

Dr. Paul V. Miller

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Academic Employment

Visiting Assistant Professor of Musicianship, Duquesne University, Pittsburgh PA	2015-present
Mellon Postdoctoral Fellow in Music Theory, Cornell University, Ithaca NY	2013-2015
Instructor of Music Theory, University of Colorado, Boulder CO	2009-2013
Adjunct Professor of Music Theory, Temple University, Philadelphia PA	2008-2009

Education

Ph. D., Music Theory, Eastman School of Music, Rochester NY	2009
Dissertation entitled "Stockhausen and the Serial Shaping of Space," Dave Headlam, principal advisor.	
M.M., Viola Performance, Eastman School of Music. Studio of John Graham	2006
A. B. with Honors in Music, Vassar College, Poughkeepsie NY	1998
Intensive Private Studies in Schenkerian Analysis with Carl Schachter, New York City	1997-1999
Audited Seminar on Schenkerian Analysis at Harvard University with Carl Schachter	1997
Violin studies at New England Conservatory with Eric Rosenblith, Michèle Auclair	1996-1997

1. Publications and Presentations

Articles and Essays

"A New Collection of Viola d'amore Music from Late 18 th Century Bohemia," forthcoming in <i>Early Music</i>	2017
"Karlheinz Stockhausen's <i>Donnerstag</i> Opera in Basel and Paris," forthcoming in <i>Opera Quarterly</i>	2017
"Bauermeister and Stockhausen: A Collaboration in Sound and Space," in <i>Mary Bauermeister: The New York Decade</i> , Northampton, MA: Smith College Museum of Art, 85-95.	2015
"Serial Minimalist or Minimal Serialist? The Music of John McGuire," <i>American Music Research Center Journal</i> , vol. 21 (December 2012), 1-39.	2012
"An Adventure Into Outer Space: Stockhausen's LICHTER-WASSER and the analysis of Spatialized Music," <i>Perspectives of New Music</i> , vol. 50, special issue 1-2 (Winter and Summer 2012), 342-392.	2012

Reviews

M. J. Grant and Imke Misch, ed., "The Musical Legacy of Karlheinz Stockhausen: Looking Bach and Forward," forthcoming in <i>MLA Notes</i>	2017
Karlheinz Stockhausen. "Furchtlos Weiter: The Written Legacy of Stockhausen," (Review Article,) <i>Music and Letters</i> , vol. 97/2 (May 2016), 316-26.	2016
Pierre Boulez. "Tombeau: Facsimilies of the Draft Score and the First Fair Copy of the Full Score," ed. Robert Piencikowski. Universal Edition/Paul Sacher Foundation, 2010. <i>Music and Letters</i> , vol. 95/3 (August 2014), 487-89.	2014
Bálint András Varga, "From Boulanger to Stockhausen: Interviews and a Memoir. Eastman Studies in Music (University of Rochester Press). <i>Music and Letters</i> , vol. 95/3 (August 2014), 484-87.	2014
Thomas Ulrich, "Stockhausen: A Theological Interpretation." <i>Music and Letters</i> , vol. 94/4 (November 2013), 712-715.	2013
Mary Bauermeister, "Ich hänge im Triolengitter: Mein Leben mit Karlheinz Stockhausen <i>Twentieth Century Music</i> , vol. 9, special issue 1-2 (March 2012), 221-227.	2012

Recordings

- "Conversations," with Anna Marsh, bassoon 2015
"Vivaldissimo," Vivaldi: A major viola d'amore concerto RV 396, *Vox Ama Deus*, Philadelphia PA 2012
Solo viola d'amore arias of Bach's *St. John Passion* with the Bethlehem Bach Festival Festival, Bethlehem PA 2011

Refereed Conference Papers

- "How Low Can You Go? The Effects of Ornamentation on Corelli's Deeper Structure," Annual Meeting of the Society for Music Theory, Milwaukee, Wisconsin 2014
"Temporal Complexity in Stockhausen's Late Works," Annual Meeting of the Society for Music Theory, Charlotte, North Carolina 2013
"Temporal Dissonance in Stockhausen's Late Works," Rocky Mountain Regional SMT Meeting (Flagstaff, Arizona) 2013
"Newly Restored Baroque Instruments at the Library of Congress", Lecture and Performance, American Musical Instrument Society Congress, Library of Congress, Washington, DC. 2010
"Stockhausen in Space/Space in Stockhausen," Rocky Mountain Regional SMT Meeting (Tucson, Arizona) 2010
"A Theory for the Analysis of Spatial Music," Annual Meeting of the Society for Music Theory, Los Angeles, CA 2006

Editing

- Edited Stockhausen's *In Freundschaft* for publication by the Stockhausen Verlag 2011
Edited Jerome Kohl's translations of Stockhausen's *Texte* vol. 1 for the Stockhausen Verlag 2009
Edited Richard Toop's book *Six Lectures from the Stockhausen Courses Kürten 2006* 2005
Assistant Editor, *Music Theory Spectrum*, volumes 24/2, 25/1 and 25/2 2002-2003

Honors, Grants & Prizes

- Mellon Fellowship in Music Theory, Cornell University 2013-2015
Graduate Committee for the Arts and Humanities Grant (CU-Boulder) 2012
President's Fund for the Humanities Grant (CU-Boulder) 2009
Graduate Committee for the Arts and Humanities Grant (CU-Boulder) 2009
Haight Scholarship to attending the Tafelmusik Baroque Institute in Toronto, Canada 2007
Haight Scholarship to attending the Tafelmusik Baroque Institute in Toronto, Canada 2006
Deutsche Akademische Austauschdienst (German Academic Exchange Service) grant, for Ph.D. research in Germany 2006
Presser Foundation Grant (Ph.D. research) 2006
Stipendiumpreis, Darmstadt International Vacation Courses for New Music, Germany 2006
Professional Development Committee Grant, Eastman School of Music 2006
Professional Development Committee Grant, Eastman School of Music 2005
Teaching Prize, Eastman School of Music 2000

Guest Lectures and Invited Workshops

- Colloquium lecture on Stockhausen and Temporal Dissonance, University of Pittsburgh 2017
Master Classes, Baroque Chamber Music Seminar, Syracuse University 2016
Invited lecture on Stockhausen's *Mantra*, Library of Congress, Washington DC 2015
Available for online viewing anytime at http://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=6852&loclr=rssloc
Two-day residency at James Madison University, Virginia, to teach and lecture on historical performance practice 2015
"How Low Can You Go? The Effects of Ornamentation on Corelli's Deeper Structure," Mellon Fellows' Seminar, Cornell University 2015
"Temporal Complexity, Dissonance and Polytemporality in Stockhausen's *Hoch-Zeiten*," Cornell University Music Department Colloquium 2014

“Modern Opera: Is It Dead Yet?” Mellon Fellows’ Seminar, Cornell University	2014
“The Viola d’Amore in Bach’s John Passion,” in Dr. Rebecca Harris-Warwick’s music history class, Cornell University	2014
“Improvising and Composing Using Gjerdingen’s Schema,” in the music theory class of Dr. Robert Mosley, Cornell University	2014
“Musical Time & The Avant-Garde”, in the composition seminar of Dr. Roberto Sierra, Cornell University	2013
“Analytical and Theological Problems in Bach’s <i>St. John Passion</i> ,” three community lectures for the Boulder Bach Festival, Boulder CO	2013
“Analytical and Theological Problems in Bach’s Passions,” colloquium presentation at the University of Colorado, Boulder	2013
“Marais’ Labyrinth and the Problem of D-Sharp Major,” lecture for the Rocky Ridge Music Festival, Estes Park CO	2012
“Stockhausen’s <i>Licht-Bilder</i> : an Analysis of its Compositional History,” Stockhausen Courses, Kürten, Germany	2011
“Performance Practice in the Baroque,” lecture and demonstration at Colorado State University, Fort Collins CO	2011
“From Here to Where?” Colloquium presentation at the University of Colorado, Boulder	2010
“Recent Stockhausen Reception in the United States”, invited round table discussion at the University of Cologne, Germany	2010
“Some Ideas on Spatialization for Composers”, Darmstadt International Vacation Courses for New Music, Darmstadt, Germany	2010
“Space and Spatialization in <i>Lichter-Wasser</i> ”, Stockhausen Courses, Kürten, Germany	2009
“The Shots, Bombs and Crashes in <i>Oktophonie</i> : Where Are They?” Stockhausen Courses, Kürten, Germany	2009
“The Viola d’Amore and its Repertoire,” lecture and demonstration at Temple University, Philadelphia PA	2009
“The Viola d’Amore: What’s Love Got to Do With It?”, Lecture and performance with at the Metropolitan Museum of Art, New York NY	2008
“The Viola d’Amore: What’s Love Got to Do With It?”, Lecture and performance with at the University of South Carolina, Columbia SC	2008
“The Viola d’Amore: What’s Love Got to Do With It?”, Lecture and performance at the University of North Carolina, Greensboro NC	2008
“The Viola d’Amore: What’s Love Got to Do With It?”, Lecture and performance at the Tafelmusik Baroque Summer Institute, Toronto, Canada	2008

2. Academic Teaching Experience

1. Summary

I have taught the entire undergraduate core curriculum in written theory and aural skills on the remedial, regular and honors levels. My experience also includes many semesters of graduate teaching, including skills classes and seminars in a broad range of topics. I worked on several independent study projects with undergraduate and graduate students and advised many graduate students on their Master’s and Doctoral projects. At Duquesne University, I was invited to coach chamber music in addition to maintaining a 4/4 academic teaching load.

Video clips, sample syllabi and student evaluations are available online at:
<http://www.theoryofpaul.net/teaching>

2. Detailed Listing of all Courses Taught

Duquesne University

Spring 2017

MUSC 100. Musicianship 1 (intensive track, written)

MUSC 110. Musicianship 1 (intensive track, aural skills)

MUPF 212. Chamber Music (two groups)

GMTH 560. Chromaticism in the 19th Century

Fall 2016

MUSC 100. Musicianship 1 (intensive track, written)
MUSC 110. Musicianship 1 (intensive track, aural skills)
MUSC 109. Fundamentals of Music (for music minors)
GMTH 549. Seminar in 18th-Century Counterpoint
MUPF 212. Chamber Music

Spring 2016

MUSC 103. Musicianship 2 (intensive track, written)
MUSC 113. Musicianship 2 (intensive track, aural skills)
MUSC 109. Fundamentals of Music (for music minors)
GMTH 549. Seminar in Rhythm and Meter
MUPF 212. Chamber Music (music of Victoria, Webern, Schubert and David Bowie)

Fall 2015

MUSC 100. Musicianship 1 (intensive track, written)
MUSC 110. Musicianship 1 (intensive track, aural skills)
MUSC 109. Fundamentals of Music
GMTH 549. Seminar on the History and Practice of Improvisation

Cornell University

Spring 2015

MUSIC 4130. Rhythm and Meter (seminar, cross-listed for graduate and undergraduate students)
MUSIC 4651. Chamber Music (director and concertmaster of the *Cornell Baroque Orchestra*, formerly *Les Petits Violins*)

Fall 2014

MUSIC 2101. Tonal Theory I
MUSIC 7103. Independent study in Post-Tonal theory (graduate)
MUSIC 4651. Chamber Music

Spring 2014

MUSIC 7901. Schenker Mini-Seminar (graduate)
MUSIC 4651. Chamber Music

Fall 2013

MUSIC 7103. Independent study in Post-Tonal theory (graduate)
MUSIC 4651. Chamber Music

University of Colorado, Boulder

Summer 2013

Instructor of Music Theory at the CU-Summer Music Academy

Spring 2013

MUSC1111. Freshman Written Theory, Semester 2 (coordinator)
MUSC1121. Freshman Aural Skills, Semester 2 (coordinator)
MUSC 5801. Advanced Tonal Analysis

Fall 2012

MUSC1110. Freshman Written Theory, Semester 1 (coordinator)
MUSC1120. Freshman Aural Skills, Semester 1 (coordinator)
MUSC6801. Form in the Classical Period (graduate seminar)

Spring 2012
MUSC1111. Freshman Written Theory, Semester 2
MUSC1121. Freshman Aural Skills, Semester 2
MUSC4423. Independent Study in Music Theory
MUSC5801. Advanced Tonal Analysis

Fall 2011
MUSC1110. Freshman Written Theory, Semester 1
MUSC1120. Freshman Aural Skills, Semester 1
MUSC6801. Serial Music (graduate seminar)

Spring 2011
MUSC2111. Sophomore Written Theory, Semester 2 (coordinator)
MUSC2121. Sophomore Aural Skills, Semester 2 (coordinator)
MUSC5801. Advanced Tonal Analysis
MUSC5701. Post-Tonal Analysis

Fall 2010
MUSC2110. Sophomore Written Theory, Semester 1 (coordinator)
MUSC2120. Sophomore Aural Skills, Semester 1 (coordinator)
MUSC6801. Music Theory from Antiquity to the Renaissance (graduate seminar)

Spring 2010
MUSC1111. Freshman Written Theory, Semester 2
MUSC1121. Freshman Aural Skills, Semester 2
MUSC5801. Advanced Tonal Analysis

Fall 2009
MUSC1110. Freshman Written Theory, Semester 1
MUSC1120. Freshman Aural Skills, Semester 1
MUSC6801. Music Theory in the Baroque (graduate seminar)

Temple University

Spring 2009
1045. Introduction to Music Theory and Literature
1701. Music Theory for Non-Majors

Fall 2008
2703. Music in History (Music History Survey, Semester 1)

Spring 2008
2704. Music in History (Music History Survey, Semester 2)
2701. Theory IV

University of Rochester

Music Theory for Non-Majors 2004-2006

Eastman School of Music

Freshman and Sophomore Written Theory and Aural Skills 1998-2006

3. Selected Performance Experience

Principal Viola, *Opera Lafayette*, Washington, DC 2017-present
Principal Viola, *Washington Bach Consort*, Washington, DC 2017
Guest soloist for the ensemble *La Bernardina* 2017

Violist and violinist, <i>Four Nations Ensemble</i> , New York City, NY	2017
Principal Viola, <i>Bethlehem Bach Festival</i> , Bethlehem PA	2016-present
Violist and violinist, <i>Chatham Baroque</i> , Pittsburgh PA	2016-present
Vivaldi: D Minor viola d'amore concerto RV 395, <i>Vox Ama Deus</i> , Philadelphia PA	2016
Guest soloist for the ensemble <i>El Mundo</i> (led by Grammy nominated guitarist Richard Savino,) Synod Hall, Pittsburgh PA.	2015
Guest soloist for the ensemble <i>La Bernardinia</i> , on the series "Early Music at Saint James," St. James Episcopal Church, Lancaster PA	2015
Cornell Gamelan Ensemble: Performed rebab in two pieces, <i>Puspawarna</i> and <i>Bondhet</i> Dr. Chris Miller, director.	2015
Violin recital with organist David Yearsley, Cornell University	2015
J. S. Bach: viola d'amore soloist, Bach cantata 152 "Tritt auf die Glaubensbahn," Bethlehem Bach Festival, Bethlehem PA.	2015
Biber: Partita VII for two violas d'amore, from <i>Harmonia artificioso-ariosa</i> , with <i>New York State Baroque</i> , Syracuse and Ithaca NY	2015
Vivaldi: A Minor viola d'amore concerto RV 397, <i>Vox Ama Deus</i> , Philadelphia PA	2015
Vivaldi: D Minor viola d'amore and lute concerto RV 540, <i>Vox Ama Deus</i> , Philadelphia PA	2014
J. S. Bach: <i>John Passion</i> , solo viola d'amore and principal viola, Washington Bach Consort, Washington, DC	2014
G. F. Haas: <i>Solo für viola d'amore</i> , Cornell University (performed for the composer's visit)	2014
Vivaldi: D Minor viola d'amore Concerto RV 394, Boulder Bach Festival, Boulder CO	2014
Purcell: <i>Dido and Aeneas</i> (concertmaster) and Mozart: <i>Cosi fan Tutti</i> (principal second violin), Hawai'i Performing Arts Festival, Waimea HI	2013
Vivaldi: D Minor viola d'amore Concerto RV 394, <i>Vox Ama Deus</i> , Philadelphia PA	2013
Viola d'amore recital, Columbia Museum of Art, Columbia SC	2012
Vivaldi: A Major viola d'amore concerto RV 396, <i>Vox Ama Deus</i> , Philadelphia PA	2012
Stockhausen: <i>Kreuzspiel</i> (conductor), University of Colorado, Boulder	2010
Earle Brown: <i>Module I/II</i> (conductor, director), University of Colorado, Boulder	2010
Leclair: A minor violin concerto op. 7/5, University of Colorado Early Music Ensemble	2010
J. S. Bach: <i>St. John Passion</i> , solo viola d'amore and principal viola, National Cathedral Orchestra, Washington DC	2009-2015
Solo and Chamber recital at the Stephanskirche, Munich, Germany	2009
Vivaldi: D Major viola d'amore concerto RV 392, University of Colorado Early Music Ensemble	2009
Stockhausen: <i>In Freundschaft</i> for viola, North American premiere, Rochester NY	2006
Stockhausen: <i>In Freundschaft</i> for viola, World premiere, Kürten, Germany	2005

Selected Leadership Positions in Performance Venues

Principal Viola, <i>Opera Lafayette</i> , Washington, DC	2017
Director of a chamber recital consisting of all of J. S. Bach's arias for the viola d'amore, with related music by Heinichen and Biber, <i>Bethlehem Bach Festival</i> , Bethlehem PA	2017
Principal Viola, <i>Bethlehem Bach Festival</i> , Bethlehem PA	2016-present
Interim Director, Rocky Ridge Early Music Festival and Workshop, Estes Park CO	2015
Concertmaster and soloist, Hawai'i Performing Arts Festival, Waimea HI	2014-present
Concertmaster, <i>Cornell Baroque Orchestra</i> (formerly, <i>Les Petits Violins</i>)	2013-15
Principal viola and soloist, <i>Washington Bach Consort</i> , Washington, DC	2014
Principal viola, Bach Sinfonietta, Washington, DC	2014
Assistant Concertmaster, Boulder Bach Festival, Boulder, Colorado	2012-2014
Fundraised, Directed and Conducted a four-day festival of Stockhausen's Music at CU-Boulder. Led over 60 students in performances of works by Stockhausen, Earle Brown, La Monte Young and John Cage, as well as research projects by Graduate students	2010
Performances of many new works as a <i>Stipendiater</i> at the Darmstadt International Vacation Courses for New Music, Germany	2008
Principal viola and violin, Tafelmusik Summer Baroque Institute, Toronto, Canada	2006-2007

Principal viola, Eastman Philharmonia, Eastman School of Music	2005-2006
Principal viola, Manhattan School of Music Preparatory Division Orchestra	1993-1994

Studio and Private Teaching, Coaching

Master Classes at the String Program of the Hawai`i Performing Arts Festival, Waimea HI	2014-present
Viola instructor at <i>Opus Ithaca</i> , a community arts organization in Ithaca NY	2014-2015
Coached seven graduate students at CU-Boulder who organized and performed a concert of Stockhausen's music, including four instrumental and electronic pieces	2012
Founding Director and String Faculty at the Rocky Ridge Early Music Festival and Workshop, Estes Park CO	2012-2015
Founder & soloist, <i>Ensemble Pearl</i> , Boulder CO	2010-2012
Instructor of violin and viola at <i>The Lesson Studio</i> , Boulder CO	2009-2010
Instructor of violin, viola, chamber music, and music theory at five branches of the Settlement Music School, Philadelphia PA.	2006-2009

Instruments & Bows

Violin, Anonymous, Klingental (c. 1820), modified by Alexander Tzankov and Karl Dennis, 2016
Violin, Anonymous, English (?), c. 1800 ("Panormo")
Five String Electric Violin, "Jazz Fusion" model, manufactured by Zeta, Inc., 2016
Viola, Umberto Lanoro, Padua, 1964
Viola, Vasile Gliga, Romania, 2000, modified by William Monical, 2006
Viola d'amore, Martin Biller, op. 92, 2011 (Mittenwald model)
Viola d'amore, Martin Biller, op. 99, 2013 (Eberle model)

Violin bow, Walter Mittal, c. 1940 (modern)
Violin bow, Richard Riggall (late baroque)
Violin bow, Ralph Ashmead, 2014 (transitional)
Viola bow, John Aniano, 2005 (transitional)
Viola bow, Roman, 2006 (early baroque)
Violin/Viola carbon fiber bow, "Joule", manufactured by Codabow, Inc.
 Various additional bows of varying quality

4. Service & Miscellaneous

Webmaster, New York State Chapter of the Society for Music Theory (with Mary Arlin)	2014-2015
Special Consultant at Smith College (Northampton MA) for their 2015 art exhibition and concert series highlighting the work of Mary Bauermeister	2014-2015
Program Committee, New York State Chapter of the Society for Music Theory	2013-2014
Peer Reviewer, <i>American Music</i> (Michael Pisani, editor)	2014
Program Annotator, Boulder Bach Festival, Boulder CO	2012-2015
Sustainability Committee, Society for Music Theory	2011-2014
Radio Interviews with Charley Sansom and Performances on the viola d'amore, Colorado Public Radio, Denver CO	2011-2012
Program Committee, Rocky Mountain Chapter of the Society for Music Theory	2011
Webmaster, Rocky Mountain Chapter of the Society for Music Theory	2010-2013
Advised 11 Master's projects and 10 DMA projects at CU-Boulder	2009-2013
Choir Director, Holy Innocents St Paul's Episcopal Church, Tacony PA	2007
Marshal, Master's Commencement Ceremonies, Eastman School of Music	2006
Photographer, University of Rochester Theater Program. Photo Exhibition entitled "Three Years of the Theater" at the Genesee Center for the Arts, Rochester NY	2003-2006

5. Recommender List

Carlo Caballero – carlo.caballero@colorado.edu (Associate Professor of Music, University of Colorado, Boulder)

Rebecca Harris-Warrick – rh14@cornell.edu (Professor of Musicology, Cornell University)
* Dave Headlam – dheadlam@esm.rochester.edu (Professor of Music Theory, Eastman School of Music)
* Michael Klein – mklein01@temple.edu (Professor of Music Theory, Temple University)
Jerome Kohl, Ph.D. – jeromekohl@comcast.net (Independent Scholar, Seattle, Washington)
Jessica Lindsey – Jessica.M.Lindsey@uncc.edu (Assistant Professor of Clarinet, University of North Carolina, Charlotte)
John Peterson – peter2jr@jmu.edu (Assistant Professor of Music Theory, James Madison University)
Roger Moseley – rsm253@cornell.edu (Assistant Professor of Musicology, Cornell University)
Thomas Riis – thomas.riis@colorado.edu (Professor of Music, Director of the American Music Research Center, CU-Boulder)
* Neal Zaslaw – naz2@cornell.edu (Herbert Gussman Professor of Music, Cornell University)

* = primary recommender