

Research Interests

Performance theory and practice; ludomusicology (the study of music as play); the music of Brahms; improvisation and (pre-)compositional procedures in 18th- and 19th-century European musical idioms; collaborative pianism; technologies and ideologies of musical (re)production; music-themed Japanese, North American, and European video games.

Academic Employment History

- 2011-12 Faculty Fellow at the Society for the Humanities, Cornell University (CU).
 2010- Assistant Professor of Music, Cornell University.
 2009-10 Lecturer in Music History and Theory, University of Chicago (U of C).
 2007-9 Post-Doctoral Research Fellow and Instructor, Department of Music, University of Chicago.
 2006-7 Stipendiary Lecturer in Music, Merton and University Colleges, University of Oxford.
 2004-7 Junior Research Fellow in Music, University College, University of Oxford.

Education and Qualifications

- 2006-7 MMus in Piano Accompaniment (Distinction), Guildhall School of Music and Drama, London (GSMD).
 Teachers: Graham Johnson, David Dolan, and Ronan O’Hora.
 1998-2004 PhD in Music History and Literature, University of California, Berkeley (UCB).
 Dissertation: *Brief Immortality: Recasting History in the Music of Brahms*.
 Dissertation committee: Richard Taruskin (supervisor), Katherine Bergeron, Robert Holub (Department of German).
 Examination fields: European music history, 1790-1890; Mozart; music criticism in early 20th-century France.
 1997-8 Postgraduate Certificate in Piano Performance (Distinction), Trinity College of Music, London.
 1996-7 MSt in Musicology (Distinction), New College, University of Oxford.
 Dissertation: *Schumann’s Fantasiestücke, op. 12: A Romantic Conceit*.
 Supervisors: Nicholas Marston and Roger Parker.
 1993-6 BA in Music (Congratulatory Double First-Class Honours; ranked top in year and in examiners’ collective memory), St. Peter’s College, Oxford.

Publications

- In progress I am currently at work on a book entitled *Ludomusicology: Performance, Technology, and Recreation from Mozart to Miyamoto*.
 “Ludomusicality: or, Mozart and the Tetris Effect,” article in preparation.
 “(A)symmetry in Brahms’s ‘Double’ Concerto,” article in preparation.
 “Representations of Rhythm in Japanese Hand-Held Games,” chapter to be co-authored with Aya Saiki, commissioned by William Gibbons, Neil Lerner, and Kevin Donnelly for volume on music and video games to appear in Routledge’s Music and Screen series.
 2012 “Playing Games With Music, and Vice Versa: Performance and Recreation in *Guitar Hero* and *Rock Band*” will appear in Nicholas Cook and Richard Pettengill (eds.), *Music as Performance: Interdisciplinary Perspectives* (Ann Arbor: University of Michigan Press, 2012).
 2011 “Mozart’s Harlequinade: Improvising Music *alla commedia dell’arte*,” *Common Knowledge* 17/2 (2011): 335-47.
 I co-edited the conference proceedings of “Between Text and Performance,” which appear in *Common Knowledge* 17/2 (2011).
 2009 “Presenting the Past: The Experience of Historically Inspired Keyboard Improvisation,” *Keyboard Perspectives* 2 (2009): 83-102.

“Work or Play? Brahms’s Performance of His Own Music,” in *Johannes Brahms and His World*, ed. Kevin C. Karnes and Walter Frisch (Princeton: Princeton University Press, 2009), 137-65.

- 2007 “Reforming Johannes: Brahms, Kreisler, and the Piano Trio in B, op. 8,” *Journal of the Royal Musical Association* 132/2 (2007): 252-305 (awarded the Royal Musical Association’s Jerome Roche Prize for 2008).
- 2006 “Is There More than Juan Brahms?” (a review-article covering recent Brahms literature), *Journal of the Royal Musical Association* 131/1 (2006): 160-75.

Conferences, Presentations, and Broadcasts

- 2011 “Ludomusicality: or, Mozart and the Tetris Effect,” keynote address at Columbia Music Scholarship Conference (*Sound at Play*) and colloquium presentation at the University of California, Berkeley, the Eastman School of Music, and Cornell University.
- “Technologies of Symmetry in Brahms’s ‘Double’ Concerto,” paper delivered at the Annual Meeting of the American Musicological Society in San Francisco.
- 2010 “Brahms’s Mirror: Reflections on the Double Concerto, Op. 102,” colloquium presentation at CU.
- 2009 “Presenting the Past: Dialogical Improvisation in the Galant Style,” lecture-recital featuring members of the Historically Inspired Musical Improvisation Workshop given at the Annual Meeting of the American Musicological Society in Philadelphia. The presentation featured collaborative improvisation, my own improvised sonata movement, and a staged semi-improvised performance of Mozart’s fragmentary *Musik zu einer Faschingspantomime*, K. 416 (446d) under my musical direction. I was interviewed by NPR’s Philadelphia affiliate station WHYY for a segment on improvisation in classical music, which featured a recording of an improvised sonata movement.
- Panellist and performer alongside Prof. Martha Feldman and Prof. David J. Levin at the Chicago Humanities Festival session “Opera and Laughter,” which featured another performance of Mozart’s fragmentary pantomime. I also presented the pantomime at the University of Chicago’s Theater and Performance Studies Workshop.
- “The Experience of Historically Inspired Keyboard Improvisation,” colloquium presentation at CU.
- “Mozart *in maschera*,” paper delivered at “Between Text and Performance,” an interdisciplinary conference held in May at the U of C.
- 2008 “*Rock Band* and the Birth of Ludomusicology,” paper delivered at the Annual Meeting of the Society for Ethnomusicology at Wesleyan University, Connecticut, and at “Music and the Moving Image,” New York University.
- Participant in panel discussion on the future of Brahms research organized by the American Brahms Society at the Annual Meeting of the American Musicological Society and Society for Music Theory in Nashville.
- “Work or Play? Brahms’s Performance of His Own Music”, paper delivered as part of the University of Chicago’s series of colloquia in the Department of Music and at a symposium on performance in “classical” music at the University of Virginia.
- “A Hamburger in Vienna: Chauvinism and Cosmopolitanism in the Music of Johannes Brahms,” paper delivered at conference “From the *Ausgleich* to the *Jahrhundertwende*: Vienna 1867-1890,” St. Hilda’s College, Oxford.
- 2007 Featured on national UK radio station Classic FM discussing improvisation in Mozart with David Dolan and Bob Jones. Recordings of this broadcast and many of my performances can be downloaded from my website (www.rogermoseley.com).
- 2006 “Brahms’s ‘Fake’ Songs: History, Myth, and Music in Late 19th-Century Germany,” paper delivered at the Interdisciplinary 19th-Century Studies Conference, Durham, UK.
- “Brahms the Double Agent,” paper delivered at the Second International Conference on Music and Gesture, Royal Northern College of Music, Manchester.

- 2005 “Performing Composition and Rethinking Virtuosity in Brahms’s Second Piano Concerto,” paper delivered at the annual conference of the Royal Musical Association, Manchester, and as a colloquium presentation at Bristol University.
- 2004/5 “The Snake in the Prater: Plotting Brahms’s Finale,” colloquium presentation given in the music departments of Oxford and Cambridge Universities.

Awards and Fellowships

- 2011-12 Faculty Fellowship at the Society for the Humanities, CU.
- 2010 Nominated for undergraduate teaching award at the U of C by music majors (nomination letter available on request).
- 2008 “Reforming Johannes: Brahms, Kreisler, and the Piano Trio in B, op. 8” was awarded the Royal Musical Association’s Jerome Roche Prize “for a distinguished article by a scholar in the early stages of his or her career.”
- 2007 Prize-winner in the Ivan Sutton Chamber Music Competition, GSMD, for performance of Mendelssohn’s Piano Trio in C minor, op. 66.
- 2006 Scholarship from the Guildhall School of Music and Drama, London, for MMus in Piano Accompaniment.
- 2003 Alvin H. Johnson AMS-50 Dissertation Fellowship from the American Musicological Society.
Mabelle McLeod Lewis Dissertation Fellowship.
Graduate Division Summer Fellowship from UCB.
- 2001 Eisner prize for ‘creative achievement of the highest order in music’ from UCB.
- 1998 Berkeley Fellowship from UCB (4+1 years of tuition and maintenance for PhD study).
Lilian Smith Prize for Piano Accompaniment from Trinity College of Music.
- 1996 British Academy Award (tuition and maintenance for MSt study).
Carl Albert Prize for best graduating student from St. Peter’s College, Oxford.
- 1994 Scholarship from St. Peter’s College, Oxford (awarded for first-class performance in Honour Moderations; ranked top in year).

Offices Held and Professional Responsibilities

- 2012- Co-organizer (with Annette Richards) of Improvisation in Theory and Practice, a working group co-sponsored by the Central New York Humanities Corridor from an award by the Andrew W. Mellon Foundation.
Faculty sponsor of Music, Cognition, and Technology, a conference co-sponsored by the Central New York Humanities Corridor from an award by the Andrew W. Mellon Foundation.
- 2011- Member of the board of the Westfield Center for Historical Keyboard Studies.
Faculty Advisor to Philomela, CU’s Graduate Music Student Government.
- 2010- Reviewer of submissions for Oxford University Press, the *Journal of the American Musicological Society*, the *Journal of the Royal Musical Association*, and *Eighteenth-Century Music*.
Member of the Graduate Field of Music, CU.
- 2010-11 Member of Search Committee for tenure-track musicology position, CU.
- 2009- Member of the Juliani Ensemble (www.julianiensemble.org), a Chicago-based chamber group featuring members of the Chicago Symphony Orchestra, which regularly performs at the Chicago Cultural Center.
- 2009 Co-organizer (with Philip Gossett) of “Between Text and Performance.” Presenters included Robert Levin, Jeffrey Kallberg, Mark Franko, Martin Puchner, and Tiffany Stern.
- 2008 Founder and facilitator of the Historically Inspired Musical Improvisation Workshop at the U of C.

2004-7 Senior Member, University College Music Society.

1994 President, St Peter's College Music Society.

Teaching Experience

2011-12 Taught interdisciplinary research seminar on Video Games and Sonic Recreation at the Society for the Humanities and lecture course on introductory tonal theory at CU.

Served as chair of graduate student committee, as member of several others, and as advisor to numerous music majors.

Attended the Faculty Institute for Diversity and Course Design Institute at Cornell's Center for Teaching Excellence and the Knight Institute's Faculty Seminar in Writing Instruction.

2010-11 Taught Western music history survey (1700-present) and advanced undergraduate tonal theory class at CU; also supervised independent studies, honors theses, and served on committees for several graduate and undergraduate students.

Taught graduate research seminar on virtuosity in nineteenth-century.

2009-10 Taught graduate research seminar on ludomusicology (the study of music, games, and play) and a two-quarter sequence on the theory and practice of historically inspired musical improvisation at the U of C.

Supervised year-long BA Honors Thesis seminar for fourth-year music majors.

Taught graduate proseminar on 18th-century music at the U of C.

Taught course for non-music majors on music and death (part of the U of C undergraduate "core").

2008-9 Taught graduate proseminar on 20th-century music at the U of C.

Taught graduate proseminar on 19th-century music at the U of C.

Twice taught 19th- and 20th-century Western music history course for music majors and minors at the U of C.

2007-9 Coach in the U of C's Chamber Music program.

2004-7 Supervised two Oxford undergraduate dissertations and gave tutorials on many topics, including music analysis and criticism; harmony and counterpoint; the music of Schubert, Beethoven, and Rossini; the symphony in the 19th and 20th centuries; and musical thought and scholarship.

2002 Graduate Student Instructor for 20th-century upper-division music history course at UCB taught by Richard Taruskin; conducted discussion sections and lectured on occasion.

2001 Taught musicianship and sight-singing to music minors at UCB; designed curriculum and arranged music in varied styles for students to perform.

Graduate Student Instructor for music appreciation course at UCB taught by Mary Ann Smart (2 semesters).

Selected Performances and Other Activities

2011 Performed twice in CU's Midday Music series.

2010-11 Wrote program notes and took part in pre-concert conversations for *Schoenberg's Playlist* festival and Schumann lieder orchestration project at CU.

Adjudicator, CU concerto competition.

2009-10 Performed regularly at the Chicago Cultural Center with the Juliani Ensemble, as well as at the U of C; programs included Franck's Piano Quintet and cello sonatas by Brahms and Debussy.

2008-9 Organized and took part in several performances given by the U of C's Historically Inspired Musical Improvisation group, featuring an improvised staged reconstruction of Mozart's *Musik zu einer Faschingspantomime*, K. 446 (416d), and improvised slow movements in a late-18th-century idiom, one of which features on a CD accompanying my article in *Keyboard Perspectives* listed above.

Guest artist recital appearance with Grand Rapids Symphony violinist Adam Liebert at Grand Valley State University.

Gave numerous performances as part of the U of C's Thursday Noontime Concert Series (including a four-hand recital with Thomas Christensen) as well as evening recitals; répétiteur for professional production of Humperdinck's *Hänsel und Gretel*.

Gave pre-concert lecture before the Philharmonia Orchestra's performance of Brahms's *Ein deutsches Requiem* at the Royal Festival Hall, London; wrote comprehensive program notes for the Philharmonia's concerts featuring the complete Brahms symphonies and other works.

2007

Resident pianist for the vocal summer course at the Académie Internationale d'Été de Nice taught by Robin Bowman, Head of Vocal Studies at the GSMD.

Gave recital in the main hall of the Barbican Centre, London, with Laura Colgate (violin), featuring Mozart's violin sonatas K. 301 and K. 454 with improvised embellishments.

Performed Mozart's Piano Concerto in E flat, K. 449, at the GSMD with improvised cadenzas and embellishments (available for download at www.rogermoseley.com).

Gave and introduced a recital of French song with Tanya Cooling and Samantha Houston as part of the City of London Festival.

Performed Brahms's Sonata for Piano and Cello in F major, op. 99, and Debussy's Cello Sonata with Anna Menzies at St. James's Piccadilly, London.

Performed Copland's *Twelve Poems of Emily Dickinson* with Seija Knight at St. Martin in the Fields.

Gave public performances of many other works, including Schumann's *Dichterliebe*, *Frauenliebe und Leben*, and Heine and Eichendorff *Liederkreise*, Mendelssohn's Piano Trio in C minor, op. 66, Debussy's *Cinq poèmes de Baudelaire*, and Chausson's *Poème de l'amour et de la mer*.

2006

Performed Mozart's Piano Concerto in C minor, K. 491, and Beethoven's Piano Concerto in G major, op. 58, with Samuel Draper and the Oxford Sinfonia Eroica orchestra; I played my own cadenzas in the Mozart concerto.

Wrote comprehensive program notes for and performed with Gary Griffiths and Sophia Cheung in Graham Johnson's four-concert festival of songs set to texts by Heine at the GSMD; also wrote notes for The Sixteen's performance of Brahms's *Ein deutsches Requiem* at the Royal Festival Hall and the subsequent CD booklet.

2002-3

Musical Director at AileyCamp, a summer program focused on teaching dance forms, personal development, and performance techniques to at-risk middle-schoolchildren in Oakland and Berkeley, California.

2001

Performances included Brahms's Piano Concerto in D minor, op. 15 with the UCB Symphony Orchestra, Brahms's Piano Trio in B, op. 8, and a Schubert Lieder recital on fortepiano.

2000

Performances included Mozart's *Idomeneo* (répétiteur and fortepiano continuo).

Broadcast on BBC Radio 2 of my arrangement of Irish folk songs for oboe and piano (accompanist for contestant in Radio 2 Young Musician of the Year).

1997

Composer and Musical Director of *Hansel and Gretel* at The Byre Theatre, St. Andrews.

1995-6

Editor of Oxford arts newspaper **The Word*.

1995

Performances included Mozart's Piano Concerto in C, K. 467, with the Oxford Philharmonia at the Sheldonian Theatre, Oxford, and Brahms Piano Quartets at the Holywell Music Room, Oxford.

Member of Oxford jazz-funk band What It Is.

1993

Assistant Musical Director of Northern Stage's *Beauty and the Beast* at Newcastle Playhouse.

Performed Mozart's Piano Concerto in E flat, K. 449, with the St. Mary's Music School Orchestra at the Queen's Hall, Edinburgh.

- 1988-91 Member of *The Eleventh Hour Ceilidh Band* (piano accordion and keyboards).
- 1989 Performed all of Mozart's piano sonatas consecutively (and recorded three) in aid of the Save the Children Fund.

Referees

In alphabetical order: Thomas Christensen (University of Chicago); David Dolan (Guildhall School of Music and Drama); Martha Feldman (University of Chicago); Graham Johnson (Guildhall School of Music and Drama); Roger Parker (King's College, London); Richard Taruskin (University of California, Berkeley); Mary Ann Smart (University of California, Berkeley). I will be happy to provide letters from David Dolan and Graham Johnson on request.

Citizenship

British Citizen; U. S. Permanent Resident.