

PETER M. LEFFERTS**CURRICULUM VITAE**

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Born in 1951; married with three children.

PROFESSIONAL ACADEMIC EXPERIENCE

Associate Director, Glenn Korff School of Music, 2017-
Interim Director, Glenn Korff School of Music, 2016-2017
Associate Director, Glenn Korff School of Music, 2014-2016
Associate Director Designate, Glenn Korff School of Music, 2013-2014
Hixson-Lied Professor of Music, 2009-12; 2012-2015
Chair, Division of History, Theory, and Composition, School of Music,
University of Nebraska-Lincoln, 1989-2006
Director, Medieval and Renaissance Studies Program
University of Nebraska-Lincoln, 2001-4
Professor, School of Music, University of Nebraska, 1996-
Associate Professor, School of Music, University of Nebraska, 1989-96
(Graduate Faculty Member 3/19/90; Graduate Faculty Fellow 10/9/90)
Assistant Professor, Department of Music, University of Chicago, 1983-89
Instructor, Department of Music, University of Chicago, 1981-1983
Preceptor and Music Humanities Instructor, Department of Music,
Columbia University, 1977-1981

PROFESSIONAL ACTIVITIES, GRANTS AND HONORS

Member, American Musicological Society
Member, International Musicological Society
Member, Plainsong and Mediaeval Music Society
Member, Society for American Music

Member, Advisory Board, Center for the History of Music Theory and
Literature, Indiana University, 1998-
Member, National Project Committee, Thesaurus Musicarum Latinarum, 1990-
Member, International Advisory Board, Digital Image Archive of Medieval Music,
Oxford University and University of London, 2007-2017

PROFESSIONAL ACTIVITIES, GRANTS AND HONORS, cont.

Member, Obituary vetting committee for the AMS Newsletter, 2008-2011
 Chair, AMS/MLA Joint Committee on RISM, 2001-2004
 Member, AMS/MLA Joint Committee on RISM, 1998-2000
 Member of the Nominating Committee for the Board of Directors of the
 American Musicological Society, 1996-97
 Member of the Council, American Musicological Society, 1984-87
 Member of the Local Affairs Committee, American Musicological Society,
 National Meeting, New York, 1979

Chair of Paper Session, AMS National Meeting, Toronto, 2000
 Chair of Paper Session, AMS National Meeting, Pittsburgh, 1992
 Co-chair of Interdisciplinary Paper Session on Medieval Art and Music,
 College Art Association National Meeting, Chicago, 1992
 Chair of Paper Session, AMS National Meeting, Austin, 1989

ACLS Grant-In-Aid, 1987
 NEH Travel to Collections Grant, 1987
 University of Chicago, Division of the Humanities,
 Junior Faculty Summer Research Grant, 1987
 NEH Stipend for the Newberry Library Center for Renaissance Studies,
 Summer Institute in the English Archival Sciences, 1985
 ACLS Travel Grant, 1984
 NEH Travel to Collections Grant, 1984

University of Nebraska-Lincoln UCARE Program Award, May, 2009
 (for academic year 2009-2010), with Amy Waddell
 University of Nebraska-Lincoln UCARE Program Awards, May, 2004; May, 2005
 (for academic years 2004-2005; 2005-2006), with Grace Carey
 University of Nebraska-Lincoln UCARE Program Award, May, 2002
 (for academic year 2002-2003), with Heidi Beckwith
 University of Nebraska-Lincoln, Research Council Grant, May, 2000
 (for academic year 2000-2001)
 University of Nebraska-Lincoln, Layman Fund Faculty Grant, 1991
 (for academic 1992-93)
 University of Nebraska-Lincoln, Research Council Grant-In-Aid, 1991
 (for calendar year 1992)
 University of Nebraska-Lincoln, Research Council Grant-In-Aid, 1990
 (for academic year 1991-92)

DEPARTMENTAL, COLLEGE, AND UNIVERSITY HONORS

Hixson-Lied Professorship (2009-2012; 2012-2015).
 Hixson-Lied College of Fine and Performing Arts, Achievement Award in Academic Advising, Spring 2010.
 UNL Teaching Council and Parents Association "Certificate of Recognition for Contributions to Students" for 2009-2010.
 Departmental Nomination for the Hixson-Lied College of Fine and Performing Arts Achievement Award in Academic Advising, Spring 2009.
 University of Nebraska-Lincoln Humanities Center, Annual Research and Creative Achievement Award for 2001-2002.
 UNL Mortarboard, "People Who Inspire" Award, 1997.

ONGOING DATABASE PROJECTS

Project Director for Texts on Music in English from the Medieval and Early Modern Eras (TME), a full-text database (1999-). <http://www.chmtl.indiana.edu/tme>

Director of Research Center at UNL for the Thesaurus Musicarum Latinarum (TML), a full-text database for Latin music theory (1990-). <http://www.chmtl.indiana.edu/tml>

PUBLICATIONS AND LECTURES IN PREPARATION

"An Itinerary and Chronology of the Career of Will Marion Cook."
 "Dvorak, Hiawatha, and Nebraska."
 "Chautauqua, Nebraska, and Native Americans."
 "Thurlow Lieurance in Lincoln, Nebraska."
 "Native American Boarding School Bands and Their Bandmasters."
 "Music at the 1898 Omaha Trans-Mississippi and International Exposition": multiple offshoots, including six separate lecture-presentations to date.
 TME text files; TML text files.
 "Late Medieval English Polyphonic Kyries."
 "Boethians versus Guidonistas: slipping and sliding around 14th-century tonality."

FORTHCOMING PUBLICATIONS

More TML and TME text files.

ON-LINE PUBLICATIONS:

DATABASES online

TME (Texts on Music in English) text files. To date there are over 75 texts on-line at <http://www.chmtl.indiana.edu/tme> in a growing database that was initiated at UNL in 2001.

Inputting and proofing of John Dowland's 1609 English translation of the 1517 Musice active micrologus of Andreas Ornithoparchus was completed in 2012,

and in 2017 this file was still undergoing final preparations for on-line access, including the incorporation of links to images of the music examples.

TML (Thesaurus Musicarum Latinarum) text files. To date, about 275 files in the TML have been generated at UNL, and are online at <http://www.chmtl.indiana.edu/tml>. See also CHMTL CD-ROM: TML, TFM, SMI, and CANTUS (Bloomington, IN: Trustees of Indiana University, 2008). This CD-version is the third edition and release; earlier versions were published in 2002 and 1998; it originated as the TML Experimental CD-ROM (1996).

TEXTS ON-LINE

Original Texts Mounted on UNL Digital Commons

"Black US Army Bands and Their Bandmasters in World War I."

61 pp. Second version, 2016.

<http://digitalcommons.unl.edu/musicfacpub/55/>

"Chronology and Itinerary of the Career of J. Tim Brymn: Materials for a Biography."

132 pp. First version, 2016.

<http://digitalcommons.unl.edu/musicfacpub/64/>

"Chronology and Itinerary of the Career of Bob Cole: Materials for a Biography."

58 pp. First version, 2016.

<http://digitalcommons.unl.edu/musicfacpub/56/>

"Chronology and Itinerary of the Career of George E. Dulf: Materials for a Biography."

31 pp. First version, 2016.

<http://digitalcommons.unl.edu/musicfacpub/57/>

"Chronology and Itinerary of the Career of James Reese Europe: Materials for a Biography." 36 pp. First version, 2016.

<http://digitalcommons.unl.edu/musicfacpub/58/>

"Chronology and Itinerary of the Career of Ernest Hogan: Materials for a Biography."

108 pp. First version, 2016.

<http://digitalcommons.unl.edu/musicfacpub/59/>

"Chronology and Itinerary of the Career of Eugene Mikell: Materials for a Biography."

37 pp. First version, 2016.

<http://digitalcommons.unl.edu/musicfacpub/60/>

"Chronology and Itinerary of the Career of N. Clark Smith: Materials for a Biography."

84 pp. First version, 2016.

<http://digitalcommons.unl.edu/musicfacpub/61/>

"Chronology and Itinerary of the Career of Will Vodery: Materials for a Biography."
79 pp. First version, 2016.
<http://digitalcommons.unl.edu/musicfacpub/62/>

"Sources of Thirteenth-Century English Polyphony: Catalogue with Descriptions."
139 pp. First version, 2012.
<http://digitalcommons.unl.edu/musicfacpub/45/>

"Black US Army Bands and Their Bandmasters in World War I."
43 pp. First version, 2012.
<http://digitalcommons.unl.edu/musicfacpub/25/>

My Thesis

"The Motet in England in the Fourteenth Century"---my 1983 PhD thesis---was scanned and mounted in 2009 as a fully browsable and word-searchable .pdf file on the Digital Image Archive of Medieval Music (DIAMM) website under "Resources." The main body of my thesis was revised and printed as a book in 1986, but DIAMM now makes available in peer-reviewed, web-published form, the entire dissertation, in order to give access to the lengthy, data-rich and previously unpublished appendices of the thesis, i.e. pp. 434-980. <http://www.diamm.ac.uk>

PRINTED PUBLICATIONS

"Tonal Organization in Polyphony, 1150-1400," for The Cambridge History of Medieval Music, ed. Mark Everist and Thomas Forrest Kelly. Vol. 2, chapter 24, pp. 235-75. In production in January 2017

English Thirteenth-Century Polyphonic Music: A Facsimile Edition of the Manuscript Sources. Co-ed. with William J. Summers. Early English Church Music, no. 57. London: The British Academy, 2016.

Medieval England: an encyclopedia (New York, 1998; repr. 2016). Associate Editor and Editor for Music & Liturgy (responsibility for 80,000 words of text).
 Entries: Musical and Liturgical Terms; Agincourt Carol; Alanus, Johannes; Angelus ad Virginem; Caput Mass; Chapel Royal; Dunstable, John; Godric's songs; Harley 978; Holy Week and Easter, Music for; Lady Chapel; Lady Mass; Lai, Latin; Mass, Polyphonic Music for; Minstrels and Minstrelsy, i (Pre-Conquest); Motet; Music, History and Theory of; Notation of Polyphonic Music; Old Hall Manuscript; Planctus; Rondellus; Rota; Salve Service; Sequence; Songs, i (Pre-Conquest); Songs, ii (1066-1380); Square; Sub arturo plebs; Sumer is icumen in; Trope; Winchester Songbook.

Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik (MGG), on-line version (Bärenreiter Verlag, 2016).

Entries: "Childe," "Chirbury, R.," "Dunstaple, John," "Englische Diskant," "Fawkyner," "Frank," "Hert," "Horwood, William," and "Kellyk, Hugh," "Plummer," "Pyamour," "Robertus de Brunham," "Smert," "Typp," "Trouluffe," "Turges, Edmund," "Tucke, John."

"Review of Helen Deeming, ed. Songs in British Sources, c. 1150-1300, Musica Britannica 95 (London: The Musica Britannica Trust and Stainer and Bell, 2013), in Plainsong and Medieval Music 23/2 (October 2014): 245-51.

"US Army Black Regimental Bands and The Appointments of Their First Black Bandmasters." Black Music Research Journal 33/2 (Fall 2013): 151-175.

"Wheelock, James Riley." Entry in The Grove Dictionary of American Music, 2nd edition (2013).

Chapter "England" in The Cambridge Companion to Medieval Music, ed. Mark Everist. Cambridge: Cambridge University Press, 2011. Pp. 107-120.

Chapter "Compositional Trajectories" in The Cambridge Companion to Medieval Music, ed. Mark Everist. Cambridge: Cambridge University Press, 2011. Pp. 241-262.

Arts. Ars Subtilior, Baude Cordier, Carol, Counterpoint, Formes fixes, Francesco Landini, Guillaume de Machaut, Jacopo da Bologna, Johannes Alanus, Johannes Hanboys, John Wylde, Landini cadence, Marchetto da Padova, Metrologus, Motet (14th C), Petrus de Cruce, Philippe de Vitry, Polyphony (14th C), Robertus de Handlo, Roman de Fauvel, Senleches, Songs, polyphonic (14th C), Sources of polyphonic

- music (14th C), Walter Odington, Willelmus. For the Oxford Dictionary of the Middle Ages. Oxford: Oxford University Press, 2010.
- Arts. "Smert," "Typp," and "Trouluffe" for Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik (MGG), Personenteil, Supplement. Bärenreiter Metzler, 2008.
- Review of Peter Wright, ed., Fifteenth-Century Liturgical Music, V: Settings of the Sanctus and Agnus dei (Early English Church Music, 47) for Plainsong and Medieval Music 17/1 (2008): 96-100.
- "Some Aspects of Musical Notation in Fourteenth-Century England," in Le notazioni della polifonia vocale dei secoli IX-XVII, 2 vols., ed. Maria Caraci Vela, Daniele Sabaino, and Stefanor Aresi. Vol. I: Antologia Parte Prima secoli IX-XIV. Pisa: Edizioni ETS, 2007. Pp. 263-275.
- This two-volume project in large format (9 ½" x 13 ½", in double columns) on Medieval and Renaissance notation of mensural and polyphonic music, is meant to replace the venerable Notation of Polyphonic Music 900-1600 by Willi Apel. Contributions in English, French, Spanish, Italian, and German by the leading international authorities in the field.
- "A riddle and a song: Playing with signs in a 14th-century ballade." Early Music History 26 (2007): 121-179.
- Arts. "Turges, Edmund" and "Tucke, John" for Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik (MGG), Personenteil, 16. Bärenreiter Metzler, 2006.
- Arts. "Plummer," "Pyamour," and "Robertus de Brunham" for Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik (MGG), Personenteil, 13, 14. Bärenreiter Metzler, 2005.
- Arts. "Cotton, John", "Hanboys, John", and "Handlo, Robert de." New articles in Oxford Dictionary of National Biography. Oxford: Oxford University Press, 2004.
- Arts. "Lefferts, Peter M.," "Markham," Mowere, Richard," and "Oliver" for Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik (MGG), Personenteil, 10, 11, 12. Bärenreiter Metzler, 2004.
- "Machaut's B-flat Balade Honte, paour (B25)." In Machaut's Music: New Interpretations, ed. Elizabeth Eva Leach. Studies in Medieval and Renaissance Music, 1. Woodbridge, Suffolk: Boydell and Brewer, 2003. Pp. 161-174.
- Review of Gareth Curtis, ed., Fifteenth-Century Liturgical Music, IV: Early Masses and Mass Pairs (Early English Church Music, 42) for Plainsong and Medieval Music 12/2 (2003): 213-22.
- Arts. "William Horwood" and "Hugh Kellyk" for Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik (MGG), Personenteil, 9. Bärenreiter Metzler, 2003.
- Arts. "Frank" and "Hert." Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik (MGG), Personenteil, 7 and 8. Bärenreiter Metzler, 2002.

Review of Reinhard Strohm and Bonnie J. Blackburn, eds., The New Oxford History of Music, III.1, new ed.: Music as Concept and Practice in the Late Middle Ages, in Music Library Association Notes 59/2 (December, 2002), 359-63.

"An Anonymous Treatise of the Theory of Frater Robertus de Brunham." In Quellen und Studien zur Musiktheorie des Mittelalters, III, ed. Michael Bernhard. Veröffentlichungen der Musikhistorischen Kommission. Munich: Verlag der Bayerischen Akademie der Wissenschaften, 2001. Pp. 217-51.

Arts. "Childe," "Chirbury, R.," "Dunstaple, John," and "Fawkyner" Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik (MGG), Personenteil, 4, 5, 6. Bärenreiter Metzler, 2001.

"Robert de Handlo" and "Hanboys, John." New articles in the revised New Grove Dictionary of Music and Musicians. London: Macmillan Publishers Ltd., 2001.

"Discant, English;" "English Polyphony to 1300 [biblio.];" "Jacobus de Navernia;" "Motet, Medieval;" Organum and discant [biblio.];" "Petrus de Cruce;" "Sources, MS. V: Early Motet;" "Sources, MS. VI: English polyphony, 1270-1400;" "Walter Odington;" "Voice-Exchange." Article revisions in the revised New Grove Dictionary of Music and Musicians. London: Macmillan Publishers Ltd., 2001.

Medieval England: an encyclopedia. Associate Editor, and Editor for Music and Liturgy. Co-editors are Paul Szarmach (dir., Medieval Institute, Western Michigan, gen. ed. and Anglo-Saxon), Joel Rosenthal (SUNY-Stony Brook, gen. ed. and history), M. Teresa Tavormina (Michigan State, gen. ed. and Middle English), Catherine Karkov (Miami University of Ohio, art), and Elizabeth Parker McLachlan (Fordham; art). New York: Garland Publishing, 1998.

Contributor of the following entries to Medieval England: an encyclopedia: Musical and Liturgical Terms; Agincourt Carol; Alanus, Johannes; Angelus ad Virginem; Caput Mass; Chapel Royal; Dunstable, John; Godric's songs; Harley 978; Holy Week and Easter, Music for; Lady Chapel; Lady Mass; Lai, Latin; Mass, Polyphonic Music for; Minstrels and Minstrelsy, i (Pre-Conquest); Motet; Music, History and Theory of; Notation of Polyphonic Music; Old Hall Manuscript; Planctus; Rondellus; Rota; Salve Service; Sequence; Songs, i (Pre-Conquest); Songs, ii (1066-1380); Square; Sub arturo plebs; Sumer is icumen in; Trope; Winchester Songbook.

Review of The Grammar of Fourteenth Century Melody: Tonal Organization and Compositional Process in the Chansons of Guillaume de Machaut and the Ars Subtilior, by Yolanda Plumley (NY: Garland, 1996), in Plainsong and Medieval Music 7/1 (April 1998): 73-76.

"Signature Systems and Tonal Types in the Fourteenth-Century French Chanson." Plainsong and Medieval Music 4/2 (October 1995): 117-147.

"Englische Diskant," Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik (MGG), Sachteil, 2. Bärenreiter Metzler, 1995.

Review of Mensuration of Proportion Signs: Origins and Evolution, by Anna Maria Busse Berger (Oxford: Clarendon Press, 1993), in Music and Letters 76/1 (Feb.

1995):
80-87.

Review of Music in the Medieval English Liturgy: Plainsong and Mediaeval Music Society Centennial Essays, ed. Susan Rankin and David Hiley (Oxford: Clarendon Press, 1993), in Speculum 70/1 (Jan. 1995): 197-99.

"Text and Context in the Fourteenth-Century English Motet." L'Ars Nova Italiana del Trecento, VI. Atti del congresso internazionale "L'Europa e la musica del Trecento." Certaldo--Palazzo Pretorio 19-20-21 luglio 1984. Ed. Giulio Cattin and Patrizia Della Vecchia. Certaldo: Edizioni Polis, 1992. Pp. 169-92.

Review of Medieval Instrumental Dances, ed. Timothy J. McGee, in Music Library Association Notes 47 (June, 1991): 1294-95.

Regule Roberti de Handlo and Summa Magistri Johannis Hanboys. Greek and Latin Music Theory, 7. Lincoln, NE: University of Nebraska Press, 1991.

"Cantilena and Antiphon: Music for Marian Services in Late Medieval England." Studies in Medieval Music: Festschrift for Ernest H. Sanders, ed. Lefferts and Seirup (1990). Pp. 247-82.

Studies in Medieval Music: Festschrift for Ernest H. Sanders. Ed. Peter M. Lefferts and Brian Seirup. Current Musicology 45-47 (n.d. [1990]).

"Medieval England, 950-1450." Chapter VII of Antiquity and The Middle Ages. From Ancient Greece to the 15th Century, ed. James McKinnon, in the series Man and Music, gen. ed. Stanley Sadie. London: Macmillan Press Ltd., 1990 (publ. in the USA under a different series title as Music and Society, 1; Englewood Cliffs, NJ: Prentice Hall, 1990). Pp. 170-96.

"Fourteenth-Century English Music Theory in Relation to the Dating of Polyphonic Repertoires in England, 1325-1390." Trasmissione e recensione delle forme di cultura musicale: Atti del XIV Congresso della Societa Internazionale di Musicologia (Bologna, 1987), 3 vols., ed. Angelo Pompilio et al. (Turin, 1990) 3:653-58.

Five Ballades for the House of Foix. French texts ed. and trans. Sylvia Huot. Antico Edition, 1989.

"Subtilitas in the Tonal Language of Fumeux fume." Early Music 16 (1988): 176-83.

Review of Manuscripts of Fourteenth-Century English Polyphony. A Selection of Facsimiles, ed. Frank Ll. Harrison and Roger Wibberley, and English Fourteenth-Century Polyphony: Facsimile Edition of Sources Notated in Score, ed. William J. Summers. Research Chronicle 21 (1988): 83-95.

Review of The Works of Johannes Ciconia, ed. Margaret Bent and Anne Hallmark. Music Library Association Notes 44 (September 1987): 141-44.

The Motet in England in the Fourteenth Century. Studies in Musicology, no. 94. Ann Arbor: UMI Research Press, 1986.

Three Motets in Honour of Gaston Fébus, Count of Foix and Béarn. Antico Edition, 1986.

English Music for Mass and Offices. 2 vols. Polyphonic Music of the Fourteenth Century, vols. XVI-XVII. Co-ed. with Frank Ll. Harrison and Ernest H. Sanders. Paris and Monaco: Editions de L'Oiseau Lyre, 1983-86.

"New Sources of English Thirteenth- and Fourteenth-Century Polyphony." Co-ordinator, and co-author with Margaret Bent. Early Music History 2 (1982): 273-362.

"Two English Motets on Simon de Montfort." Early Music History 1 (1981): 203-25.

"Texts and Translations." Motets of English Provenance. Ed. Frank Ll. Harrison. Polyphonic Music of the Fourteenth Century, vol. XV. Paris and Monaco: Editions de L'Oiseau Lyre, 1980. Pp. 174-204.

Liner notes for Christesmas in Anglia. Nonesuch Records H-71369. 1979.

"The Motet in England in the Fourteenth Century." Current Musicology 28 (1979): 55-75.

"Letter to the Editor." Music and Letters 60 (1979): 250-51.

"Report from Columbia University." Current Musicology 23 (1977): 7-10.

MAJOR UNPUBLISHED PRESENTATIONS

Will Marion Cook and *La Revue nègre* (1925)."

"Will Marion Cook and the Tab Show: From Cannibal King (1896) to La revue nègre (1925)"

"Native American Boarding School Bands and Their Bandmasters." 2009

"Making a Living as a Bandmaster or Bandsman in America ca. 1900." 2007

"Nels Samuel Nelson and the Genoa School Band." 2007.

"United States Government Off-Reservation Indian Boarding Schools and Their Boys' Bands." 2007.

"Music at the Trans-Mississippi Exposition, Omaha, 1898: Some Aspects of Planning and Execution." 2007.

"Dvorak, Omaha, and the 1898 Fair." 2006.

"The Archeology of Medieval English Polyphony," a paper, 2006.

"Music on the Fly(leaves)," a lecture-recital with singing group Liber unUsualis. 2006.

"Music at the Trans-Mississippi Exposition, Omaha, 1898: The Career of Willard Kimball and the UNL Alumni Organ." 2005.

"Music and Musical Thought ca. 1300," 2001.

"Hearing is More Important Than Seeing: Eye and Ear in the Regule of Robert de Handlo," 1997.

"Purgatory, Lady Chapels, and Music for Mary in Late Medieval England."
a.k.a. "The Interplay of Architecture, Liturgy, and Music: The Case of the English Lady Chapel," 1990.

"Concerning a Chanson of Binchois," 1989.

PAPERS AND PRESENTATIONS DELIVERED

"Will Marion Cook and *La Revue nègre* (1925)." Current Musicology 50th Anniversary Conference, Columbia University, March 2015.

"Black Bandmasters in the US Army in World War I." UNL DMA Colloquium, February 2014.

"Will Marion Cook and the Tab Show: From Cannibal King (1896) to La revue nègre (1925)." Society for American Music, National Meeting, Little Rock, March 2013.

"Will Marion Cook and the Tab Show." UNL DMA Colloquium, September 2012.

"US Army Black Regimental Bands and Their First Black Bandmasters." UNL DMA Colloquium, September 2011.

"Chautauqua, Nebraska, and Native Americans." UNL MM convocation April 9, 2010.

"Native American Boarding School Bands and Their Bandmasters."
Society for American Music, National Meeting, Denver, March 2009.

"The Publication Process," for the UNL SOM Graduate Students Organization, February 2009.

"Making a Living as a Bandmaster or Bandsman in America ca. 1900." UNL's DMA Colloquium, November, 2007; revised and delivered to the MM Convocation in spring, 2008.

"Nels Samuel Nelson and the Genoa School Band." Genoa, NE. July 1, 2007. Featured outside speaker by invitation of the U. S. Indian School Foundation at an event that was part of the 150th Anniversary Celebration of the town of Genoa , NE (June 22 thru July 4th, 2007) and the concurrent 2007 Annual Reunion/ Celebration at the Genoa U.S.

Indian School, celebrating in 2007 the 100th birthday of the Manual Training Building, which is now a museum (June 30-July 1, 2007).

"United States Government Off-Reservation Indian Boarding Schools and Their Boys' Bands." SOM Combined MM Convocation and DMA Colloquium, April 19, 2007.

"Music at the Trans-Mississippi Exposition, Omaha, 1898: Some Aspects of Planning and Execution." Trans-Mississippi Exposition Historical Association. Omaha, NE. March 19, 2007.

"Dvorak, Omaha, and the 1898 Fair." School of Music MM Convocation, Fall 2006.

"The Archeology of Medieval English Polyphony," a paper, at the Medieval Academy of America, Annual Meeting. Boston, March 2006.

"Music on the Fly(leaves)," a lecture-recital with singing group Liber unusualis, at the Medieval Academy of America, Annual Meeting. Boston, March 2006.; Delivered to the UNL MM convo, October, 2008.

"Music at the Trans-Mississippi Exposition, Omaha, 1898: The Career of Willard Kimball and the UNL Alumni Organ." Sponsored by the Preservation Association of Lincoln and the Architects Association of Lincoln at the Nebraska State Historical Society's Museum of Nebraska History, 8 February 2005; this presentation was filmed and broadcast on public television (Channel 5) in Lincoln numerous times over the next few months, and the DVD went on deposit in local libraries in 2007. The paper was revised and delivered again by invitation at the Center For Great Plains Studies, UNL, as the third in its 2005-2006 Paul Olson Seminar lecture series, 16 November 2005. Delivered at a School of Music DMA Colloquium, Fall 2006.

"Music and Musical Thought ca. 1300," at "The Evelyn Dunbar Early Music Festival Symposium: Trade, Travel, and Cultural Exchange in the Era of Marco Polo," held at Northwestern University, 13-14 January 2001.

"A new source for the theory of Frater Robertus de Brunham," at the conference "Music Theory in the Middle Ages: Sources -- Text -- Terminology," held at the Bavarian Academy of Sciences, Munich, 25-28 July 2000.

"A riddle and a song: playing with signs in a 14th-century ballade," at the conference on medieval music at Novacella, Italy, August 1998.

"Hearing is More Important Than Seeing: Eye and Ear in the Regule of Robert de Handlo," at the symposium "Music as Heard: Listeners and Listening in Late-Medieval and Early Modern Europe (1300-1600)," held at Princeton University, 27-28 September 1997.

"Purgatory, Lady Chapels, and Music for Mary in Late Medieval England," a.k.a. "The Interplay of Architecture, Liturgy, and Music: The Case of the English Lady Chapel." Read at the 56th Annual Meeting of the American Musicological Society, Oakland, November 1990; the Eighteenth Annual Conference on Medieval and Renaissance Music, Royal Holloway College, London, July 1990; the 25th Annual Conference on

Medieval Studies, Kalamazoo, Michigan, May 1990; and read for the Medieval and Renaissance Faculty Study Group, University of Nebraska-Lincoln, May 1990.

"Text and Context in the Fourteenth-Century English Motet." Presented at the conference "The Gothic Motet: Politics, Words and Music in the Fourteenth Century," Princeton University, October 1989; at the University of Nebraska-Lincoln, September 1989; at the 50th Annual Meeting of the American Musicological Society, Philadelphia, October 1984; and at the conference "L'Europa e la musica del Trecento," Certaldo, Italy, July 1984.

"Cantilena and Antiphon: Music for Marian Services in Late Medieval England." Presented at the conference "Research Frontiers in Medieval English Music: A Dartmouth Medieval Symposium," Dartmouth College, May 1989.

"Concerning a Chanson of Binchois." Presented at the 24th International Congress on Medieval Studies, Kalamazoo, Michigan, May 1989.

"English music theory in respect to the dating of polyphonic repertoires in England, 1320-1399." Presented at the XIVth Congress of the International Musicological Society, Bologna, August 1987.

"The Expanding Gradus System in Fourteenth-Century English Notational Theory." Presented at a special symposium honoring Ernest H. Sanders upon the occasion of his retirement. Columbia University, April 1987.

"Tonal Systems and Tonal Types in the 14th-Century French Chanson." Presented at the Fifteenth Annual Conference on Medieval and Renaissance Music, University of Southampton, England, July 1987. Also read at Columbia and Princeton Universities, April 1986. Preliminary version read at the 20th Annual Congress on Medieval Studies, Kalamazoo, Michigan, May 1985.

"Contexts for Medieval English Polyphony." Presented at the University of Wisconsin at Madison, April 1984.

"A Further Assessment of Two English Trecento Notations." Presented at the 48th Annual Meeting of the American Musicological Society, Ann Arbor, November 1982.

"Two English Motets on Simon de Montfort." Presented at the Eighth Annual Conference on Medieval and Renaissance Music, sponsored by King's College, University of London, at Westfield College, London, August 1980.

"The Motet in England in the Fourteenth Century: Refrain and Double-Structure Motets." Presented at the 45th Annual Meeting of the American Musicological Society, New York, November 1979.

EDUCATION

Ph.D. (Musicology) Columbia University, 1983
 M.Phil. (Musicology) Columbia University, 1978
 M.A. (Musicology) Columbia University, 1976
 B.A. Columbia College, 1973 (cum laude)

Dissertation title: "The Motet in England in the Fourteenth Century"
 Academic sponsor: Ernest H. Sanders

ACADEMIC HONORS

Martha Baird Rockefeller Fund for Music, Inc. Doctoral Dissertation Grant, 1979-1980
 Whiting Fellow in the Humanities, Columbia University, 1979-1980
 W. Bayard Cutting Travelling Fellow, Columbia University, 1978-1979
 F.J.E. Woodbridge Distinguished Fellow in the Faculty of Philosophy, Columbia University, 1977-1978

MUSICAL PERFORMANCE

Conducting:

Guest Director, University of Chicago Collegium Musicum, Fall 1982
 Director, Columbia University Collegium Musicum, 1978-79
 Conductor, Irondequoit Summer Theater Pit Orchestra, 1974
 Drum-Major, Columbia University Marching Band, Fall 1972
 Student Conductor, Columbia University Wind Ensemble, 1971-73
 Studies with Howard Shanet (Columbia University) and Donald Hunsberger (Eastman School of Music)

Baroque Recorder:

Studies with Bernard Krainis (Columbia University Performance Faculty), 1974-75

Alto Saxophone:

Studies with Joe Allard (Juilliard School of Music), 1969-73
 Participation in First Annual London Woodwind Festival, Sept. 1973
 Studies with Roger Eckers (Rochester, N.Y.) 1966-69
 First Chair, New York All-State Band, 1968