newsletter* 30/2 (2012): 1-5

Featured on *Bibliolore: The RILM Blog* as an example of recent scholarship of particular interest (“Brahms and the ‘Cremation Cantata,’” 6 February 2014; <http://bibliolore.org/2014/02/06/brahms-and-the-cremation-cantata/>)

“Lovelorn Lamentation or Histrionic Historicism? Reconsidering Allusion and Extramusical Meaning in the 1854 Version of Brahms’s B-Major Trio,” *19th-Century Music* 34/1 (2010): 61-86

Reviews

Review of Niels Wilhelm Gade, *Symphony No. 1, op. 5* (Kassel: Bärenreiter, 2021). *Notes: Quarterly Journal of the Music Library Association* 80/1 (Sept. 2023): 190-93

Review of *To a Camia: Piano Music from Romantic Manila*, Sally Pinkas (piano). MSR Classics MS 1645, 2019, compact disc. *Nineteenth-Century Music Review* 19 (2022): 363-66

Review of Scott Messing, *Self-Quotation in Schubert: “Ave Maria,” the Second Piano Trio, and Other Works* (Rochester: University of Rochester Press, 2020). *Music & Letters* 102/4 (2021): 835-37

Review of Joseph Joachim, *Fantasy on Hungarian Themes (1850), Fantasy on Irish [Scottish] Themes (1852) for Violin and Orchestra*, piano reduction, ed. Katharina Uhde, arr. Martin Schelhaas (Kassel: Bärenreiter, 2018). *Nineteenth-Century Music Review* 18/2 (2021): 337-40

Review of Katharina Uhde, *The Music of Joseph Joachim* (Martlesham: Boydell & Brewer, 2018). *Nineteenth-Century Music Review* 18/1 (2021): 155-60

“Johannes Brahms and Clara Schumann” [Review of *Johannes Brahms: Concerto for Violin and Orchestra in D Major, op. 77; Clara Schumann: Three Romances for Violin and Piano, op. 22*, Lisa Batiashvili (violin), Alice Sara Ott (piano), and the Staatskapelle Dresden, conducted by Christian Thielemann. Deutsche Grammophon 0289 479 0086 3 CD DDD GH, 2013, compact disc]. *Nineteenth-Century Music Review* 11/1 (2014): 167-69

Review of *Hans von Bülow’s Letters to Johannes Brahms: A Research Edition*, ed. Hans-Joachim Hinrichsen, trans. Cynthia Klohr (Lanham, MD: Scarecrow Press, 2011). *The Journal of Musicological Research* 31/4 (2012): 336-39

“Brahms Serenades Revisited” [Review of Johannes Brahms, *Neue Ausgabe sämtlicher Werke*, Ser. 5, Bd. 1: *Serenaden*]. *Notes: Quarterly Journal of the Music Library Association* 67/1 (2010): 180-83

Score Prefaces

Ferdinand Hiller, *Konzert für Klavier und Orchester*, op. 69, Repertoire Explorer Study Scores, 1240 (München: Musikproduktion Höflich, 2012); repr. of ca.-1861 August Cranz edition, with new preface

Carl Reinecke, *Symphonie Nr. 1*, op. 79, in *A-Dur*, Repertoire Explorer Study Scores, 1267 (München: Musikproduktion Höflich, 2012); repr. of 1864 Breitkopf & Härtel edition, with new preface

Hans von Bronsart, *Klavierkonzert fis-moll*, op. 10, Repertoire Explorer Study Scores, 1206 (München: Musikproduktion Höflich, 2011); repr. of 1873 E. W. Fritzsich edition, with new preface

Hans von Bronsart, *Frühlings-Fantasie*, op. 11, Repertoire Explorer Study Scores, 1147 (München: Musikproduktion Höflich, 2011); repr. of 1880 Breitkopf & Härtel edition, with new preface

Other

“Welcome to Boston in 2019,” *American Musicological Society Newsletter* 49/1 (February 2019), 1 and 6

CONFERENCE PRESENTATIONS AND TALKS

Research Presentations

Featured Guest Speaker, “Brahms and the Passage of Time: Roundtable with Jacquelyn Sholes,” Cornell University Music Department, Cornell Center for Historical Keyboards, Virtual, 18 June 2021

“Cross-Relationships in the D-Minor Orchestral Works of the Brahms-Schumann Circle,” Fall meeting of the Allegheny Chapter of the American Musicological Society, Gannon University, 19 October 2019

“D-Minor Concertos and Symphonies of the Brahms-Schumann Circle in the 1850s: Cross-Relationships and Mutual Influences,” Fall meeting of the Mid-Atlantic Chapter of the American Musicological Society, Rowan University, 5 October 2019

“Women as Artists, Composers, and Patrons in Nineteenth-Century Europe: Rosa Bonheur, Clara Schumann, Princess Mathilde, and Mathilde Wesendonck,” Joint lecture with art historian Leanne Zalewski (Assoc. Prof., Central Connecticut State University), European Studies Program, Central Connecticut State University, 25 April 2019

“The Canon as Challenge to Iconic and Obscure Composers Alike: Case Studies in Brahms and Jenner,” *The Idea of Canon in the Twenty-First Century*, Musicology and the Present Conference Series, Smith College, 22 September 2018

“Joseph Schillinger & the Reception of Walt Disney’s *Fantasia*,” Annual meeting of the Northeast Popular Culture / American Culture Association, University of Massachusetts Amherst, 28 October 2017

“Commemorative Birthday Pieces in Johannes Brahms’s Circle, 1853-54,” National meeting of the Nineteenth-Century Studies Association, Charleston, SC, 4 February 2017

“Brahms’s First Piano Concerto and the Struggle for Artistic Autonomy,” Symposium: *Footsteps of a Giant: Brahms and the Influence of Beethoven*, The Center for Beethoven Research (Dirs. Lewis Lockwood and Jeremy Yudkin), Boston University, 30 November 2016

“Interpreting Joachim’s Overture to *Hamlet* and Its Relationship to Liszt” International Conference: *Joseph Joachim at 185*, Goethe Institut, Boston, MA, 17 June 2016

“Joseph Schillinger and American Academia” [Poster Presentation], National meeting of the Society for American Music, Boston, MA, 9-13 March 2016

- “Gustav Jenner and the Music of Brahms” [Poster presentation], North American Conference on Nineteenth-Century Music, Merrimack College, 16-18 July 2015
- “Two Generations of Homage and Historical Self-Positioning: Musical Memory in the Serenades of Brahms and Gustav Jenner” [Colloquium], Department of Musicology & Ethnomusicology Lecture Series, Boston University, 4 March 2015
- “Gustav Jenner and the Music of Brahms: The Orchestral Serenades,” Fall meeting of the Greater New York Chapter of the American Musicological Society, The Center for Remembering and Sharing (Manhattan), 18 October 2014
- “Joseph Joachim’s Overture to *Hamlet* in Relation to Shakespeare and Liszt,” Fall meeting of the Greater New York Chapter of the American Musicological Society, Opera Learning Center at the Metropolitan Opera Guild Headquarters at Lincoln Center, 26 October 2013
- “Tragic Antiquarianism in the Finale of Brahms’s Fourth Symphony,” Fall meeting of the Mid-Atlantic Chapter of the American Musicological Society, University of Pennsylvania, 6 October 2012
- “A ‘Cremation Cantata’?: Contextualizing the Dramatic Conclusion of the Brahms-Wesendonck Correspondence”
 Presented at The Annual Lyrica Dialogues at Harvard: *The Woman and the Pen: Composers, Authors and Solonnières* (Sponsored by the Lyrica Society for Word-Music Relations), Harvard University, 18 May 2012
 Presented at Spring 2012 meeting of the New England Chapter of the American Musicological Society, Mount Holyoke College, 14 April 2012
- “The ‘Edward’ Ballad in the Music of Johannes Brahms: A Closer Look at the Issue of Moral Characterization,” National meeting of the German Studies Association, Louisville, KY, 23 September 2011
- Panelist, “Brahms at 175: A Study Session on Current and Future Trends in Brahms Scholarship,” National meeting of the American Musicological Society, Nashville, TN, 6 November 2008 (Session Chair: Daniel Beller-McKenna; Moderator: J. Peter Burkholder)
- “Reconsidering Allusion and Extra-Musical Meaning in the 1854 Version of Brahms’s B-Major Piano Trio, Op. 8,” Symposium: *Brahms and Memory* (sponsored by the American Brahms Society and the University of New Hampshire), University of New Hampshire, 12 April 2008
- “Lovelorn Lamentation, or Histrionic Historicism?: Reconsidering Allusion and Extra-Musical Meaning in the 1854 Version of Brahms’s B-Major Piano Trio, Op. 8,” Spring meeting of the New England Chapter of the American Musicological Society, University of New Hampshire, 5 May 2007

Other Public Lectures and Talks

- Panelist, “Navigating Academia,” *Phi Beta Kappa* Association of Boston “Key Connections” Panel, Virtual, 21 October 2021
- “Johannes Brahms and the Romantic Concerto and Symphony: Contexts and Examples,” sponsored by the *Phi Beta Kappa* Association of Boston, Boston University, 5 May 2018

“Romanticism and Nationalism in Nineteenth-Century Music,” Discovery Lecture Series,
Indian Hill Music Center, 16 September 2017

“Active Listening,” Curry College, 21 April 2015

“Schoenberg and Twelve-Tone Music,” Common Time Music Studio (Lexington, MA), 27
June 2012

Panelist, Alumnae panel for current and prospective music majors, Wellesley College, 4 March
2005

“Vivaldi and the Baroque Concerto,” Brandeis Osher Lifelong Learning Institute, 11 November
2004

TEACHING EXPERIENCE

Non-Majors

Introduction to Music / Experiencing Music

Film Music

Storytelling in Music

Music and Spirituality

Music and Technology

Music and Politics

Music and Identity

American Music

History of Popular Music and Jazz, Musical Theatre

Exploring Classical Music

Opera, Baroque to Present

The Concerto, Baroque to Present

Mozart Piano Concertos

Beethoven and His World

Brahms in Context

Ballet Music, Romantic and Modern Eras

Art and Memory

Introductory Music Theory (Private instruction)

Keyboard Skills (Private instruction)

*History of Western Classical Music, Medieval to Present (One-semester survey for music
minors)*

Undergraduate Majors

Diatonic Harmony

Chromatic Harmony

Music Analysis

History of Western Music, Medieval and Renaissance

History of Western Music, Baroque and Classical

History of Western Music, Romantic to Present

Music of the Classical Era

Music of the Romantic Era

Music of the Modern and Post-Modern Eras
The Concerto, Baroque through Twentieth Century
The Symphony, Baroque through Twentieth Century
Ballet Music, Romantic and Modern Eras
Russian Romanticism
French Organ Music, Late Romantic (Independent study)
Japanese Influence on French Instrumental Music of the Fin-de-Siècle (Independent Study)
American Music
African and African American Influence on Western Classical and Jazz Composers, 19th-20th Centuries
Music and National Identity, Music and Cultural Identity
Music and Meaning
Music for Film, Cartoons, and Video Games
Writing about Music
Music Research Methods

Master's and Doctoral

Review Course: History of Music, Medieval through Baroque
Review Course: History of Music, Classical to Present
Music of the Classical Period
Brahms
Orchestral Writing from Beethoven to Richard Strauss
Ballet Music, Romantic and Modern Eras
Russian Romanticism
History of Sound Recording
Writing about Music
Music Research and Bibliography, Issues in Historiography / Periodization / Canon Selection

GRADUATE ADVISING

Doctoral Dissertations

Shaoying Ho, "Johannes Brahms and the Sense of Place and Space," Ph.D. diss., Musicology, Boston University, in progress (Primary advisor until my departure from Boston University at the end of Spring 2018; Student on leave of absence as of Fall 2019)
Alexandra Conway, "Discovering the Flute Music of Mieczysław Weinberg," D.M.A. diss., Flute Performance, Boston University, May 2017 (Second reader)
Kristine Gray, "Johannes Brahms Cello Sonata No. 2, op. 99: A Transcription and Technical Guide for Alto Saxophone and Piano," D.M.A. diss., Saxophone Performance, Boston University, January 2016 (Third reader)

Master's Theses

Maia Williams Perez, "Period Instruments, Material Objects, and the Making of the Twentieth-Century Early Music Revival," M.M. thesis, Musicology, Boston University, May 2016 (Second reader)

- Chelsey Belt, “Monteverdi and Other Choirboy-Instrumentalists in Late Sixteenth-Century Italy: The Church as an Early Source of Professional String Players,” M.M. thesis, Musicology, Boston University, May 2015 (Primary advisor)
- Rose Bridges, “The Legacy of Wagner’s *Der Ring des Nibelungen* as Reflected in Select Late-Twentieth- and Early-Twenty-First-Century Film Media,” M.M. thesis, Musicology, Boston University, May 2015 (Primary advisor)
- Elizabeth Williamson, “‘Well I Wonder What Would Happen to this World’: A Secular Understanding of *Cotton Patch Gospel*,” M.M. thesis, Musicology, Boston University, in progress (Primary advisor; student on leave of absence indefinitely as of Fall 2014)

EDITING

- College Music Symposium* (College Music Society)
 Book Review Editor 2018-Present
- Nineteenth-Century Music Review* (Cambridge University Press)
 Guest Editor 2017-21

PEER REVIEW AND CONSULTING

Peer Review of Musicology Manuscripts

- Book Manuscripts
 Oxford University Press
 Provided solicited pedagogical input and acknowledged as reviewer for Richard Taruskin and Christopher Gibbs, updated edition of *The Oxford History of Western Music* (2018)

Indiana University Press

- Book Proposals
 Boydell & Brewer

Articles

- Music & Letters* (Oxford University Press)
Journal of the American Musicological Society (University of California Press)
Nineteenth-Century Music Review (Cambridge University Press)
A-R Online Music Anthology (A-R Editions)
Malaysian Journal of Music
InforMusic (Music history app; informusic.org)

Interdisciplinary Consulting

- Consultant for neuroscience study conducted at the laboratory of Ann Graybiel at the McGovern Institute for Brain Research at the Massachusetts Institute of Technology (M.I.T.), Summer 2015
 Credited as co-author on resulting study (See “Publications” above)

CONFERENCES ORGANIZED AND CHAIRED

American Musicological Society

Local Arrangements Chair and Member of the Performance Committee, National meeting,
Boston, MA, 31 October – 3 November 2019

New England Chapter

Program Chair and Moderator, All meetings, Fall 2012-Spring 2016 (Three meetings
per year (twelve total), including one joint meeting with the New England
Conference of Music Theorists)

Center for Beethoven Research at Boston University

Co-organizer with Jeremy Yudkin, Lewis Lockwood, and Matthew Cron, *Reframing Beethoven*
(International conference commemorating the 250th anniversary of Beethoven's birth
and honoring the 90th birthday of Lewis Lockwood), in conjunction with the Boston
Symphony Orchestra and featuring speaker Andris Nelsons, March 2022

Chair, Program Committee

Co-organizer with Lewis Lockwood, Jeremy Yudkin, and Matthew Cron, International
symposium on Beethoven's String Quartet in E-flat Major, op. 127, Spring 2018

Organizer and Moderator, National symposium: "*Footsteps of a Giant*": *Brahms and the
Influence of Beethoven*, 30 November 2016

OTHER SESSIONS CHAIRED

"Musical Forensics," National meeting of the American Musicological Society, Rochester, NY, 10
November 2017

"16th-17th-Century Italy and Beyond," Joint meeting of the New England Conference of Music
Theorists and the New England Chapter of the American Musicological Society, Massachusetts
Institute of Technology, 9 April 2016

"Compositional Problem-Solving," North American Conference on Nineteenth-Century Music,
Merrimack College, 17 July 2015

OTHER PROFESSIONAL AND ACADEMIC SERVICE

American Musicological Society

Member, Chapter and Study Group Activities Committee, 2020-23

Chair, 2022-23

Member, American Musicological Society Council, 2018-21

Member, Committee on Membership and Professional Development, 2016-19

Member, Committee on the History of the Society, 2012-15

Member, Subcommittee on the Archives of the Society, 2013-15 (Chair in 2013)

Student Member, American Musicological Society Council, 2007-08

New England Chapter

President, 2016-20 (Two terms)

Program Chair, 2012-16 (Two terms)

Member, Selection Committee for Schafer Award for Best Graduate Student Paper,
2012-2016

Aided with writing bylaws, 2013

Student Representative to the American Musicological Society Council, 2007-08

Nineteenth-Century Studies Association

Member, Board of Directors, 2020-Present

American Brahms Society

Member, Board of Directors, 2019-Present

Member, Subventions Committee, 2020-Present

Chair, 2022-23

Member, Digital Committee (Website Redesign), 2020-Present

Principal Liaison to Professional Webmaster, 2022-Present

College Music Society

Member, Editorial Board, *College Music Symposium*, 2018-Present

Phi Beta Kappa Society

Voting Member, 2021 and 2018 Triennial Councils

Phi Beta Kappa Association of Boston

Member, Board of Directors, 2016-Present

Vice President, 2021-Present

Adjudication of scholarship applications, 2016-Present

Registrar and Director of Communications, 2016-Present

Delegate to the 2021 and 2018 Triennial Councils

Organized member outing to Boston Symphony Orchestra, May 2018

University of Rochester

Member, Fulbright Scholarship Campus Evaluation Committee, Fall 2023

Member, Executive Board, Iota Chapter of New York, *Phi Beta Kappa*

Recommender, Take Five Scholars Program, 2021 (Aided student in developing and
proposing a customized post-baccalaureate year of study for personal enrichment)

Informal advising of undergraduates preparing for graduate study in musicology, 2019-Present

Central Connecticut State University, Department of Music

Head of the program in music history, 2018-19

Coordinator and adjudicator, Piano proficiency exams, 2018-19

Organized and presented departmental forum on piano proficiency, 26 March 2019

Chair, Assessment Committee, 2018-19

Prepared 58-page Music Department assessment report

Secretary, Student Standing Committee, 2018-19

Secretary at Department meetings, April-May 2019

Adjudicator for piano, voice, and accordion auditions, 2018-19

Adjudicator for piano, organ, and accordion juries, 2018-19

Undergraduate advising, 2018-19

Boston University

Grader of German language exams for D.M.A. candidates in music, Spring 2018

Member, Oral qualifying examination committees for D.M.A. candidates in music, Spring 2018, Spring 2017, Spring 2016, Fall 2015
 Observed and certified satisfactory completion of self-prepared recital for D.M.A. student in cello performance, Fall 2015
 Member, Oral comprehensive examination committees for M.M. candidates in Musicology, Spring 2015, Spring 2014
 Participant in evaluation of written qualifying exams in music history for D.M.A. candidates in music, Spring 2014 and Fall 2013
 Faculty Event Leader, Arts Initiative (On-campus arts “outreach” program), School of Hospitality Administration, November 2013 (Involved accompanying non-music students to a nearby musical performance after leading a preparatory dinner lecture/discussion; event scheduled and prepared, but cancelled at the last minute by the School of Hospitality Administration)
 Faculty Mentor, Dissertation writing group for ABD students in Musicology, 2011

Boston University Academy
 Advisor, Leigh Wilson, “The New Military Band: Band Repertoire as ‘Art Music’ in the Early Twentieth Century,” Senior thesis with high honors, May 2018
 Focused on music of Percy Grainger, Gustav Holst, and Ralph Vaughan Williams

InforMusic (Music history app; informusic.org; app featured in *BBC Music Magazine*, April 2017)
 Member, Advisory Board, 2015-Present

Wellesley College
 Elector, Eta Chapter of Massachusetts, *Phi Beta Kappa*, 2010

Brimmer and May School (Chestnut Hill, MA)
 Member, Alumni Board, ca. 2000–Present
 Class of 1996 Reunion Chair, 2021 and 2016

Program annotations for Wall St. Chamber Players, the Foundation for Chinese Performing Arts, and the Brandeis-Wellesley Orchestra

OTHER HONORS AND NOTABLE ACTIVITIES

Brandeis University	
Phyllis G. Redstone Dissertation-Year Fellowship	2007-08
Outstanding Teaching Fellow Award, Music Department	2005
American Brahms Society	
Karl Geiringer Scholarship in Brahms Studies	2007
Harvard University	
Head Teaching Assistant for Robert Levin’s Core-Curriculum course on the Mozart piano concertos	Fall 2005
Wellesley College	
Lewis Atterbury Stimson Prize in Mathematics	2000
Durant Scholar, <i>Summa cum laude</i> (GPA above 3.90)	2000

CURRENT PROFESSIONAL MEMBERSHIPS

American Brahms Society
American Musicological Society
College Music Society
Nineteenth-Century Studies Association
Society for American Music
Society for Music Theory

REFERENCES *available upon request*