

Research Interests

The music of Brahms; performance theory and practice; improvisation in 18th- and 19th-century European musical idioms; technologies and ideologies of musical transcription and (re)production; collaborative pianism; ludomusicology (the study of music as play); music-themed Japanese and Western video games.

Academic Employment History

- 2009- Lecturer in Music History and Theory, University of Chicago
- 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 Musicology, 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

- 2009 “Ludomusicology: Playing Games With Music, and Vice Versa” will appear in Nicholas Cook and Richard Pettengill (eds.), *New Perspectives on Performance Studies: Music across the Disciplines* (University of Michigan Press, 2010).

“Mozart *in maschera*: Improvising Music *alla commedia dell’arte*” will appear in a special issue of *Common Knowledge* (2010).

“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 University Press: 2009), 137-65.

I am at work on a book proposal solicited by Oxford University Press USA (tentative title: *Between Work and Play: Technologies of Musical Recreation from Mozart to Nintendo*). I will also be editing papers from “Between Text and Performance,” the conference I recently co-organized, which are slated to appear in a special issue of the interdisciplinary journal *Common Knowledge*. In addition, I am preparing two further Brahms-related articles for publication.

- 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

- 2009 "Presenting the Past: Collaborative Improvisation in the Galant Style," lecture-recital featuring members of the Historically Inspired Musical Improvisation Workshop to be given at the Annual Meeting of the American Musicological Society in Philadelphia.
- Panellist and performer alongside Prof. Martha Feldman and Prof. David J. Levin at the Chicago Humanities Festival session "Opera and Laughter," which featured a staged, improvised performance of Mozart's fragmentary *Musik zu einer Faschingspantomime*, K. 416 (446d) under my musical direction.
- "The Experience of Historically Inspired Keyboard Improvisation," colloquium presentation at Cornell University.
- "Mozart *in maschera*," paper delivered at "Between Text and Performance," an interdisciplinary conference held in May at the University of Chicago (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 also 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.
- 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 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 recent performances can be downloaded from my website, www.rogermoseley.com.
- 2006 "Brahms's 'Fake' Songs: History, Myth, and Music in Late-Nineteenth-Century Germany," paper delivered at the Interdisciplinary Nineteenth-Century Studies Conference, Durham.
- "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 talk in the music department of Bristol University.
- 2004/5 "The Snake in the Prater: Plotting Brahms's Finale," colloquium talk given in the music departments of Oxford and Cambridge Universities.

Awards

- 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

- 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 Reviewer of submissions for the *Journal of the Royal Musical Association*.
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

- 2009-10 Am currently teaching graduate proseminar on 18th-Century music at the University of Chicago and the BA Honors Thesis seminar for fourth-year music majors. In the Winter and Spring quarters I will teach a research seminar on music and play, an undergraduate course on music analysis and criticism, and a two-quarter course on the theory and practice of improvisation in Western music.
- 2008-9 Taught graduate proseminar on 20th-century music at the U of C (syllabus available on request; student evaluations have not yet been processed).
Taught graduate proseminar on 19th-century music at U of C (student evaluations available on request).
Twice taught 19th- and 20th-century history course for music majors and minors at the U of C (syllabus and student evaluations available on request).
- 2007-9 Coach in 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. Of the three final-year students I oversaw in 2006-7, two obtained first-class degrees and the other a 2:1.
- 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 Musical Activities

- 2009 Member of the Juliani Ensemble, a Chicago-based chamber group featuring members of the Chicago Symphony Orchestra, which regularly performs at the Chicago Cultural Center.
- 2008-9 Organized and took part in several performances given by 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 violinist Adam Liebert at Grand Valley State University.
- Gave numerous performances as part of U of C's Thursday Noontime Concert Series as well as evening recitals; accompanist for U of C's concerto competition; répétiteur for professional production of Humperdinck's *Hänsel und Gretel*.
- 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.
- 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.