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**ROBERT SHAY**

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College of Music  
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***EDUCATION***

Ph.D., Musicology, University of North Carolina at Chapel Hill, 1991  
M.A., Musicology, University of North Carolina at Chapel Hill, 1988  
M.M., Choral Conducting, New England Conservatory of Music, 1985  
B.M., Vocal Performance, Wheaton College (Illinois), 1983

Harvard University, Graduate School of Education, Institute for Educational Management,  
summer 2006

Aspen Music Festival and School, studies in orchestral conducting and voice, summers 1984,  
1985

***POSITIONS HELD***

University of Colorado (Boulder, Colorado)

Professor of Music (tenured), 2014-present

Dean, College of Music, 2014-present

University of Missouri (Columbia, Missouri)

Professor of Music (tenured), 2008-14

Director, School of Music, 2008-14

Longy School of Music (Cambridge, Massachusetts)

Vice President for Academic Affairs and Dean of the Conservatory, 2000-08

Faculty Member, 2000-08

Duke University (Durham, North Carolina)

Visiting Associate Professor of Music, 1999-2000

Lyon College (Batesville, Arkansas)

Associate Professor of Music (tenured), 1997-2000

Chair, Fine Arts Division, 1997-99

Assistant Professor of Music, 1993-97

Visiting Assistant Professor of Music, 1991-93

University of North Carolina at Chapel Hill (Chapel Hill, North Carolina)

Teaching Assistant, 1987-91

Graduate Assistant, 1986-87

New England Conservatory of Music (Boston, Massachusetts)

Teaching Assistant, 1983-85

## **PUBLICATIONS & PRESENTATIONS**

### **Book**

*Purcell Manuscripts: The Principal Musical Sources* (co-authored with Robert Thompson), Cambridge University Press, 2000; paperback edition, 2006.

### **Edition**

Henry Aldrich, *Selected Anthems and Motet Recompositions*, Recent Researches in the Music of the Baroque Era, vol. 85, A-R Editions, 1998.

### **Book Chapters**

“Purcell’s Revisions to the Funeral Sentences Revisited,” *Purcell*, ed. Peter Holman, Ashgate, 2010, pp. 329-340. (Reprint from *Early Music*, vol. 26 [August 1998], pp. 457-467.)

“Dryden and Purcell’s *King Arthur*: Legend and Politics on the Restoration Stage,” *King Arthur in Music*, ed. Richard Barber, D. S. Brewer, 2002, pp. 9-22.

“Purcell as Collector of ‘Ancient’ Music: Fitzwilliam MS 88,” *Purcell Studies*, ed. Curtis Price, Cambridge University Press, 1995, pp. 35-50.

### **Journal Articles**

“Bass Parts to an Unknown Purcell Suite at Yale,” *Notes: Quarterly Journal of the Music Library Association*, vol. 57 (June 2001), pp. 819-833.

“Purcell’s Revisions to the Funeral Sentences Revisited,” *Early Music*, vol. 26 (August 1998), pp. 457-467.

“‘Naturalizing’ Palestrina and Carissimi in Late Seventeenth-Century Oxford: Henry Aldrich and his Recompositions,” *Music & Letters*, vol. 77 (August 1996), pp. 368-400.

### **Dictionary Articles**

“Henry Aldrich,” *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie, Macmillan, 2001, vol. 1, pp. 338-339.

“John Blow,” *The International Dictionary of Opera*, ed. C. Steven LaRue, St. James Press, 1993, vol. 1, pp. 148-149.

### **Book/Music Reviews**

*The Works of Henry Purcell*, vol. 12 (Stainer and Bell, 2009), reviewed in *Early Music* (under the title “‘No Nothing Offend our Fairy Queen’: A Majestic New Edition”), vol. 39 (May 2011), pp. 279-280

*The Works of Henry Purcell*, vol. 27 (Stainer and Bell, 2007), and *Albion and Albanus*, by Louis Grabu (Purcell Society Edition Companion Series, vol. 1; Stainer and Bell, 2007), reviewed in *Early Music* (under the title “A New Home for Purcell and Friends”), vol. 37 (May 2009), pp. 316-318.

*Collected Vocal Music*, by William Lawes (Recent Researches in the Music of the Baroque Era, vols. 120-123; A-R Editions, 2002), reviewed in *Notes: Quarterly Journal of the Music Library Association*, vol. 61 (March 2005), pp. 849-851.

*Complete Songs (with the Music in Macbeth)*, by Richard Leveridge (Music for London Entertainment 1660-1800, series A, vol. 6; Stainer and Bell, 1997), reviewed in *Notes: Quarterly Journal of the Music Library Association*, vol. 59 (December 2002), pp. 424-425.

- The Works of Henry Purcell*, vols. 15 and 22A (Novello, 2000), reviewed in *Early Music* (under the title “Two Sides of Purcell’s Vocal Music”), vol. 30 (May 2002), pp. 291-293.
- A Biographical Dictionary of English Court Musicians, 1485-1714* (Ashgate, 1998), by Andrew Ashbee et al., reviewed in *Notes: Quarterly Journal of the Music Library Association*, vol. 57 (September 2000), pp. 108-109.
- Performing the Music of Henry Purcell* (Oxford University Press, 1996), ed. Michael Burden, reviewed in *Journal of Seventeenth-Century Music* (on-line journal: [www.sscm-jscm.org](http://www.sscm-jscm.org)), vol. 4 (December 1998).
- Restoration Cathedral Music, 1660-1714* (Oxford University Press, 1995), by Ian Spink, reviewed in *Music & Letters*, vol. 79 (May 1998), pp. 275-277.
- “Recent Purcell Editions,” *Choral Journal*, vol. 38 (December 1997), pp. 39-43.
- The Purcell Companion* (Amadeus Press, 1995), ed. Michael Burden, reviewed in *Notes: Quarterly Journal of the Music Library Association*, vol. 54 (September 1997), pp. 69-71.
- Henry Purcell: The Origins and Development of his Musical Style* (Cambridge University Press, 1995), by Martin Adams, reviewed in *Music & Letters*, vol. 78 (February 1997), pp. 105-107.
- Music for London Entertainment 1660-1800, series C, vols. 1-4 (Stainer and Bell), reviewed in *Notes: Quarterly Journal of the Music Library Association*, vol. 51 (March 1995), pp. 1126-1129.
- The Rise of Musical Classics in Eighteenth-Century England* (Oxford University Press, 1992), by William Weber, reviewed in *Notes: Quarterly Journal of the Music Library Association*, vol. 50 (December 1993), pp. 540-543.
- “*When Beauty Fires the Blood*”: *Love and the Arts in the Age of Dryden* (University of Michigan Press, 1992), by James Anderson Winn, reviewed in *Notes: Quarterly Journal of the Music Library Association*, vol. 50 (December 1993), pp. 608-10.

### ***Conference Papers (peer selected)***

- “A New Source of Restoration Cathedral Music in Illinois: Previously Unknown Works by William Turner” (co-authored with Roderick Sharpe), Sixteenth Biennial Conference on Baroque Music, Mozarteum University, Salzburg, Austria, July 10, 2014.
- “Bass Parts to an Unknown Purcell Suite at Yale,” New England Chapter Meeting of the American Musicological Society, Massachusetts Institute of Technology, Cambridge, Massachusetts, September 23, 2000.
- “Bass Parts to an Unknown Purcell Suite at Yale,” Ninth Biennial Conference on Baroque Music, Trinity College, Dublin, Ireland, July 14, 2000.
- “Copyists, Composers, and the Sacred Repertory in Restoration London,” Eighth Biennial Conference on Baroque Music, University of Exeter, England, July 9, 1998.
- “Toward a New Purcell Chronology: The View from the Manuscripts” (co-authored with Robert Thompson), Royal Musical Association Purcell Conference, Barbican Centre, London, England, November 18, 1995.
- “Toward a New Purcell Chronology: The View from the Manuscripts” (co-authored with Robert Thompson), Annual Meeting of the American Musicological Society, New York, New York, November 3, 1995.
- “Purcell and the English Writing Masters,” Purcell Tricentennial Conference and Festival, University of Illinois at Urbana-Champaign, October 21, 1995.

- “‘Naturalizing’ Palestrina and Carissimi in Late Seventeenth-Century Oxford: Henry Aldrich and his Recompositions,” Sixth Biennial Conference on Baroque Music, University of Edinburgh, Scotland, July 10, 1994.
- “‘Naturalizing’ Palestrina and Carissimi in Late Seventeenth-Century Oxford: Henry Aldrich and his Recompositions,” Annual Meeting of the American Musicological Society, Montréal, Canada, November 5, 1993.
- “Purcell’s Revisions to the Funeral Sentences Revisited,” Annual Meeting of the Society for Seventeenth-Century Music, Washington University, St. Louis, Missouri, April 25, 1993.
- “Purcell *alla Palestrina*,” Fifth Biennial Conference on Baroque Music, University of Durham, England, July 4, 1992.
- “Purcell *alla Palestrina*,” Annual Meeting of the American Musicological Society, Chicago, Illinois, November 7, 1991.
- “Schumann, Mignon, and the Harper: New Musical Language for the Lied,” Annual Meeting of the American Musicological Society, Austin, Texas, October 26, 1989.
- “Willaert, Rore, and Petrarch’s *Quando fra l’altre donne*,” Southeast Chapter Meeting of the American Musicological Society, Christopher Newport University, Newport News, Virginia, March 31, 1989.

### ***Invited Presentations***

- “Manuscript Culture and the Rebuilding of the London Sacred Establishments, 1660-c.1700,” Symposium in Honor of Professor Jon Finson on the Occasion of his Retirement, University of North Carolina at Chapel Hill, April 20, 2013.
- “Manuscript Culture and the Rebuilding of the London Sacred Establishments, 1660-c.1700,” Restoration Cathedral Music: A Symposium, Western Illinois University, Macomb, Illinois, March 19, 2013.
- “Old and New Thinking on Purcell’s *Dido and Aeneas*: Issues of Text and Context” (with Andrew Walkling and Amanda Winkler), Northwestern University, Music, Myth, and Magic Conference, Evanston, Illinois, February 23, 2002.
- “Monteverdi and the Music of the Future,” Longy School of Music, SeptemberFest series pre-concert lecture, Cambridge, Massachusetts, September 8, 2001.
- Seminar on Purcell Manuscripts, Brandeis University, Waltham, Massachusetts, March 29, 2000.
- “Some Issues of Text and Chronology in Purcell’s Anthems,” University of North Carolina at Chapel Hill, Carolina Lectures in Music and Culture, March 3, 2000.
- “Purcellmania: Looking Back at the Tercentenary,” Round Top Early Music Festival, Round Top, Texas, May 26, 1996.