

Prof. Dr. Robert Hill
College of Music
CU Boulder

Curriculum Vitae
(current to January,2023)

Employment

August 2018 to present (January 2023)

Eugene D. Eaton, Jr., Chair in Baroque Music Performance and
Professor of Harpsichord, College of Music, CU Boulder

1990 to 2018

University of Music (Musikhochschule), Freiburg, Germany
Full Professor (C-4) for Historical Keyboard Instruments, Historical
Performance Practice and Historical Chamber Music
Individual Instruction on Harpsichord, Fortepiano and Clavichord
Lecture courses and Seminars on Analysis and Performance Practice,
Chamber Music Coaching

September 1986-August 1990

Music Department, Duke University, Durham, North Carolina
Assistant Professor for Harpsichord and Musicology (duties included Music
Theory I and II for prospective majors)
Director, Duke University Collegium Musicum

August 1983-December 1985

Harpsichordist with Musica Antiqua Köln, directed by Reinhard Goebel

September 1981-May 1983

Teaching Fellow , Music Department, Harvard University, Cambridge, Massachusetts
Head Teaching Fellow for the General Education course on Baroque Instrumental
Music, taught by Prof. Christoph Wolff

September 1975-June 1979

Adjunct Faculty Member for Harpsichord, Longy School of Music, Cambridge, MA

1974-present

Free-lance soloist and chamber musician on historical keyboard instruments. Recitals, concerts, radio and TV recordings, master classes, private teaching. Chamber music partners include Charles Tyler Wetherbee, Paul Erhard, Christian Tetzlaff, Thomas Zehetmaier, Kim Kashkashian, Dmitry Sitkovetsky, Reinhard Goebel, Gottfried von der Goltz, Anner Bylsma, Cristophe Coin, Robert Levin, Andreas Staier, Christophe Rousset, Emanuel Pahud, Derek Lee Ragin, Julianne Baird, Zachary Carretin and many others.

Education

1987 Ph.D. Musicology, Harvard University
Dissertation: "The Möller Manuscript and the Andreas Bach Book: Two Keyboard Manuscripts from the Circle of the Young Johann Sebastian Bach," (UMI 87-00787)

<https://drive.google.com/open?id=0B5RcB6-AODiFS1RnR3kzNXI3NIU>

1981 MA Music History, Harvard University

1974 Soloist Diploma, Amsterdam Conservatory

1972-74 Harpsichord Study with Gustav Leonhardt

1970-72 Harpsichord Study with Anneke Uittenbosch

Licentiate, Trinity College of Music, London Harpsichord Performance

1971 High School Diploma, Byron Center High School, Byron Center, Michigan

1969-70 Interlochen Arts Academy, Interlochen, Michigan

1968-69 Music Theory courses at Grand Rapids Community College, Grand Rapids, Michigan

Articles and Publications

Podcast interview with Evan Shinnars, June 15, 2020:

<https://wtfbach.podbean.com/e/special-guest-robert-hill-how-does-he-play-bach/>

"Quo vadis, 'Alte Musik'? Zur Rolle der Zeitgestaltung in der historisierenden Aufführungspraxis der Zukunft: Ein Gespräch mit Robert Hill," in *Musik & Ästhetik* 19 (January, 2015), pp. 5-23.

<https://drive.google.com/open?id=0B5RcB6-AODiFMjISVjNrQ2trQXc>

"Carl Reinecke's Performance of Mozart's *Larghetto* and the Nineteenth-Century Practice of Quantitative Accentuation," in *About Bach*, ed. G. Butler, G. Stauffer, M. Greer, University of Illinois Press, 2008, 171-180.

<https://drive.google.com/open?id=0B5RcB6-AODiFRGh4cHNxZzNHS0k>

„Spohr in Berlin, oder: Musikgeschichte als Aufführungspraxisgeschichte,“
in *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz 2000*,
Stuttgart: Metzler 2000, S. 46-56.

<https://drive.google.com/open?id=0B5RcB6-AODiFZTltTGxEMmdHLWc>

“The Role of Variation in the Architecture of the Early Organ Fugues of J. S. Bach” in
Musicus doctus: Festschrift für Hans Musch zum 65. Geburtstag, ed. H. Musch and others,
Freiburger Musik Forum, 2000.

"Overcoming Romanticism": On the Modernization of 20th Century Performance Practice, in
Music in the Weimar Republic, ed. Bryan Gilliam, Cambridge: Cambridge University Press,
1994, 37-58.

<https://drive.google.com/open?id=0B5RcB6-AODiFcEV5RVR5OEZHeIe>

German translation „Die "Überwindung der Romantik": Die Modernisierung der
Aufführungspraxis im 20. Jahrhundert“ in *Visionen und Aufbrüche: Zur Krise der
modernen Musik 1908-1933*, Kassel: G. Bosse Verlag, 1994, S. 235-250.

Keyboard Music from the Andreas Bach Book and the Möller Manuscript, edited by Robert
Hill, Harvard Publications in Music 16, Department of Music, Harvard University, 1991

<https://drive.google.com/open?id=0B5RcB6-AODiFVkJiaEw5Qkt6ZXM>

"Nun spielte Deutschland und Frankreich bachisch:" Or, Who Introduced the Modern Use of
the Thumb into Keyboard Fingering?" *Mens en Melodie*, May, 1989

„Stilanalyse u. Überlieferungsproblematik: Das Variationssuiten-Repertoire J. A. Reinckens,“
in *Dietrich Buxtehude und die europäische Musik seiner Zeit: Bericht über das Lübecker
Symposion 1987*, ed. A. Edler and F. Krummacher Kassel: Bärenreiter, 1990, S. 204-14

“Echtheit angezweifelt': Style and authenticity in two suites attributed to J. S. Bach,” in
Early Music (1985) 13(2): 248-255

“Der Himmel weiss, wo diese Sachen hingekommen sind': Reconstructing the Lost
Keyboard Notebooks of the Young Bach and Handel,” in *Bach, Handel, Scarlatti:
Tercentenary Essays*, ed. P. Williams, Cambridge University Press, 1985, 161-172.

Recent Papers

2016 “Paul Bekker’s ‘Improvisation und Reproduktion’ (1921) Revisited,” Paper presented
at the conference *Concepts of Improvisation Between the Two World Wars*, University of
Basel, Switzerland, September 2016

"Performing Subjectivity: Iterative vs Reiterative Paradigms for the Expression of Meter in Pre-Neoclassicist Performance Practices," Lecture-Recital presented at HAPMAC, annual meeting, Society for Music Analysis, University of Nottingham UK, July 2016

2015 "*Kairos* as Paradigm: Timing as Structured Improvisation in Francois Couperin's *L'Art de Toucher le Clavecin*," Lecture-Recital presented at the Annual Meeting of the American Musicological Society in Louisville, KY, November 2015

"*Kairos* as Paradigm: Timing as Structured Improvisation in Francois Couperin's *L'Art de Toucher le Clavecin*," Symposium *The Making of Musical Time: Temporality in Musical Composition and Performance*, Orpheus Institute, Ghent, Belgium, February, 2015

"The Evolution of an Aria," two-hour Study-Day presentation on my interpretations of the Goldberg Variations Aria over several decades, at the Orpheus Institute, Ghent, Belgium, January 2015

2013 "D. G. Türk and the Imitation of Improvisation," South-Central Chapter Meeting of the American Musicological Society, Atlanta GA, March, 2013
<https://drive.google.com/open?id=OB5RcB6-AODiFSVFZc1JWZDh5dVE>

2012 "The Inconvenience of 'Otherness'," Workshop on "The Ethics of Music Performance," Locarno, Switzerland, September, 2012

"Erfundene Vergangenheiten: über die 'Entstehung' der Tempomodifikation in der Frühromantik" ("Invented Pasts: On the 'Origins' of Tempo Modification in the Early Romantic Period"), Symposium on Tempo Modification in the Early 19th Century, Musikhochschule Hans Eisler, Berlin, March 2012

2011 "Reverse-Engineering Late-Romantic Performance Practice: Agnes Nicholls' and Hamilton Harty's Performance (1908) of F. Cowen's 'At the Mid-Hour of Night'," Keynote address at the First International Conference on Historical Keyboard Music (ICHKM 2011), University of Edinburgh, Scotland July, 2011

2010 „Zwischen Strenge und Freiheit: Musikalische Improvisation im 17.-19. Jahrhundert" University of Freiburg November, 2010

"Historical Performance and Historical Recordings", Symposium Performa Clavis International, Campinas, Brazil, September, 2010

2008 "'Never let 'em see you sweat': *Sprezzatura* in Musical Performance," Symposium on Dissimulation in Music, Cini Foundation Venice, May, 2008

Discography

2022 J. S. Bach: Goldberg Variations for solo harpsichord BWV 988, recorded in Grusin Hall, College of Music, two CDs, editing in process

2019 J. S. Bach: Six Sonatas for obligato Harpsichord and Violin, with Charles Tyler Wetherbee, modern violin and Baroque violin, recorded in Grusin Hall, College of Music, four CDs (the six sonatas were recorded twice, once on modern violin and once on Baroque violin), editing in process

2019 J. S. Bach: Six French Suites, BWV 812-817, recorded in Grusin Hall, College of Music, two CDs, editing completed, awaiting final processing

2011 B. Martinu: Harpsichord Concerto, with the Holst Sinfonietta Freiburg, directed by Klaus Simon, Naxos 8.572485

2007 W. F. Bach: Keyboard Works Vol 1: 12 Polonaises, Sonata in D Major, Fantasy in A Minor (fortepiano), Naxos 8.557966

2005 W.F. Bach: Concerto in E-flat for Two Harpsichords. Michael Behringer and Robert Hill, Freiburg Baroque Orchestra, directed by G. von der Goltz (Carus 83.304)

2003 Bachiana I, Musica Antiqua Köln C. P. E. Bach Concerto for Harpsichord and Fortepiano, J. C. F. Bach Concerto for Viola and Fortepiano, (fortepiano) Deutsche Grammophon-Archiv

2001 Franz Joseph Haydn: Sonatas and Divertimenti for Harpsichord solo, Ars Musici 1283-2

2000 Ferdinand Ries: Works for Cello and Fortepiano, with Guido Larisch, historical Violoncello, JPC/CPO 2455718

J. S. Bach: Concerto, Fantasia, Fugue (Harpsichord Works of the Weimar Period) Hänssler/Bachakademie CD 92.

J. S. Bach: Original & Transcription (harpsichord, lute-harpsichord, clavichord) (Double-CD) Hänssler/Bachakademie CD 92.110

1999 Johann Nepomuk Hummel: Arrangements of the 'Prague' and 'Jupiter' Symphonies of W. A. Mozart for Fortepiano, Flute, Violin, and Violoncello, Ensemble l'Ottocento Dabringhaus & Grimm MDG 605 0858-2

Josef Antonín Stepan: Sonatas and Capricci (fortepiano) Dabringhaus & Grimm CD MDG 620 0870-2

Hans Krasa: Chamber Concerto (with harpsichord solo) Ensemble Avenir Freiburg, Ars Musici

Harpsichord Music by the Young J. S. Bach, Vol. 1 Hänssler/Bachakademie CD 92.102

Harpsichord Music by the Young J. S. Bach, Vol. 2 Hänssler/Bachakademie CD 92.103

Bach as Teacher, Hänssler/Bachakademie CD 92.107 (lute-harpsichord/clavichord)

J. S. Bach: Sonatas for Viola da Gamba and Lute-Harpsichord with Ekkehard Weber, Viola da Gamba, Ars Musici AM 1231-2

J. S. Bach: Concerti for 1, 2, 3, and 4 Harpsichords, Cologne Chamber Orchestra, dir. H. Müller-Brühl, Naxos 8.508005

1998 J. S. Bach: The Art of Fugue BWV 1080 (Double-CD) with Michael Behringer, Hänssler/Bachakademie CD 92.134 (harpsichord)

J. S. Bach: Music for Lute-harpsichord, Hänssler/ Bachakademie CD 92.109

W. A. Mozart, attr.: Six Sonatas for Violin and Fortepiano, with Anton Steck, violin, Dabringhaus & Grimm MDG 620 0804-2

1997 F. Schubert: Sonata, Rondo, and Fantasia for Violin and Fortepiano, with Anton Steck, violin, Dabringhaus & Grimm MDG 620 0688-2

J. S. Bach: Sonatas for Violin and Harpsichord, with Dmitry Sitkovetsky, violin, Hänssler Classic CD 98.154

1996 J. S. Bach: Harpsichord Concerto in F Major BWV 1057 with the Cologne Chamber Orchestra, dir. H. Müller-Brühl, Naxos CD 8.553505

F. Schubert: Sonatinas for Violin and Fortepiano, with Anton Steck, violin, Dabringhaus & Grimm CD MDG 620 0687-2

1995 J. S. Bach: Suites for Harpsichord, Music & Arts CD 874

J. S. Bach: Goldberg Variations BWV 988 (live recording 1993) Music and Arts CD 850

Ferdinando Carulli: Works for Guitar und Fortepiano, with Sonja Prunnbauer, romantic Guitar, Dabringhaus & Grimm CD MDG 603 0616-2

- 1993** F. J. Haydn: Double Concerto for Violin and Harpsichord, with Rainer Kussmaul, violin, Amsterdam Bach Soloists, Olympia Records OCD 428
- 1991** Kevin Volans: Mbira with Kevin Volans Ensemble, World Network CD 52.990 (harpsichord)
- 1988** J. S. Bach: The Art of Fugue BWV 1080 (Early version), with Bradley Brookshire, Music & Arts CD 279 (harpsichord)
- 1986** W. F. & C. P. E. Bach: Concerti for two Harpsichords, with Andreas Staier, Musica Antiqua Köln, Deutsche Grammophon Archiv CD 419256-2
- 1985** J. S. Bach: Overtures with Musica Antiqua Köln, Deutsche Grammophon Archiv
- 1984** J. S. Bach: The Art of Fugue BWV 1080, with Musica Antiqua Köln Deutsche Grammophon Archiv CD 413642-2
- 1983** J. S. Bach: Chamber Music for Solo Instrument and obbligato Harpsichord or basso continuo, with Reinhard Goebel, Musica Antiqua Köln Deutsche Grammophon Archiv, Galleria CD 427 152-2. Re-released in 2013.

Awards (selected)

- 2008** Diapason d'Or for the Naxos CD: W. F. Bach Keyboard Works, Vol. 1
- 2001** Deutsche Schallplattenpreis for the Ars Musici CD: Haydn Harpsichord Works
- 1987** Research Fellowship: Playing the Early Organ Music of J. S. Bach on the Short-Octave, Meantone Gerhard von Holy Organ at the Lutheran church in Marienhaf, Ostfriesland, Germany (Duke University Music Department)
- 1986** Noah Greenberg Award (American Musicological Society)
- 1983** NEA Solo Recitalists Award
- 1980** Erwin Bodky Competition, Cambridge, Massachusetts

Keyboard Competition Jury Participation

- 2019** Harpsichord Competition Milan, Italy
- 2018** Early Music Competition, Yamanashi, Japan
- 2017** Harpsichord Competition Milan, Italy
- 2017** Harpsichord Competition "Prague Spring" Prague, Czech Republic
- 2014** Harpsichord, Bach Competition Leipzig, Germany
- 2010** Chair, Harpsichord, Bach Competition Leipzig, Germany
- 1997** Harpsichord Competition Hamburg, Germany

YouTube Channel

YouTube Channel “Robert Hill Live”, established 2008, currently featuring over 500 videos recorded mainly during live solo performances, with ca. 4250 subscribers and more than 2.3 million views as of January, 2023

<http://www.youtube.com/user/earlymus>

Lecture and Seminar Courses

presented at the College of Music, CU Boulder, 2018-2022

Seminar MUSC 5247: Performance Practice of Early Music, offered in Spring 2019, 2021, 2022

An overview of the world of historical performance practice, put into the context of the performance practice of the 20th and early 21st centuries

Seminar MUSC 5151: Performance as Analysis in 18th-Century Music, offered in Fall 2021

An introduction to analytical techniques and approaches which are derived from historical analytical traditions, in particular reduction technique.

presented at the Musikhochschule Freiburg 2008-2017

Spring Semester 2017 Seminar: Historical Performance Practice Research Methods

An overview of the research methods specific to the area of historical performance practice. As focal point will be piano performance on the Iberian Peninsula ca. 1900, including recorded performances by Albéniz, Granados, and J. Malats.

Fall Semester 2016 Masterclass: Bach and Mozart on the Modern Piano

Participants will perform piano works from the 18th century in class. Their interpretations will be discussed from the standpoint of historical performance practice.

Spring Semester 2016 Seminar: Composers Play their Own Works in Recordings Before World War One

In the early 20th Century, when audio recording technology was in its infancy, composer-pianists could turn to the relatively sophisticated technology of the reproducing piano. We will look at the possibilities and limitations of these technologies, in order to establish a basis for the analysis of composers' interpretations of their own works.

Fall Semester 2015 Seminar: Reading between the (Staff-) Lines

A musical score contains layers of information that go well beyond the notation of pitches and note values. In this seminar we will examine the process of identifying these layers,

some of which may not even be visible, in order to integrate them into the musical interpretation.

Spring Semester 2015 Seminar: Improvisation in Historical Style: the Score as Textbook

To learn to improvise at the keyboard, Carl Czerny (Opus 200, 1829) recommended taking sonata movements by Beethoven and his contemporaries as models. In this seminar, we will begin with more modest fare, solo keyboard works from the 17th-19th centuries which appear to have their origins in a written-down improvisation. We will study these and other works from the following standpoint: Could they have been "composed" in order to teach improvisation?

Fall Semester 2014 Seminar: Johann Sebastian Bach's Keyboard Music: Questions (and Some Answers) about Performance Practice

J. S. Bach's keyboard music is a central repertoire for pianists, organists and harpsichordists. In a masterclass format, works performed by students will be examined with regard to questions of source-criticism and interpretation from an historical standpoint.

Spring Semester 2014 Seminar: The Cadenza in the 18th Century: Theory and Practice

In the 18th century, musicians were accustomed to adding their own ornamentation and cadenzas as part of their daily routine. This seminar offers a glimpse into, and practice in the composition and performance of ornaments and cadenzas, both smaller and larger, in repertoire from ca. 1700 - ca. 1800.

Class: Tuning Historical Temperaments

Fall Semester 2013 Seminar: Sources for Performance Practice: From the Picture to the Piano-Roll

This seminar presents a survey of the various types of historical sources which tell us something about performance practice. Among these sources are, for example, pictorial representations, archival documents, treatises, musical instruments including self-playing instruments, and last but not least, the scores themselves in various manifestations: autographs, manuscript copies and prints.

Spring Semester 2013 Seminar on Analysis: Decoding Tonal Music

The interpretation of a piece of music is based on insight into the score as a source of information. Reconstructing the composer's intentions can sometimes seem like the process of decoding information encoded into the score. In this seminar, representative works from the era of tonal music will be "decoded", in order to learn how to use analytical as well as performance practice tools in this process.

Historical Performance Practice for Keyboardists: Song Accompaniment at the Fortepiano

**Seminar on Editorial Practice (together with Dr. Michael Belotti):
Buxtehude Keyboard Suites**

Fall Semester 2012 Seminar on Historical Performance Practice: Interpretation Analysis
Interpretation analysis of performances of repertoire from the 18th and 19th centuries, based on recordings from the beginning of recording technology up to the present.

Spring Semester 2012 Topics in Historical Performance Practice: Musical Rhetoric and the Relationship between Score and Interpreter

Rhetoric was in former times the foundation of systematic education. It included not only grammar, but also models for both the organization as well as the effective delivery of thoughts and arguments. As such, rhetoric itself is a model for a seamless connection between theory and practice. In music, the influence of rhetorical thinking is strongest, and most eloquent in the Baroque period. Finally, however, rhetoric is a mirror of communication processes, and as such an indispensable component of human culture in all periods and places.

Spring Semester 2011 Seminar: The Cultural Context of Performance Practice 1400-2011

Music always takes place within the context of the surrounding culture, whether that be the culture of its origins, or a subsequent culture (such as our own) which maintains an interest in music from other cultures, including those of the past. We will look at performance practices from the 15th century to the present, from the standpoint of the surrounding cultural influences, in particular the visual arts, literature and the sciences.

Fall Semester 2010 Lecture Course: The History of Performance Practice

Seminar: Generalbass Between Text and Improvisation

Spring Semester 2010 Lecture Course: Introduction to Historical Performance Practice

Fall Semester 2009 Seminar: J. S. Bach's Well-Tempered Clavier, Book II: History, Analysis, Interpretation

Since the beginning of the 19th century, J. S. Bach's Well-Tempered Clavier has, together with the piano sonatas of L. v. Beethoven, formed the foundation of keyboard playing. Of the two books that make up the Well-Tempered Clavier, the first is however altogether much better known than the second. In this seminar we will discuss, analyze and interpret selected preludes and fugues from the WTC II on piano, harpsichord and organ.

Spring Semester 2009 Lecture course on the History of Performance Practice: Notation and Practice 1500-2000

Notation is the interface between the composer and the performing musician. How a musician interacts with the notated work depends heavily, however, on his or her cultural context. In this lecture course, we will investigate the shifting relationships between the performer and the notation of music.

Seminar on Interpretation Studies: Tempo Modification Analysis Using *Sonic Visualiser*

The analysis of tempo modification in interpretation has until the present time largely been marginalized, both by musicologists and by music theorists, in part due to a lack of appropriate tools. In recent years, the development of specialized software has begun to make this kind of analysis more practical. In this seminar we will look at diverse interpretation traditions, based on recordings made between ca. 1890 and the present. Our primary tool will be *Sonic Visualiser*, a freeware program especially designed for this kind of analysis.

Class: Tuning Historical Temperaments

Fall Semester 2008 Lecture Course: 600 Years of Performance Practice 1400-2000

This series of lectures traces the transformations in the practice of performing music in the western tradition, from the late Middle Ages to the present day. My main objective will be to outline the basis for the modern approach to interpretation, in particular the interpretation of historical repertoire. The standard works of the Classical and Romantic periods will receive particular attention, mainly because these works are particularly well represented during the age of audio recording technology.

Seminar: J. S. Bach and his "Well-Tempered" Tuning

Introduction to Harpsichord Regulation

Courses and Programs initiated at the College of Music, CU Boulder

MUSC 5151 Analysis of 18th Century Music: Performance as Analysis

First offered in Fall 2021

DMA program for Harpsichord Performance

The DMA program in Harpsichord Performance was initiated in 2018-19. The first DMA candidate began his program in Fall 2022.

