

MOLLY LEEANNA BARNES

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ACADEMIC EMPLOYMENT

Durham University, Durham, United Kingdom October 2019-June 2022
Teaching Fellow in Historical Musicology, Department of Music

University of North Carolina at Greensboro, Greensboro, NC August 2017-December 2018
Lecturer in Music, School of Visual and Performing Arts

University of North Carolina at Chapel Hill, Chapel Hill, NC January 2017-May 2018
Lecturer, Department of Music

ACADEMICALLY-RELATED & NON-ACADEMIC EMPLOYMENT

Dissertation Editor, LLC October 2022-present
Academic Editor

Skylark Music School, Chapel Hill, NC October 2022-present
Piano & Violin Teacher

EDUCATION

University of North Carolina at Chapel Hill, Chapel Hill, NC August 2012-December 2016
Ph.D., Musicology — “The Rhetoric of Democracy in American Musical Discourse, 1842-1861.”
Advisor: Mark Evan Bonds

University of North Carolina at Chapel Hill, Chapel Hill, NC August 2010-August 2012
M.A., Musicology — “Between Modern and Postmodern Worlds: Theodor W. Adorno’s Struggle with the Concept of Musical Kitsch.”
Advisor: Felix Wörner

Davidson College, Davidson, NC August 2005-May 2009
B.A., Music, *magna cum laude*

TEACHING EXPERIENCE

Durham University, Durham, UK

- ▶ Historical Studies in Music I (1600-1820) October 2019-December 2021
- ▶ Historical Studies in Music II (1820-1950) October 2019-June 2022
- ▶ Contemporary Musicology (Graduate Seminar), Co-Leader October 2019-June 2022
- ▶ Advisor, third-year dissertation projects (eleven students) October 2019-June 2022

University of North Carolina at Greensboro, Greensboro, NC

- ▶ History of Western Music II: Antiquity to 1750 - two sections August-December 2017
- ▶ History of Western Music III: 1750 to present - three sections August 2017-December 2018

University of North Carolina at Chapel Hill, Chapel Hill, NC

Course designer and instructor of record

- ▶ Foundations in Music: Thinking Musically August-December 2017
- ▶ Popular Music in 1960s U.S. Culture June-July 2015
- ▶ Music, Madness, and the Modern World May-June 2013

Instructor of Record

- ▶ Survey of Western Music, 1400-Present June-July 2016
- ▶ Introduction to Rock, Carolina Courses Online January-May 2015, 2017
- ▶ Introduction to Country Music, Carolina Courses Online January-May 2015

Recitation Instructor

- ▶ Great Musical Works August-December 2012, 2014
- ▶ Musicianship Skills II January-May 2014, August-December 2016
- ▶ Introduction to World Music January-May 2012

Teaching Assistant and Guest Lecturer

- ▶ Fundamentals of Music January-May 2017
- ▶ Introduction to Rock August-December 2013, 2016
- ▶ Introduction to Jazz January-May 2013
- ▶ Music History 1650-1850 August-December 2011
- ▶ Introduction to Country Music January-May 2011
- ▶ Music and Culture in Austria-Hungary, 1867-1938 August-December 2010

Private Violin Lessons

Maintained private independent studio offering weekly violin lessons for all ages. 2005-2019

PUBLICATIONS AND WORKS IN PROGRESS

Book Chapters

“The Role of the Canon” (with Andrew Hamilton). In Andrew Hamilton, ed., *Art and Entertainment: A Philosophical Enquiry* (Routledge, forthcoming 2023).

Articles

“The Other Otto Dresel: Public and Private Musical Identities in a German-American ‘Forty-Eighter’ and his Family, c. 1860-1880.” *Nineteenth-Century Music Review* (December 2021), <https://www.cambridge.org/core/journals/nineteenth-century-music-review/article/>

Book Reviews

Review of *Opera at the Bandstand: Then and Now* by George W. Martin (Lanham, MD: The Scarecrow Press, 2014), *The Bulletin of the Society for American Music* Vol. 42, no. 2 (Spring 2016), <https://bit.ly/2t2M0KS>

Book and Article Manuscripts in preparation

Old World Harmony, New World Democracy: American Idealism and the European Musical Inheritance, 1830-1870.

Book manuscript. The University of Chicago Press has expressed interest.

The Cult of Genius: Philosophy, Musicology, Art History

Edited collection of articles on the topic of genius, with philosopher Andy Hamilton. Oxford UP has expressed interest.

“Adorno on Musical Kitsch: Modernism or Postmodernism?”

Article in preparation to be submitted to the *British Journal of Aesthetics*.

“Cecilia’s Apostles: Antebellum American Women as Readers and Writers of Music Literature.”

Article in preparation to be submitted to the *Journal of the Society for American Music*.

Program Notes

Composed and published in program books for performances launched by Carolina Performing Arts and the UNC-Chapel Hill Department of Music, featuring artists including the Vienna Philharmonic, Gil Shaham, Joshua Bell with the Academy of St. Martin in the Fields, and the Orchestre Révolutionnaire et Romantique with John Eliot Gardiner, among others.

HONORS AND AWARDS

Graduate & Professional Student Forum Travel Award, UNC-Chapel Hill	2015
Dissertation Completion Fellowship, UNC-Chapel Hill Graduate School	2015
Ora Frishberg Saloman Award, American Musicological Society	2014
Extended Teaching Assistantship, UNC-Chapel Hill Department of Music	2014
James W. Pruett Summer Research Fellowship, Library of Congress, UNC-Chapel Hill Department of Music (declined)	2012
Four-Year Teaching Assistantship, UNC-Chapel Hill Department of Music	2010
Phi Beta Kappa, Davidson College	2009
Charles E. Lloyd Writing Award, Best Scholarly Paper, Davidson College	2007
Rufus Hallmark Writing Award, Department of Music, Davidson College	2007

PRESENTATIONS

American Musicological Society-Southeast Chapter, Semiannual Meeting

- “The American (Non) Reception of André Rieu.” Raleigh, NC, October 1, 2022.

Durham University, Department of Music Research Forum

- “The People’s Beethoven: The Reception of Beethoven in the United States before the American Civil War.” Durham, UK, February 2021.

American Musicological Society, Annual Meeting

- “‘To Besiege our Busy Life with Harmony’: The Ambivalent Encounter of Antebellum American Listeners with German Music.” Boston, MA, November 2019.
- “Safe in the Hands of Mozart and Beethoven”: The Rhetoric of Musical Uplift and the Realities of Cultural Stratification in Antebellum America.” Louisville, KY, November 13, 2015.

North American Conference on Nineteenth Century Music, Biennial Meeting

- “Otto, Louise, and Alma: Fashioning German-American Identities in Sheet-Music Albums, c. 1850-1880.” Chapel Hill, NC, July 2019.

Society for American Music, Annual Meeting

- “Cecilia’s Apostles: Antebellum American Women as Readers and Writers of Music Literature.” New Orleans, LA, March 24, 2019.

Program Notes *Live!* Pre-Concert Lecture, Carolina Performing Arts

- Academy of St. Martin in the Fields with Joshua Bell, music director, Chapel Hill, NC, March 20, 2018.

American Musicological Society-Southeast Chapter, Semiannual Meeting

- “Otto Dresel and the German Element in Nineteenth-Century American Musical Life.” Furman University, Greenville, SC, March 18, 2017.
- “John Sullivan Dwight at Brook Farm: The Transcendentalist Beginnings of a Pioneering Music Critic.” East Carolina University, Greenville, NC, September 21, 2013.
- “A New Audience for New Music: Copland’s ‘Imposed Simplicity’ and the American Middlebrow.” Appalachian State University, Boone, NC, September 22, 2012.

Davidson College, Invited Lecture

- “Music in the Classic Era,” Humanities First-Year Program, “From the Renaissance through the Eighteenth Century.” Davidson, NC, December 2, 2015.

Aaron Copland and the American Cultural Imagination, Topical Symposium

- “A New Audience for New Music: Copland’s ‘Imposed Simplicity’ and the American Middlebrow.” University of North Carolina at Chapel Hill, August 22, 2014.

South-Central Graduate Music Consortium, Annual Meeting

- “The Other Founding Member: Ray Manzarek’s Legacy with the Doors.” Duke University, Durham, NC, September 28, 2013.
- “A New Audience for New Music: Copland’s ‘Imposed Simplicity’ and the American Middlebrow.” University of Virginia, Charlottesville, VA, September 29, 2012.

RESEARCH EXPERIENCE (non-academic)

Internal research study of Graduate Program in Music, UNC-Chapel Hill June-August 2014
Compiled a large data set containing information about current and past employment of graduate degree recipients. Faculty use this information to broaden the variety of instruction and opportunities offered to graduate students.

SERVICE TO PROFESSION/ADMINISTRATIVE

Invited Consultant on Proposed Revised Edition of *The Cambridge History of American Music* (1999), ed. David Nicholls August 2020
Secretary-Treasurer, American Musicological Society, Southeast Chapter August 2017-2019
Co-organizer, “Aaron Copland and the American Cultural Imagination,” Topical Symposium, UNC-Chapel Hill August 2014
Carolina Symposia in Music and Culture Committee Representative August 2011-May 2012

UNIVERSITY SERVICE

Graduate Seminar Co-Instructor, Durham University 2019-2021
UNC-Chapel Hill Graduate Music Student Forum Co-Chair August 2014-May 2015
Discussion Leader, UNC-Chapel Hill Summer Reading Program August 2014
UNC Graduate & Professional Student Federation Senator, Musicology August 2013-May 2014
UNC Graduate & Professional Student Federation Senator, Musicology August 2012-May 2013

COMMUNITY INVOLVEMENT, OTHER WORK EXPERIENCE (selected)

Co-Leader, Vacation Bible School, University Baptist Church, Chapel Hill June 2019
Assistant Librarian & Performing Assistant (Violin), Chapel Hill Chamber Music Workshop June 2018
Choral Scholar, University Baptist Church, Chapel Hill 2013-16
Frequent Guest Violin Soloist, University Baptist Church, Chapel Hill 2013-present

CREATIVE WORK (selected)

Orchestra North East, Newcastle-upon-Tyne, United Kingdom 2021-2022
El Fuego early music ensemble, Chapel Hill, NC 2018-present
Ensemble Matiz early music ensemble, Chapel Hill, NC 2017-present

Concertmaster, Assistant Director, UNC-Chapel Hill Baroque Ensemble	2011-2019
Treble & bass viol, UNC-Chapel Hill Consort of Viols	2012-2019
Baroque violin, UNC-Chapel Hill Baroque Ensemble	2010-2019
Violin, Mars String Quartet	2014-16
Alto, Concentus Carolina Choral Ensemble	2014-16

OTHER ACTIVITIES (selected)

Participant, Viola da Gamba Society of America Annual Conclave	July 2017-2022
Participant, Amherst Early Music Festival	July 2018
Participant, Oberlin Baroque Performance Institute	June 2017

PROFESSIONAL AFFILIATIONS

Viola da Gamba Society of America	2017-present
Society for American Music	2014-present
American Musicological Society	2009-present

LANGUAGE PROFICIENCIES

English (native language)
 French (moderate reading and writing proficiency)
 German (moderate reading and elementary writing proficiency)

INSTRUMENTS

Violin (Modern & Baroque)
 Viola da gamba (Treble & Bass)
 Voice (choral and chamber – alto / mezzo-soprano)

REFERENCES

Mark Evan Bonds (doctoral advisor), Cary C. Boshamer Distinguished Professor of Music
 University of North Carolina at Chapel Hill, mebonds@email.unc.edu

Julian Horton

Professor of Music Theory and Analysis
 Durham University, julian.horton@durham.ac.uk

Annegret Fauser

Cary C. Boshamer Distinguished Professor of Music
 Adjunct Professor, Women's & Gender Studies
 University of North Carolina at Chapel Hill, fauser@email.unc.edu

Katherine Hambridge

Associate Professor of Music
 Durham University, katherine.hambridge@durham.ac.uk

Brent Wissick

Professor of Music
 University of North Carolina at Chapel Hill, bswissic@email.unc.edu