

ANDREW WILLIS

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EDUCATION

- D.M.A. in Eighteenth-Century Historical Performance, Cornell University, 1994
Dissertation: "Free Variation of Repeated Passages in Mozart's Keyboard Music"
Fortepiano study with Malcolm Bilson
- M.M. in Piano Accompaniment and Chamber Music, Temple University, 1982
Piano study with George Sementovsky and Lambert Orkis
- B.M. in Piano, The Curtis Institute of Music, 1972
Piano study with Mieczyslaw Horszowski

TEACHING

- Professor of Music, University of North Carolina at Greensboro, 2006-
Associate Professor of Music, University of North Carolina at Greensboro, 1999-2006
Assistant Professor of Music, University of North Carolina at Greensboro, 1994-1999

Courses taught:

- Undergraduate and Graduate Performance Studies in Piano, Fortepiano, Harpsichord
- Undergraduate Accompanying for Piano Majors (2003-05)

Piano Literature I (beginnings to 1800); Piano Literature II (1800 to present)
(every other academic year since 95-96)

Graduate seminars:

- Essentials of Performance Practice (spring 17)
- Chopin and the Pleyel (fall 14)
- The Mozart Piano Concertos (fall 96, spring 01, spring 07, spring 11)
- Beethoven's Late Piano Music (fall 04)
- Performance Practice on Historical Keyboard Instruments (fall 02)
- The Pianist's Bach (fall 00)
- Haydn's Keyboard Music (fall 98)
- Techniques of New Music for Piano (spring 97)
- The 19th-Century Piano Sonata (spring 95)
- The 18th-Century Piano (fall 94)

Adjunct Instructor of Piano, Syracuse University, 1993-94

Teaching Assistant, Cornell University Department of Music, 1990-92, 1994

- Individual Instruction in Piano
- Freshman Writing Seminar: "Sound, Sense and Ideas"

Adjunct Assistant Professor, Franklin and Marshall College, 1989-90

Piano course comprising individual instruction and lectures

Instructor, The New School of Music, 1974–86

Individual Instruction in Piano, Chamber Music Coaching

MASTERCLASSES AND WORKSHOPS

University of California at Berkeley Piano Institute, 2015

“The Late, Great Bach,” lecture-recital series at University of North Carolina at Greensboro: *Well-Tempered Clavier II*, 2013; *Six Partitas*, 2014

Westfield Fortepiano Workshop at the University of North Carolina at Greensboro, with Malcolm Bilson and David Breitman, 19 registrants, July 2013

University of North Carolina at Greensboro Romantic Fortepiano Workshop, 6 players, attendance 50, June 2010

Endowed Chair in Musicology Residency at University of Alabama, January 2009

Cornell University Fortepiano Workshop, with Malcolm Bilson and David Breitman, summers 2005, 2007, 2009

University of North Carolina at Greensboro Fortepiano Workshop, 6 players, attendance 50, June 2002

Masterclasses: Eastern Music Festival, Oberlin Piano Festival, Central Conservatory of China (Beijing) and five other Chinese conservatories; U.S. universities including University of Michigan, Yale University, and numerous others; music teachers’ associations and early music organizations; most recently Albion College 2015, Washington and Lee University, 2016 and University of North Carolina at Wilmington 2016

PERFORMANCE

Recording

In post-production: J. S. Bach, *Six Partitas*, recorded on a Florentine fortepiano by David Sutherland

Albany Troy 1490-91: *Rebecca Troxler Plays Music by Sons of Bach*: C. P. E. Bach’s Three Quartets, Rondo in C minor, and Fantasia in C major, on Viennese fortepiano after Walter

Albany Troy 1429: *A Prayer for Poland*, Chopin Cello Sonata, Trio, and Introduction and Polonaise, on 1848 Pleyel grand piano

Private recording: *The First Age of the Piano*, demonstrating Florentine fortepiano by David Sutherland: works of Alberti, Martini, J. S. Bach, and Scarlatti

Private recording: *Beethoven Klavierstücke, a Tribute to Malcolm Bilson on the Occasion of his 70th Birthday*: recorded Variations on an Original Theme, Op. 34, on a Viennese fortepiano after Walter

Albany Troy 674: *Andrew Willis Plays American Piano Music*, works by Amlin, Fine, and Copland. Premiere recordings of Amlin’s Sonatas #6 and #7 and Five Preludes

Bridge 9168: *Visions Intérieures: The Developing Song Cycle*, with Georgine Resick, soprano, cycles by Kreutzer and Weber on Neupert 6-octave fortepiano, and by Cornelius, Thalberg, and Jensen on an 1841 Bösendorfer grand piano

Claves CD 50-9707/10: *Ludwig van Beethoven: The Complete Sonatas on Period Instruments*, a project directed by Malcolm Bilson: recorded Opp. 49/2, 26, 54, 106, WoO 57

- Newport Classic NPD 85614: *Schubert Winterreise, 1827 version, 2 Moments Musicaux*, with Julianne Baird, soprano
- Vox 7542: *Schubert Night Songs, 3 Moments Musicaux*, with Julianne Baird, soprano
- Albany Troy 530: *Rossini in Venice*, with Julianne Baird, soprano, including solos La Lagune de Venise and Un rien
- Albany Troy 145: *Jacques around the Clock: Ibert Chamber Music for Flute*, with Sue Ann Kahn, flute
- CRI SD 531: *Music of Rochberg, Luening, Schickele*, with Sue Ann Kahn, flute
- Capstone CPS 8609: *Society of Composers, Inc. "Potpourri"*: Leo Kraft Second Fantasy for Flute and Piano, with Sue Ann Kahn, flute
- Centaur CRC 2562: *The Russian Clarinet*, with Kelly Burke, clarinet, works of Prokofiev, Goedicke, Glinka, and Shostkovich
- Centaur CRC 2869: *Middle Voices: Chamber Music of Eddie Bass*, with Kelly Burke, clarinet, Scott Rawls, viola, and Carla LeFevre, soprano

Concerto

- Staunton Music Festival, Staunton, Virginia
- 2016: Bach Concerto for 4 Keyboards, Mendelssohn Concerto for Piano and Violin
- 2015: Bach Concerto for 3 Keyboards in D minor; C.P.E. Bach Concerto for Harpsichord and Fortepiano
- 2014: Chopin Andante spianato and Grande Polonaise, Op. 22; Bach Concerto for 3 Keyboards in C major
- 2013: Falla Harpsichord Concerto, Bach Concertos for 2 Keyboards in C and for 4 Keyboards in A minor
- Boston Early Music Festival, Boston, Massachusetts, 2009: Keyboard Mini-Festival: J. S. Bach Concertos in G minor, E, and D minor
- Boston Early Music Festival, Boston, Massachusetts, 2009: Fringe Concert with The Vivaldi Project: J. S. Bach Concerto in D major
- Eastern Music Festival, Greensboro, North Carolina, 2009: Bach Brandenburg Concerto #5
- Magnolia Baroque Festival, Winston-Salem, North Carolina: Bach Concerto in F, 2010; Mozart Concerto in C, K. 467, 2006
- Atlanta Baroque Orchestra, Atlanta, Georgia, 2006: Mozart Concerto in F, K. 459
- Eastern Music Festival, Greensboro, North Carolina, 2001: Mozart Concerto in C, K. 415
- Apollo Ensemble, John Hsu: Mozart K. 449, 2000, 1992; Mozart K. 459, 1991
- Philadelphia Classical Symphony, Karl Middleman: Beethoven Concerto No. 2 and Choral Fantasy, 1998; Beethoven Concerto No. 4, 1995
- Mozart Society of Philadelphia, Davis Jerome: 11 Mozart concertos, 1984-2001.
- Cayuga Chamber Orchestra, Carl St. Clair: Mozart Concerto for two pianos, 1990

Recital

- U. S. colleges and universities including Bucknell University, 2014; Presbyterian College, 2014; Catawba College, 2013; University of Alabama, 2009; University of Memphis, 2008; University of Michigan, 2008; Wake Forest University, 2005; Brevard College, 2002; Shorter College, 2000; Longwood College, 1998, 2007; Winthrop University,

1998; Occidental College, 1998, 1993; Duke University, 1994, 1995; Cornell University, 1990-94

Columbia Museum of Art, inauguration of restored Geib square piano, spring 2016

Washington and Lee University, Lexington, Virginia, spring 2016, Chopin recital on 1848 Pleyel

Albion College Piano Festival 2015, solo recital

University of California at Berkeley Piano Institute, October 2015, historical piano recital

Catskill Mountain Foundation Piano Performance Museum, Hunter NY, Aug 2015, Festival Weekend, performing on 1825 Graf, 1845 Broadwood, and 1875 Erard pianos

Music in the Great North Woods, Regier Graf replica, Gorham, New Hampshire, summer 2014

Rutgers University, Camden, New Jersey, 1994-2016: annual Trautenberg Memorial Recital on Summer Music Series

Williamsburg Early Music Festival, Williamsburg, Virginia, Sept 2013, "The English Pianoforte" and "75th Anniversary Palace Concert"

University of Virginia, Charlottesville, Virginia, fall 2010, Chopin recital on 1848 Pleyel

Washington and Lee University, Lexington, Virginia, fall 2010, recital on 1815 Clementi

American Beethoven Society, San Jose, California, summer 2009

Tour of China, May/June 2005, 9 recitals in Shenyang, Yingkou, Dalian, Qingdao, Xi'an, Chengdu, and Beijing

Bloomington Early Music Festival, Bloomington, Indiana, recital on Florentine fortepiano replica, spring 2005

Harpsichord Center of Los Angeles, Los Angeles, California, inauguration of restored 1800 Schmid fortepiano, fall 2004; recitals on Stein fortepiano replica, spring 2008, spring 2010

Music for a Great Space, Greensboro, North Carolina, 1848 Pleyel, fall 2004

Strathmore Hall Arts Center, Rockville, Maryland, Walter fortepiano, fall 2008; 1850s Broadwood, fall 2004

Wake Forest University, Winston-Salem, North Carolina, inauguration of Regier fortepiano, winter 2004-05

San Diego Harpsichord Society and Harpsichord Center of Los Angeles, winter 2003-04

National Music Museum, recitals on 1815 Thÿm piano, Sioux Falls, South Dakota, spring 2005, fall 2003

U. of Notre Dame, South Bend, Indiana, inauguration of Regier fortepiano with soprano Georgine Resick, spring 2002

Oberlin College, Oberlin, Ohio, summers 2001, 2006

Amici della Musica di Cefalù, Palermo, Italy, October 2001: Beethoven Sonata Cycle, Opp. 49/2, 26, 54, 106 on period instruments

Accadèmia Bartolomèo Cristofori, Florence, Italy, November 1999: Beethoven Sonata Cycle, Opp. 49/2, 26, 54, 106 on period instruments

University of North Carolina at Greensboro, 1994-2014. In 97-98 season, five recitals on seven keyboard instruments ranging from harpsichord to modern piano

University of North Carolina at Chapel Hill, 1997, Lecture-recital, Beethoven's
"Hammerklavier" Sonata

Utrecht Festival of Early Music, Utrecht, The Netherlands, 1994, Beethoven sonata cycle on
period instruments (Opp. 26, 106)

Merkin Hall, New York, 1994: Cornell University Beethoven Sonata Cycle on period
instruments (Opp. 49/2, 26, 54, 106, WoO 57)

Chamber Music

Series and festivals

Staunton Music Festival, Staunton, Virginia, 2013-16

Music in the Great North Woods, Gorham, New Hampshire, 2014

Baroque and Beyond, Chapel Hill, North Carolina, 2013

Chamber Music Wilmington, Wilmington, North Carolina, 2010, 2012

Bloomington Early Music Festival, Bloomington, Indiana, 2007

Boston Early Music Festival, Boston, Massachusetts, 2007

Magnolia Baroque Festival, Winston-Salem, North Carolina, summer 08, summer 10

"Music for a Great Space," Greensboro North Carolina, on historical pianos, 1999, 2005,
2009, 2016

Artist Faculty Chamber Series, UNCG School of Music, 2002-2005

Vicksburg International Chamber Music Festival, Vicksburg, Mississippi, 2002

Eastern Music Festival, Greensboro, North Carolina, period-instrument ensemble, 2000

"July in Jordan" series, New England Conservatory, Boston, Massachusetts, 1998

Garth Newel Music Festival, Hot Springs, Virginia, 1998

International Bartók Festival, Szombathely, Hungary, 1996 (2-piano duo)

Philadelphia Orchestra Chamber Series, Philadelphia, Pennsylvania, 1985-90

1807 & Friends Chamber Ensemble, Philadelphia, Pennsylvania: Director, 1985-90,
guest artist 2005

Extended associations

Duo with Julianne Baird, soprano, 1996-, recitals at Curtis Institute, Rutgers
University, Music for a Great Space (Greensboro NC, spring 16, fall 08),
others

Eisenstadt Trio (period-instrument trio), 1997-, recitals at Duke University, North
Carolina Museum of Art, Middlebury College, others

Duo with Gesa Kordes, violin, 2006-, recitals at Boston Early Music Festival,
Bloomington Early Music Festival, Duke University

Duo with Sue Ann Kahn, flute, 1980-, recitals at Merkin Hall, National Flute
Association, Mannes School of Music, others

Orchestra

Piano and celesta, Philadelphia Orchestra, 1985-88

PRESENTATIONS AT PROFESSIONAL MEETINGS AND SYMPOSIA

Historical Keyboard Society of North America Annual Meeting, Greenville North Carolina, April 2017
Invited closing recital

The Historical Pianist: A Conference-Festival, Royal Academy of Music, London, England, April 2016
Invited presentation, "Why Cristofori Matters"

Historical Keyboard Society of North America, Oberlin College Conservatory, Oberlin Ohio,
March 2016

Invited co-recital: Four-hand Rondos from the Biedermeier, with Stephanie Schmidt

Orpheus Institute Research Festival, Ghent, Belgium, September 2015

- Invited co-recital with Tom Beghin, “Elegance, Difficulty, Monstrosity,” featuring four-hand arrangement of Beethoven’s “Hammerklavier” sonata
- Westfield Center Conference, “Forte/Piano, a Festival Celebrating Pianos in History,” Cornell University, October 2014
 Invited co-recital with Tom Beghin featuring four-hand arrangement of Beethoven’s “Hammerklavier” sonata
 Demonstration with David Sutherland, instrument builder: “The pianoforte in the first half of the eighteenth century”
- Westfield Center Conference, “Sensation and Sensibility at the Keyboard in the Late Eighteenth Century,” Cornell University, October 2014
 Invited recital: “A Keyboard Kinship: C. P. E. Bach and His Contemporaries”
- Historical Keyboard Society of North America, National Music Museum, Vermillion, South Dakota, May/June 2014
 Invited lecture-recital: “The Keyboard Music of the Bach Sons”
- Historical Keyboard Society of North America, Colonial Williamsburg, Virginia, May/June 2013
 Lecture-recital: “The Bachs and the Fortepiano Culture of the Berlin Court”
 Invited chamber music performance: “Music at Home: Fifty Years of Domestic Music-Making”
- Society for 18th-Century Music and North American Haydn Society Joint Meeting, College of Charleston, Charleston South Carolina, April 2012
 Invited performance: “Trios by Haydn and His Contemporaries”
- Historical Keyboard Society of North America Inaugural Meeting, University of Cincinnati, April 2012
 Demonstration of Florentine fortepiano
 Lecture-recital with David Sutherland, “Alberti and Haydn on an Italian Fortepiano”
- Conference, “The ART of Public Memory,” U. of North Carolina at Greensboro, April 2011
 Lecture-recital on 1848 Pleyel: “Remembering the Inaudible: toward an Authentic Chopin”
- Southeastern Historical Keyboard Society Conclave, Mercer College, Macon GA, May 2011
 Performance on Broadwood grand and square pianos
- Westfield Center Conference, “Playing Chopin His Way,” Yale University, September 2010
 Conference Organizer
 Participant in recital using instruments of the Yale collection
- Westfield Center Conference, “Keyboard Culture in 18th-Century Berlin and the German Sense of History,” Cornell University, March 2011
 Invited recital on Florentine fortepiano
- Regional Meeting of College Music Society, U. of North Carolina at Greensboro, March 2011
 Lecture-recital: “The Bachs and the Fortepiano Culture of the Berlin Court”
- International Meeting of College Music Society, Zagreb, Croatia, July 2009
 Lecture-recital: “Generational Shift: a 1991 Snapshot of Chinese Piano Music”
- International Feminist Theory and Music Conference, U. of North Carolina at Greensboro, May 2009
 Invited performance
- Southeastern Historical Keyboard Society Conclave, Temple University, Philadelphia PA, March 2009
 Fortepiano and chamber performance on closing concert
- Southeastern Historical Keyboard Society Conclave, Old Salem, Winston-Salem NC, March 2008:
 Recital: Solo and chamber music with fortepiano
- Midwestern Historical Keyboard Society Annual Meeting, St. Paul, Minnesota, April 2007

- Lecture-recital with Gesa Kordes, violin: "The Silbermann Fortepiano in Music of C. P. E. Bach"
 Panel with David Breitman: "Antiques vs. Replicas"
- Southeastern Historical Keyboard Society Conclave, University of North Texas, March 2007
 Lecture-recital: "Rhetoric, Sensitivity, and the Keyboard Instruments of CPE Bach"
- Oberlin College Conservatory International Piano Festival and Competition, Oberlin, OH, July 2006:
 Guest Recital
 Lecture-demonstration: "The Piano of the High Baroque"
- Music Teachers Association of California, Los Angeles, July 2006
 Lecture: "Beyond the Limits: Enlivening Classical Repertoire through the Fortepiano"
- College Music Society, Quebec, Canada, November 2005
 Lecture: "'I Must Have a Pleyel:' in Search of Chopin's Piano Ideal"
- Southeastern Historical Keyboard Society Conclave, Duke University, Durham NC, March 2003:
 Lecture: "'I Must Have a Pleyel:' in Search of Chopin's Piano Ideal"
- College Music Society International Meeting, San José, Costa Rica, June 2003:
 Performance of *Sonata No. 7* by Martin Amlin
- "Four Centuries of Great Keyboard Instruments: What They Tell Us," joint conference of
 Southeastern Historical Keyboard Society, Midwestern Historical Keyboard Society, and
 Western Early Keyboard Association at National Music Museum, The University of South
 Dakota, Vermillion, SD, May 2003:
 Recital on 1815 Thÿm fortepiano
- "Schubert and the Art Song: 175 Years of *Winterreise*," symposium at Trinity College, San Antonio,
 TX, October 2002:
 Lecture: "The Fortepiano from Mozart to Schubert"
 Master class
 Performance of *Winterreise* with Julianne Baird, soprano
- "Beyond Notation: The Performance and Pedagogy of Improvisation in Mozart's Time," conference co-
 sponsored by The University of Michigan and the Westfield Center for Historical Keyboard
 Instruments, Ann Arbor MI, September 2002:
 Opening remarks
 Three workshops on improvisation
 Performance in recital, "Music in a Viennese Salon"
 Performance in recital, "Amadeus and Friends"
- Oberlin College Conservatory International Piano Festival and Competition, Oberlin, OH, July 2001:
 Guest Recital
 Lecture-demonstration: "'The Undamped Register is the Most Pleasing for
 Improvisation:' What Early Pianos Teach Us about Pedaling"
- Ohio Music Teachers Association State Convention, Columbus, OH, October 2000:
 Lecture/master class: "Classical Style in the Light of the Fortepiano"
 Convention guest recital
- North Carolina Music Teachers Association State Convention, Greensboro, NC, October 2000:
 Host concert: Mozart Concerto in C, K. 415, with the Gate City Camerata
- Southeastern Historical Keyboard Society Conclave, London, England, August 1999:
 Performances: Clementi, Dussek, Cramer on 1830 Collard & Collard
- Music Teachers National Association National Convention, Los Angeles, CA, March 1999:
 Demonstration/discussion with Thomas Schumacher: "'You say portato, I say portato':
 the influence of the fortepiano on Mozart interpretation"
- College Music Society, Regional Meeting, Richmond, VA, March 1997:

Lecture-recital: “Anthony Philip Heinrich and the Dawning of Music in Kentucky”

Southeastern Historical Keyboard Society and Southeastern Association for Eighteenth-Century Studies, Joint conference, Florida State University, Tallahassee, FL, March 1996:

Lecture-recital: “A. P. Heinrich: A European Musician Encounters the American Frontier”

Midwestern Historical Keyboard Society, Washington University, St. Louis, MO, April 1996:

Lecture-recital: “C. P. E. Bach’s ‘Indispensable’ Varied Reprises”

FOCUS ON PIANO LITERATURE

Summer Symposium at the University of North Carolina at Greensboro; Director, 2003-2014

2014: The Brothers Bach

Invited lecture-recital: “The Brothers Bach”

Lecture: “Mind Your Manners: C. P. E. Bach’s Mannerism and Manieren”

Lecture: “DIY Performance Practice: Test-Driving C. P. E. Bach”

Performances: Friedemann Bach Sonata for 2 Claviers; Friedrich Bach Cello Sonata; Emanuel Bach Trio in C major, Violin Sonatas in D minor and B minor; Christian Bach Violin Sonata in D major

2012: Fauré

Lecture: “Fauré’s Voice Was the Vernacular”

Performances: Fauré Violin Sonata #2, Nocturne #6, Thème et Variations

2010: Schumann and Mendelssohn

Performances: Schumann Wilhelm Meister Lieder, Andante and Variations for two pianos, 2 celli, and horn

2008: Paris in the 1920s

Performances: Falla Harpsichord Concerto, Milhaud *Le Boeuf sur le Toit*, works of Stravinsky, Szymanowski, Martinu, and Poulenc

2006: Russian Romantics

Lecture: “The Russian Salon: Liadov, Cui, et al”

Lecture: “Medtner”

Performance: Glazunov Variations, Op. 72; Glinka Viola Sonata

2004: J. S. Bach

Lecture: “What Has Performance Practice Done for Me Lately?”

Lecture-demonstration: “Bach’s Keyboards”

Performances: Bach-Gounod “Ave Maria,” Bach-Busoni 3 Chorale Preludes, Toccata in C minor, Concerto in C for 2 claviers

2002: Beethoven

Performance: Sonata in B flat, Op. 106, “Hammerklavier”

Lecture: “The Structure of Freedom: Beethoven’s Paradoxical Fantasy, Op. 77”

2000: New Works

World premiere performance: Sonata No. 7, by Martin Amlin, as dedicatee

Performance: Four Preludes, by Martin Amlin

Lecture-recital: “The Music of Martin Amlin”

1999: Chopin

Performances: Cello Sonata, Ballade in f minor on 1841 Bösendorfer

Lecture: “The Ballades”

1998: Haydn

Performance: Featured recitalist in solo and chamber repertoire using harpsichord, clavichord, Viennese fortepiano and English fortepiano

- 1997: Brahms
 Performances: Sonata for Two Pianos, Variations on a Theme of Schumann
 Lecture-demonstration: "51 Exercises"
- 1996: Clara Wieck Schumann and Fanny Mendelssohn Hensel
 Performances: Clara Schumann Piano Sonata, Three Romances
- 1995: Bartók
 Lecture: "Overview of Bartók's Piano Music: Styles, Genres, Sources"
 Lecture-recital: "Bartók's Études, Op. 18: Romantic Technique in a Brave New World"
 Performance: Sonata for Two Pianos and Percussion

ARTICLES AND REVIEWS

- Eighteenth-Century Music* 10/1 (March 2013), Editorial
<http://journals.cambridge.org/action/displayFulltext?type=6&fid=8829117&jid=ECM&volumeId=10&issueId=01&aid=8829116&fulltextType=ED&fileId=S1478570612000334>
- Early Keyboard Journal* 27-28 (2011-12), review of *Chopin and the Pleyel Sound: Art and Music in Romantic Paris* (Villa Medici Giulini, 2010).
- Performance Practice Review* Vol 14 (2009) (online journal), review of *Interpreting Mozart: The Performance of His Piano Pieces and Other Compositions*, 2nd ed., by Eva and Paul Badura-Skoda, accessible at
<http://ccdlib.libraries.claremont.edu/cdm4/document.php?CISOROOT=/ppr&CISOPTR=3025&REC=1>
- Keyboard Perspectives* Vol 1 (2008), "Conversation: Fortepianist Andrew Willis Talks to Instrument-Maker David Sutherland"
- Early Music America* Vol. 12/3 (Fall 2006), "Jouez le Fortepiano! An Interview with Malcolm Bilson"
- Early Keyboard Journal* 22 (2004), review of *Franz Liszt: Étude de Concert No. 1, Deux études de concert No. 1 et 2, pour piano: Manuscrits et premières éditions*. Presentation Alex Szilasi. Éditions J. M. Fuzeau, 2002.
- MLA Notes*, ser.2, v. 59: no. 1 (September 2002), review of *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment*, by Simon P. Keefe
- Westfield: Newsletter of the Westfield Center*, Vol.XIV, No.1–2 (2001), review of *Piano Roles: Three Hundred Years of Life with the Piano*, James Parakilas, ed.
- Piano and Keyboard*, January 2000, reviews of CD's:
Scarlatti on Fortepiano, by David Schrader
Eckard: Sonates et Menuet pour le piano forte, by Arthur Schoonderwoerd
Beethoven: Diabelli Variations, by Susan Halligan with Paul List
- Piano and Keyboard*, September 1999, review of videotape, *The History of the Pianoforte: A Documentary in Sound*, by Eva Badura-Skoda
- Piano and Keyboard*, March 1999, review of *The Pianoforte in the Classical Era*, by Michael Cole
- Early Keyboard Journal* 16-17 (1998-99), review of *The Keyboard Sonatas of Joseph Haydn*, by László Somfai, and *Haydn's Keyboard Music*, by Bernard Harrison
- Piano and Keyboard*, November 1998, article, "Beethoven Sonatas, Divided by Seven"

ADMINISTRATION

Board Member, North Carolina Bach Festival, 2016-.

Director, Focus on Piano Literature, University of North Carolina at Greensboro School of Music, Greensboro NC 2003-. Responsible for planning and execution of two-and-a-half day symposium on selected piano repertoire. Ongoing biennial event.

Westfield Center for Historical Keyboard Instruments, Trustee, 2008-2015; Treasurer, 2014.

Southeastern Historical Keyboard Society, Secretary, 2000-2004; President, 1998-2000; Vice-President, 1997-98, Board Member-at-Large, 1996-97. Served on planning committees for week-long conference in London, England, August 1999, and annual Conclaves at UNCG, Greensboro NC, March 2000; University of Virginia, Charlottesville VA, March 2001; Moravian College, Bethlehem PA, March 2002; and Duke University, Durham NC, March 2004

Curtis Institute of Music Alumni Association, Board of Directors, 1984-90; President, 1988-90

1807 & Friends Chamber Ensemble, Artistic Director, 1985-90

ADJUDICATION

High Point University 2016 International Piano Competition Finals

Albion College Piano Festival 2015, competition adjudicator

Westfield International Fortepiano Competition Finals, Cornell University, Ithaca, New York, 2011

Old Dominion University Classical Period Piano Competition Finals, Norfolk, Virginia, 2006, 2012

NCMTA Collegiate Piano Competition, 2002

University of North Carolina at Chapel Hill Concerto Competition, 1999

Wake Forest University Performance Competition, Winston-Salem, North Carolina, 1999

NC Federation of Music Clubs, 1999

NCMTA High School Piano Competition, 1995, 1997, 1998, 2016

MTNA Southern Division Yamaha High School Piano Competition, 1995

PROFESSIONAL MEMBERSHIPS

The Westfield Center for Historical Keyboard Instruments

Historical Keyboard Society of North America

Western Early Keyboard Association

Music Teachers National Association (North Carolina Music Teachers Association)

College Music Society

The American Beethoven Society

Early Music America

The Leschetizky Association