

CHRISTOPHER SCOTT ANDERSON

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EDUCATION

Ph.D. (Musicology–Performance Practices) Duke University, May 1999
Dissertation: “Reger, Straube, and the Leipzig School’s Tradition of Organ Pedagogy, 1898–1948”
Advisor: Prof. Dr. Peter Williams

Kontaktstudium (Performance Studies) Staatliche Hochschule für Musik und Darstellende Kunst, Stuttgart (Germany), 1991–1992
Major professor: Prof. Dr. Ludger Lohmann

Master of Music (Organ Performance) Southern Methodist University, 1991
Master of Sacred Music (Organist/Choirmaster) Southern Methodist University, 1991

Bachelor of Arts (Organ Performance, minor in German) Transylvania University, 1988

PREVIOUS ACADEMIC POSITION

University of North Dakota—Grand Forks: Assistant Professor of Music (1999–2005), Associate Professor of Music (2005–2006), Department of Music Associate Chair and Director of Graduate Studies (2003–2004)

AWARDS and HONORS

Max Miller Book Award (2006) for *Max Reger and Karl Straube: Perspectives on an Organ Performing Tradition* (Ashgate, 2003), given by The Organ Library, American Guild of Organists, Boston University School of Theology

University of North Dakota Mortar Board Society Outstanding Professor in Scholarship, Leadership, and Service (2004)

GRANTS

Southern Methodist University Research Council Grant for research leave visit to Leipzig (2010): \$4,590

Sam Taylor Fellowship (United Methodist Church) Fellowship for research leave visit to Leipzig (2010): \$2,000

Southern Methodist University-Meadows School of the Arts Interdisciplinary Grant to fund production of a CD featuring the organs of SMU (2009): \$4,225

University of North Dakota Office of Research and Program Development Publication Cost Grant (2002) for monograph *Max Reger and Karl Straube* (Ashgate, 2003): \$1,430

Deutscher Akademischer Austauschdienst/German Academic Exchange Service (2001) one-month research grant to Meiningen: DM 2,700

University of North Dakota Seed Grant for Research in Meiningen (2001) one-month research grant to Meiningen: \$2,806

Deutscher Akademischer Austauschdienst/German Academic Exchange Service (1996) two-month dissertation-related research grant to Leipzig: DM 5,800

TEACHING EXPERIENCE

I. Southern Methodist University

Perkins School of Theology

- CM 8331 Introduction to Graduate Studies in Sacred Music
- CM 8332 Genres of Western Christianity
- CM 8120 Supervised Practicum
- CM 8348 Theological Perspectives in Music (upper-level topics seminar: “Cantatas of J. S. Bach,” “*Messiah* of Handel,” “Issues in Sacred Music Aesthetics through Wittgenstein”)

Meadows School of the Arts

- MUTH 6326 Seminar in Music Theory
- MUHI 6336 Seminar in Music History: Early German Modernism
- PERB 6111 Introduction to the Organ
- PERB 6212 Organ Improvisation and Service Playing
- ORG 6100/6200 Private Organ Instruction

Dedman College

- Graduate Program in Religious Studies: German language examiner

II. University of North Dakota

Undergraduate courses

- Music History Survey II–III (Baroque–present)
- Chromatic Harmony II
- Music Theory Since 1900
- Aural Skills III–IV
- Upper-level music history seminars
- BA senior project advisor
- Applied organ instruction
- Collegium musicum

Graduate courses

- Introduction to Graduate Study in Music
- Music History in Review
- Perspectives in Music History

FIELDS OF SPECIALIZATION

- Performance practices (keyboard emphasis)
- Life and music of Max Reger
- Romantic and Modernist musical cultures
- Leipzig and its institutions (nineteenth and twentieth centuries)
- Romantic German organs and organ music
- History and criticism of Judeo-Christian sacred music

MONOGRAPHS

Musical Offering: Karl Straube and His Time, Eastman Studies in Music series (Rochester: University of Rochester Press). In preparation. German as *Musikalisches Opfer: Karl Straube und seine Zeit*, Schriften der Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” Leipzig (Hildesheim: Georg Olms), forthcoming.

Selected Writings of Max Reger (New York and London: Routledge, 2006).

Reviews

James Wallmann, *The American Organist* 44/1 (January 2010): 75.

Vincent Rone, *Notes: Quarterly Journal of the Music Library Association* 64/4 (Spring 2008): 745.

Max Reger and Karl Straube. Perspectives on an Organ Performing Tradition (Aldershot: Ashgate, 2003).

Reviews

William A. Little, *The American Organist* 39/1 (January 2005): 83.

David Baker, *The Organ*, <http://www.theorganmag.com/bookrevs/regerstraube.html>

David Ponsford, *The Organ Yearbook* 33 (2004): 173-75.

Hans Fidom, *Het Orgel* (November 2005), <http://www.muzeikhandel-boeijenga.nl/boek-anderson-reger&straube.htm>

Graham Barber, *Journal of the British Institute of Organ Studies* 29 (2005): 206–08.

EDITED COLLECTIONS

An Introduction to the Organ Music of Max Reger. Fingering and Pedaling Suggestions by Dean Billmeyer with a Preface by Christopher Anderson. Annotated Performers Editions No. 7. Wayne Leupold Editions, 2016.

Christopher Anderson, ed. *Twentieth-Century Organ Music*. Routledge Studies in Musical Genres. New York and London: Routledge, 2012.

Review

Lawrence Archbold, *The American Organist* 47/8 (August 2013): 45–49.

TRANSLATIONS (German to English)

Jon Laukvik, *Orgelschule zur historischen Aufführungspraxis: Historical Performance Practice in Organ Playing—Volume 2, Romanticism* (Stuttgart: Carus Verlag, 2010).

Reviews

Peter Williams, *The Organ Yearbook* 40 (2011): 193–94.

Stijn Hanssens, *Orgelkunst* 35/1 (March 2012): 43.

Max-Reger-Institut/Elsa-Reger-Stiftung Karlsruhe: Institut-Prospekt, English by Christopher Anderson (Karlsruhe: Max-Reger-Institut/Elsa-Reger-Stiftung, 1999).

Franz Liszt, „Robert Schumann“ (1855). Trans. by John Michael Cooper, Christopher Anderson, and R. Larry Todd, in *Schumann and His World*, ed. by R. Larry Todd (Princeton: Princeton University Press, 1994), 338–61.

CD RECORDING

Max Reger at SMU (Soundboard label). Opp. 135b, 59/2, 67/3, and 57 on the C. B. Fisk organ op. 101 of Caruth Auditorium and the Aeolian-Skinner/Schudi/Dupont organ of Perkins Chapel. Fall 2009.

Reviews

James Hildreth, *The American Organist* 44/5 (May 2010): 67.

David Humphreys, *The Organ Yearbook* 39 (2010): 175–76.

George Bozeman, *The Tracker. Journal of The Organ Historical Society* 55/1 (Winter 2011): 54–55.

ESSAYS IN PRINT or IN PRESS or IN PREPARATION

Entry “Max Reger.” Oxford Online Bibliographies, forthcoming July 2017.

“Reger in Amerika: Bemerkungen zur frühen Rezeption der Orgelwerke.” *Musikgeschichte in Mittel- und Osteuropa. Mitteilungen der internationalen Arbeitsgemeinschaft an der Universität Leipzig*, forthcoming 2017.

Christopher Anderson, Jean-Baptiste Dupont, and Bernhard Haas, “Max Reger et l’orgue.” *Orgues nouvelles* 8 (2016), forthcoming Nov. 2016.

“Max Regers geistliche Musik in Amerika: Notizen aus der ‘Fegefeuer-Abteilung.’” *Musica sacra. Die Zeitschrift für katholische Kirchenmusik* 136/5 (2016): 262–65.

“Max Reger: Thoughts on a Musical Legacy.” *Musical Opinion Quarterly* 1508 (July–Sept. 2016): 12–14.

“Max Reger as ‘Master Organist’? What We Think and What We Know.” *Journal of the Royal College of Organists* 9 (2015): 19–46.

“‘A Drop of English Blood’: Karl Straube’s Multifaceted Relations to England.” *Journal of the British Institute of Organ Studies* 39 (2015): 56–81.

Review of Max Reger, *Orgelwerke/Organ Works*, Henrico Stewen organ. Performed on the Sauer Organ of the Thomaskirche in Leipzig. Motette 13801 (2011); and Max Reger, *Organ Works*, Henrico Stewen organ. Performed on the Lundén Organ of the Vasa Church in Gothenburg, Sweden. Fuga 9372 (2014). *Nineteenth-Century Music Review* 12 (2015).

Review of *Visions of Amen: The Early Life and Music of Olivier Messiaen*, by Stephen Schloesser. *The Christian Century* 132/2 (January 21, 2015): 41–42.

„Felix Mendelssohn Bartholdy und Friedrich Schleiermacher: Zur musikalischen Theologie des *Paulus*.“ In Britta Martini and Stefan Nusser, eds., *Musik, Kirchenmusik, Theologie: Festschrift Christoph Krummacker zum 65. Geburtstag* (München: Strube, 2014). 143–91.

„Noch einmal Max Reger und Karl Straube: Gedanken über die bekannte Zusammenarbeit vor dem Hintergrund eines werdenden Straube-Bilds.“ In *Reger-Studien 9. Konfession – Werk – Interpretation. Perspektiven der Orgelwerke Max Regers. Kongressbericht Mainz 2012*. Stuttgart: Carus, 2013. 229–46.

Review of *The Organs of J. S. Bach. A Handbook*, by Christoph Wolff and Markus Zepf, trans. by Lynn Edwards Butler. *Journal of the British Institute of Organ Studies* 37 (2013).

„Er spielt nicht Bach, sondern Reger in Bachschen Noten‘: Einiges über Max Regers Bachspiel.“ In Martina Sichardt, ed., *Annäherungen an Max Reger*. Schriften der Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy“ 8. Hildesheim: Georg Olms, 2014.

„...wie ich es eigentlich meine...‘: In Pursuit of the Straube School via Recorded Evidence.“ In *The Organ in Recorded Sound: History, Sources, Performance Practice*. Ed. by Kimberly Marshall. Göteborg: Göteborg Organ Art Center and Arizona State University, 2012. 53–75.

„In Bach’s Spirit: Karl Straube’s Liszt Editions and Their Background.“ *The Organ Yearbook* 41 (2012). 115–36.

„Introduction“ and „Max Reger (1873–1916).“ In *Twentieth-Century Organ Music*. Ed. by Christopher S. Anderson. Routledge Studies in Musical Genres Series. New York and London: Routledge, 2012. 1–9 and 76–115.

„Die reale Welt u. der nur Künstler werden eben immer Gegensätze bleiben‘: Musik und Gesellschaft im Wirken des Meininger Hofkapellmeisters Max Reger.“ In *Reger-Studien 8. Max Reger und die Musikstadt Leipzig. Kongressbericht Leipzig 2008*. Stuttgart: Carus, 2010. 265–72.

„Hans Henny Jahnn and Leipzig: Some Thoughts on the ‘Organ Problem’ of the 1920s.“ *Journal of the British Institute of Organ Studies* 33 (2009): 30–46.

„Reger in Bach’s Notes: On Self-Image and Authority in Max Reger’s Bach Playing.“ *The Musical Quarterly* 87/4 (Winter 2004): 749–70.

„Once Again Johannes Brahms—Max Reger: Brahms Among the Organists.“ *The American Brahms Society Newsletter* 23/2 (Fall 2005): 6–9.

„...wie ein Anatom mit dem Seziermesser ...‘: Betrachtungen zur ‚Meininger‘ Klangästhetik Max Regers.“ In *Reger-Studien 7. Festschrift für Susanne Popp*. Ed. by Siegfried Schmalzriedt and Jürgen Schaarwächter. Stuttgart: Carus Verlag, 2004. 457–75.

„Ehre und Unterordnung: Josef Rheinberger unter den Organisten der Leipziger Schule.“ In *Josef Rheinberger: Werk und Wirkung*. Tutzing: Hans Schneider, 2004. 373–95.

„Sir Walter Galpin Alcock and the Organ.“ *Organist’s Review. Journal of the Incorporated Association of Organists* 89/4 (November 2003): 320–26.

“The Organ of the Leipzig Conservatory 1887–1944.” *The Organ Yearbook* 30 (2002): 149–79.

“The ‘Bach Problem’ and Karl Straube’s Early Years.” *The Organ Yearbook* 29 — *Bach und die Orgel* (2000): 137–56.

„Die Regernoten des amerikanischen Straube-Schülers George Lillich: Zur Regerpädagogik der Straube-Schule 1929–1930.“ In *Reger-Studien 6. Moderne und Tradition. Kongressbericht Karlsruhe 1998*. Ed. by Alexander Becker. Wiesbaden: Breitkopf und Härtel, 2000. 345–64.

“Karl Straube as Organist: Defining and Evaluating the Evidence.” In *The Royal College of Organists Year Book* 1999–2000. London: The Royal College of Organists, 1999. 128–38.

“Walter Fischer on the Playing of Reger’s Organ Music.” *The Organ Yearbook* 25 (1995): 123–36.

PAPERS and PANELS at CONFERENCES and COLLOQUIA (Those papers with a published version listed elsewhere noted in red.)

“‘How must they have played it?’ vs. ‘How can we play it?’: Performing Reger at the Organ, One Hundred Years On”

University of Washington (Seattle) School of Music (November 2016)

Trinity University (San Antonio TX, January 2017)

University of Kentucky/American Guild of Organists–Lexington Chapter (Lexington KY), November 2016)

University of Washington (Seattle) School of Music: “‘*Mag da prophezeihen - wer will - ich schaffe!*’: Some Thoughts on Reger’s Chamber Works” (November 2016)

Duke University Department of Music: „On Allusion and Quotation in the Music of Max Reger” (October 2016).

Universität Basel, Musikwissenschaftliches Seminar, Symposium *Concepts of Improvisation Between the Two World Wars: Performativity, Staged Presence and Participation in Music* (September/October 2016): „Max Reger Improvises: Thoughts on Musical Presence as Cultural Critique.“

Universität Leipzig, Institut für Musikwissenschaft, Internationale Konferenz *Max Reger – ein nationaler oder ein universaler Komponist? Zum 100. Todestag des Komponisten* (May 2016): invited paper „Reger in Amerika: Bemerkungen zur frühen Rezeption der Orgelwerke.” (English as “Politics, *Kultur*, and the Organ: Some Remarks on Max Reger’s Music in the United States, 1899–1934,” for Baylor University (Waco TX), Robert and Joyce Jones Midwinter Organ Conference (January 2016).

“The Smallest Room in My House: Introducing Max Reger.”

Duke University Chapel (Durham NC), October 2016

Westminster Choir College (Princeton NJ), February 2016

Baylor University (Waco TX), Jones Midwinter Organ Conference (January 2016)

Indiana University (Bloomington IN), Jacobs School Reger Festival (September 2015)

Hymn Society of the United States and Canada Annual Conference, Columbus OH (July 2014): invited keynote lecture „What Do You Think You Are Doing? The Musician and Teacher 'Beyond the Page.’“

University of Iowa Organ Colloquium: “Karl Straube: Issues in His Life and Work” (January 2014).

International Congress of the Max-Reger-Institut *Perspektiven der Orgelwerke Max Regers Mainz 2012*: invited paper “Neues über Karl Straubes Reger-Auffassung” (October 2012).

Kirchenmusikalisches Institut, Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” Leipzig: keynote lecture (German) marking the twentieth anniversary of the reactivation of the Kirchenmusikalisches Institut, and seminar on aspects of the *kirchenmusikalische Bewegung* in early twentieth-century Germany (September 2012).

Westfield Center/University of Houston Conference *Historical Eclecticism: Organ Building and Playing in the 21st Century* (April 2012): invited paper “Reger through History: Why Playing the Organ Music Is a Problem.”

Hymn Society of the United States and Canada Annual Conference, Colorado Springs CO (July 2011), and Church Music Institute Conference Music for Worship that Matters, Brite Divinity School (February 2012): invited paper “A Theology of Singing, Historically Considered.”

Southern Methodist University Human Rights Education Program Symposium *Holocaust Legacies: Shoah as Turning Point*: opening panel participant (“Music, Musicians, and Music-Making in Hitler’s Germany,” September 2009); and “Music Out of the Ashes” lecture/performance (November 2009).

2. Europäische Orgelakademie Leipzig 2009, Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy,“ August 2009): invited lecture „Reger und Straube.“

Max Reger Forum Leipzig 2009 (Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy“ Leipzig, April/May 2009): invited paper „Er spielt nicht Bach, sondern Reger in Bachschen Noten‘: Einiges über Max Regers Bachspiel.“

University of North Texas at Denton: Organ Colloquia 2009 (7 April 2009): invited paper “Playing Reger: The Case of Opus 135b.”

University of North Texas at Denton: Conference on the opening of the Helmuth Wolff organ (21 October 2008): invited panel participant on Friedrich Ladegast and German Romanticism.

Southern Methodist University, Perkins School of Theology Faculty Symposium (6 October 2008): invited paper “Felix Mendelssohn and Friedrich Schleiermacher: Toward a Musical Theology of *Paulus* op. 36.”

XIV. Internationaler Kongress der Gesellschaft für Musikforschung *Musik–Stadt: Traditionen und Perspektiven urbaner Musikkulturen* (Universität Leipzig, 29 September–2 October 2008): invited paper „‘Die reale Welt u. der nur Künstler werden eben immer Gegensätze bleiben‘: Musik und Gesellschaft im Wirken des Meininger Hofkapellmeisters Max Reger.“

Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy“ Leipzig: (29 September 2008) invited paper „Max Reger als Organist.“

International Conference on Nineteenth-Century Music: *Performing Romantic Music* (St. Chad’s College/University of Durham UK, July 2008): juried paper “Karl Straube’s Editing of Early Organ Music, 1904–1913.”

American Musicological Society Southwest Chapter (University of Texas at Austin, 2007): juried paper “On the

Forging of a Modernist Image: The Case of Max Reger and the Organ.”

University of Minnesota–Twin Cities Bi-Weekly Faculty/Student Symposium in Musicology (Minneapolis 2005): invited paper “The Meininger Hofkapelle under Max Reger, 1911–1914.”

Organ Historical Society Symposium *Impressions of the Organ* (Rutgers University 2005): juried paper “Max Reger as ‘Master Organist’?: What We Think and What We Know.”

Internationales Max–Reger–Symposium (Anton–Bruckner–Privatuniversität, Linz AU, 2005): invited lectures “Die Aufsätze Max Regers und seine Beziehung zum geschriebenen Wort”; “Was für einen Organisten war Reger in Wirklichkeit?”

American Musicological Society National Meeting (Seattle 2004), and International Conference on Nineteenth-Century Music (St. Chad’s College/University of Durham UK 2004): juried paper “Max Reger, the Meiningen Court Orchestra, and the Reinvention of the Nineteenth Century.”

American Bach Society Biennial Conference (Rutgers University 2004) and American Musicological Society Midwest Chapter (Valley State University 2004): juried paper “Reger Performs Bach: Evidence from the Meiningen Reger Archive.”

International Conference on Arts and Humanities (University of Hawaii–West Oahu, 2004): juried paper “Hans Henny Jahnn’s Quarrel with History, or The Strange Story of the ‘Organ Problem’ of the 1920s.”

North Dakota University System Arts and Humanities Summit (University of North Dakota 2002): juried paper “Toward a Profile for Max Reger: J. S. Bach’s Ghost at Either End of the Twentieth Century.”

British Institute of Organ Studies Residential Conference (Sarum College–Salisbury UK 2002): invited paper “Sir Walter Galpin Alcock and the Organ.”

Göteborg International Organ Academy Symposium *Organ Performance in the Late Romantic Era* (Göteborg University, Sweden 2002): invited paper “Exploring Reger’s Idea of *Klang*: Some Source Studies from the Schloß Elisabethenburg Meiningen.” Invited panel participant, *Romantic Organ Performance: A Tradition Lost and Regained?*

Arizona State University International Colloquium *The Organ and Recorded Sound* (Tempe 2002): invited paper “‘...wie ich es eigentlich meine...’: In Pursuit of the Straube School via Recordings.”

Joseph-Rheinberger-Symposium (Ludwig-Maximilian-Universität, Munich 2001): invited paper „Ehre und Unterordnung: Josef Rheinberger unter den Organisten der Leipziger Schule.“

Göteborg International Organ Academy (Göteborg University, Sweden 2000, 1998, and 1996): juried papers “Schnitger, Ramin, Jahnn, and the ‘Organ Problem’ of the 1920s” (2000); “die reinsten ‘Antipoden’ Bachs...: Toward a Performance and Reception History of the French Organ Repertory in Germany” (1998); “Max Reger, Karl Straube, and the Dynamics of ‘Influence,’ with Special Consideration to Opus 135b, Phantasie und Fuge d-moll” (1996).

Max-Reger-Congress (Karlsruhe 1998): invited paper „Die Regernoten des amerikanischen Straube-Schülers George Lillich: Zur Regerpädagogik der Straube-Schule 1929–1930.“

American Guild of Organists National Conference on Organ Pedagogy (Fort Collins, CO, 1998): juried paper “Karl Straube as Organist: Defining and Evaluating the Evidence.”

Southern Methodist University Johannes Brahms Festival (Dallas 1989): invited paper “Johannes Brahms, Johann Sebastian Bach, and the Weight of Historical Awareness: The Case for Op. post. 122.”

OTHER PROFESSIONAL ESSAYS AND LECTURES

„An Introduction to the Organ Music of Reger.“ With Dean Billmeyer, workshop for the National Convention of the American Guild of Organists, Houston (June 2016).

Interview on BBC London „Music Matters,“ discussing Max Reger (broadcast date May 7, 2016).

„Against Autonomy: On the Vocation of Teaching Church Music.“ Lecture for the Perkins School of Theology faculty, SMU (January 26, 2015).

„What Do You Think You Are Doing? The Musician and Teacher Beyond the Page,“ in *The Hymn: A Journal of Congregational Song* 65/4 (Autumn 2014). 8–13. R/*Journal of the Association of Anglican Musicians* 25/5 (May/June 2016): 1, 4–9.

Chair, panel discussion “When Religion and Art Collide.” Dallas Opera Perspectives series (September 2014).

Big Moose Bach Fest, Randolph NH: keynote lecture “Martin Luther — Johann Sebastian Bach: Thoughts about the Sources of a Composer's Faith” (August 2014).

Church Music Conference, Tallahassee FL: invited lecture “On the Theology of Hymn Singing” (February 2013).

Mankoff Pre-Opera Lectures for The Dallas Opera

- “Opera on the Wilde Side: Richard Strauss’s *Salome*” (October/November 2014)
- “Erich Wolfgang Korngold and *Die tote Stadt*” (March/April 2014)
- “Dominick Argento’s Henry James: Encountering *The Aspern Papers*” (April 2013)
- “What You Are Getting Yourself Into: Richard Wagner’s *Tristan und Isolde*” (February 2012)

“Introducing Jon Laukvik’s *Orgelschule zur historischen Aufführungspraxis* vv. 1 and 2.” Two workshops for the National Convention of the American Guild of Organists, Nashville (July 2012).

“Bach-Room Politics. The Dilemma of Church Music in Leipzig 1903–1956.” Lecture for the Perkins School of Theology faculty, SMU (April 2, 2012).

"Mendelssohn, Organs, and Organ Music." Program essay for the Dallas Chapter, American Guild of Organists (March 2010).

Liner notes, *Chamber Music of Josef Rheinberger* (opp. 112, 149, 150), Centaur CD (2010).

Liner notes “... the fantasies of a mass murderer ...” : Max Reger and the Modernist Project,” *Max Reger at SMU*, SoundBoard label (Christopher Anderson, organist), Fall 2009.

Bismarck (ND) Bach Festival (2001): keynote lecture “Some Considerations on an Approach to the Mind and Music of Johann Sebastian Bach.”

“The British Institute of Organ Studies.” *The American Organist* 39/1 (January 2005): 63.

University of North Dakota Department of Music (2000): faculty lecture “Introducing J. S. Bach’s Clavierübung III: Two Questions about Dr. Luther’s Orthodoxy and One Remark about Mr. Bach’s Heresy.”

CONFERENCE DIRECTION

Southern Methodist University, Perkins School of Theology and Meadows School of the Arts (24–27 September 2008): International Symposium *Olivier Messiaen: The Musician as Theologian*.

CURRENT and RECENT ADMINISTRATIVE DUTIES

Organ Historical Society: Chair, Strategic Plan for Publications and Communications 2014–2016; Founding Executive Committee of the Friends of the OHS Library and Archives (2013–); Research and Publications Governing Board/OHS Press (2006–); Alan Laufman Research Grant Committee (2005–08 ; chair, 2006–08)

Max Reger Foundation of America: Board of Directors/Advisors (elected 2014)

American Guild of Organists, Dallas Chapter: Dean (2009–11); Sub-Dean (2007–08); Parliamentarian (2012–14)

Southern Methodist University: Chair, Perkins School of Theology Division IV (2013/14—2015/16)

Episcopal Church of the Epiphany, Richardson TX: Director of Music and Organist *ad interim* (2013)

SOLO ORGAN RECITALS (from 2010)

First Presbyterian Church, Tallahassee, FL (March 2, 2014)

Episcopal Church of the Ascension, Dallas, TX (March 31, 2014)

Caruth Auditorium, Southern Methodist University, Dallas TX (February 3, 2014)

First Congregational Church, St. Albans VT (Organ Historical Society National Convention: June 27, 2013)

Gorham Congregational Church, Gorham, NH (Music in the Great North Woods Series, June 21, 2013)

Caruth Auditorium, Southern Methodist University, Dallas TX (March 18, 2013)

Caruth Auditorium, Southern Methodist University, Dallas TX (February 7, 2012)

Highland Park United Methodist Church, Dallas TX (December 14, 2010)

Duke University Chapel, Durham NC (November 14, 2010)

Episcopal Church of the Incarnation, Dallas TX (November 7, 2010)

Caruth Auditorium, Southern Methodist University, Dallas TX (October 21, 2010)

Caruth Auditorium, Southern Methodist University, Dallas, TX (February 8, 2010)