

**Kim Pineda, PhD**  
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## **CURRICULUM VITAE**

### **EDUCATION:**

Ph.D., Musicology, University of Oregon, 2014

Concentrations: Historical Musicology, Historical Performance Practices, Historical Ethnomusicology

Dissertation: *"The New World Order: Ursulines, Music from the Court of Louis XIV, and Educational Outreach in Eighteenth-Century New Orleans"*

Doctoral studies, Indiana University, 1986-1990

Historical Performance Practices, Music History, Medieval Studies

M. Mus., Washington University, St. Louis, 1985

Historical Performance Practices, Musicology

B.Mus, California State University, Northridge, CA, 1983

### **PROFESSIONAL EXPERIENCE—MUSICOLOGY:**

Adjunct Instructor of Musicology, Sam Houston State University, 2017-2018

Music History: Antiquity through Baroque

Music History: Classic to Present

Seminar in Twentieth-Century Music

Visiting Assistant Professor of Musicology, Texas Tech University, 2016-2017

Music in the Classic Period

Music History Review for Graduate Students

Music and Gender: From Hildegard to Hip-Hop

Music as Cultural History I (J. S. Bach to Richard Strauss)

Graduate Teaching Fellow, University of Oregon, 2009 - 2013

#### **Teacher of Record:**

Guided Listening

Music History Review for Graduate Students

Intro to Vernacular Music: Part I, French and Spanish Remnants

Intro to Historical Performance Practices

#### **Discussion Section Leader/Teaching Assistant:**

UO's Music History sequence: Medieval-Renaissance/Baroque-Classical/Romantic-21st Century

Hip-Hop Music: History, Culture, Aesthetics

The Beatles: Their Life and Times

Music in World Cultures

Guest Lecturer

Central Oregon Community College, Understanding Music: Latin American Music, 2015

University of Montana, Historical performance lecture, September 2013

Umpqua Community College, Intro to Music and its Literature, March 2013

University of Oregon, Understanding Music, Fall 2010

Delta State University, Cleveland, MS, Music History survey, February 2007

**PROFESSIONAL EXPERIENCE—HISTORICAL PERFORMANCE/EDUCATION:**

Introduction to Traverso, Texas Tech University, Fall 2016

Music Reference and Outreach Assistant, UO Knight Library, Music Services, November 2013-September 2014

Flute Extremes Workshop with Molly Barth, 2013-15

UO Flute Studio, substitute studio teacher for Molly Barth, October 2015, January 2010

UO Flute Studio, guest instructor for Studio Class, October 2015, January 2009, October 2009

Oberlin Conservatory, Oberlin, OH, three-day historical performance practices residency, September 2010

Texas Tech University, Lubbock, TX, April 2007 (TTU Flute Festival, lecture-demo on historical performance practices)

Seattle Pacific University, Seattle, WA, 2001-2013

SPIRAL Course MUS 5058, Baroque Performance Clinic, Week-long intensive workshop on historical performance practices

North Seattle Community College, Seattle, WA, 2002-2004, Part-time lecturer (historical flutes)

Indiana University, Early Music Institute, Bloomington, IN, 1994-95 (Adjunct faculty, historical flutes); 1986-1990 (Associate Instructor, applied music and chamber music)

University of Southern California, Los Angeles, CA, 1991-93, Part-time lecturer (historical flutes, performance practices)

Baroque Northwest, Seattle, WA, 1997-Present

Music Director of Seattle-based not-for-profit organization

Washington State Commission, Arts in Education Program: Rural Residencies in public schools throughout the state, 1996-97.

**PUBLICATIONS:**

Conference Report: "Musicking: Improvisation, Ornamentation, and Variation," University of Oregon, May 23-27, 2017, for *Eighteenth-Century Music* (Cambridge University Press), Issue 15.1 (March 2018)

"Sacred parodies as a teaching tool and preservation of French culture in colonial New Orleans." *Early Music* (Oxford University Press), special issue on Colonial Contrafacta (forthcoming)

"Closing the gap: Observations on cross-genre programs and the exchange of historical performance practices." *Journal of the Vernacular Music Center*, Vol. 2, No. 1, 2016

"Baroque Sister Act: Sacred Parodies in the Educational Outreach of the Ursuline Nuns in Eighteenth-century New Orleans." Steglein Publishing, Inc., 2016 Society for Eighteenth-Century Music conference proceedings

"Eighteenth-century real time composition: A guide for the modern flutist." *The Flutist Quarterly* 40, no. 3 (Spring 2015)

"Go big or go home: Eighteenth-century real-time composition." Poster-research presentation, American Musicological Society Southwest Chapter, Austin, TX, in *Proceedings of the American Musicological Society Southwest Chapter*, Volume 3, Spring 2014 Issue, ISSN: 2330-1309

“Primary Stimulation: Learning to Play Historical Flutes from Primary Sources.” *Traverso* 12, no. 3 (July 2000)

CD notes for *Johann Sebastian Bach: Compositions for Transverse Flute*. Audio CD. Focus 944, October 1994

#### **OTHER PUBLICATIONS/EDITORIAL WORK:**

October 2017, Peer reviewer for article submission, “Paula’s Husband is Now Jesus’: The Religious and Social Context of Novohispanic Profession Villancicos,” for the *Journal of the Society for American Music*.

August 2017, Peer reviewer for article submission, “National Identity and the Oratorio in Antebellum New Orleans” for *American Music*.

#### **RECORDINGS:**

*After the Baroque: Music for the Natural Trumpet*. Seattle Trumpet Consort with Kim Pineda. Audio CD. Origin Classical, 2008.

*Vivaldi: Bassoon Concertos*. Seattle Baroque Orchestra with Michael McCraw, Kim Pineda, et al. Audio CD. Centaur, 2001.

*Johann Sebastian Bach: Compositions for Transverse Flute*. Kim Pineda, Baroque Flute. Audio CD. Focus 944, 1994.

#### **AWARDS AND HONORS:**

Honorary Member, *La Sociedad Nacional Honoraria Hispánica*, *Sigma Delta Pi*, Capítulo Alpha Phi de Texas Tech University

University of Oregon, Graduate School Research Award, 2011

Promising Scholar Award, University of Oregon, 2008

#### **GRANTS AND FELLOWSHIPS:**

Graduate Teaching Fellow, University of Oregon, 2009-2013

Tuition Scholarship, Indiana University, School of Music, 1986-90

Joseph Garton Fellowship, Indiana University, School of Music, 1988-89

Tuition Scholarship and Fellowship, Washington University, St. Louis, 1983-85

Applied Music Scholarship, California State University, Northridge, 1980-82

#### **SELECTED CONFERENCE PRESENTATIONS:**

April 2018, “The Dilettante and the Professional: Differences in Composition Style and Performance Expectations in the 18th Century.” Lecture-Performance at the 3<sup>rd</sup> Annual Musicking Conference, Eugene, OR

October 2017, “The Blues: Going Medieval on your Assumptions.” Paper presentation at the American Musicological Society Southwest Chapter meeting, Lubbock, TX

May 2017, “Eighteenth-century real-time composition: Meeting the composer’s expectations.” Paper presentation at the 2<sup>nd</sup> Annual Musicking Conference, Eugene, OR

May 2017, Session Chair, “With Voice and Pen” —Improvisation vs. Notation, 2<sup>nd</sup> Annual Musicking Conference, Eugene, OR

- April 2017, "Latin American Music in Unusual Places," Guest Speaker, Sigma Delta Pi (National Collegiate Hispanic Honor Society), Annual Conference on Latin Music and Dance, Lubbock, TX
- October 2016, "The Blues: Going Medieval on your Assumptions." Paper presentation at the International Conference on the Blues, Cleveland, MS
- February 2016, "Baroque Sister Act: Sacred Parodies in the Educational Outreach of the Ursuline Nuns in Eighteenth-century New Orleans." Paper presentation at the seventh biennial conference, Society for Eighteenth-Century Music, Austin, TX
- February 2016, "Latin American Music in the Willamette Valley: A Different Type of Oregon Trail." Paper presentation at the Society for Ethnomusicology, Northwest Chapter, Eugene, OR
- February 2015, "Baroque Sister Act: Music in the Educational Outreach of the Ursuline Nuns in Eighteenth-century New Orleans." Paper presentation at the Western Society for Eighteenth-Century Studies conference: "Race, Gender, and Empire in the Long Eighteenth Century," San Luis Obispo, CA
- November 2012, "A New World Order: The Ursulines and Music from the Court of Louis XIV in Eighteenth-Century New Orleans." Paper presented at the American Musicological Society, New Orleans, LA
- March 2012, "Baroque and Far From Home: The Sun King in New Orleans." Paper presented at the Society for American Music, Charlotte, NC
- October 2010, "The Spanish Catholic Music Tradition in New Mexico." Paper presented at the American Musicological Society Southwest Chapter meeting, Lubbock, TX
- April 2010, "The New World's New Practice: Who Discovered Whom?" Presentation at the University of Oregon's Inaugural Graduate Research Forum
- September 1995, "Medieval Rhetoric in Baroque Music: A Rhetorical Analysis of Johann Sebastian Bach's *Sonata in b for obbligato harpsichord and transverse flute*, BWV 1030." Paper presented at the 20th International Patristic, Medieval, and Renaissance Studies Conference, Villanova University, Philadelphia, PA

#### **TEACHER-TRAINING CONFERENCES:**

- Oregon National Association for Multicultural Education Conference, Eugene, OR, April 2011.
- Teaching Race and Gender Beyond Diversity Conference, Eugene, OR, May 2010.
- Teaching Native Studies in a Comparative or Global Framework
  - Teaching Popular Culture in a Globalized World

#### **RESEARCH INTERESTS:**

- Music, race, gender, and empire in the seventeenth, eighteenth, and nineteenth centuries
- French and Spanish colonial and mission music in the Americas
- Rhetoric and music
- Transmission of Latin American Music
- Historical Performance Practices
- Improvisation traditions from the fifteenth through the early nineteenth centuries

**ADMINISTRATIVE EXPERIENCE:**

- 1997-present: Founder and Music Director, Baroque Northwest, a not-for-profit arts and education organization (Grand Cru Baroque ensemble)
- 2012-present: Member, Early American Music Interest Group, Society for American Music
- 2011-present: Member, Advisory Board, The Roots Music Institute  
<http://www.rootsmusicinstitute.com/index.html>
- 2011-13: Member, Leadership Team, University of Oregon's Alliance of Graduate Students for Diversity
- 2005-08: Member, Board of Directors, Seattle Flute Society
- 2001-present: Historical Flutes Committee, National Flute Association. Committee Chair, 2002-07
- 1997-2001: Founder and Director, Suzuki Recorder Program, Music Center of the Northwest, Seattle, WA
- 1993-1995: Member, Executive Committee, and festival founding member, the Bloomington Early Music Festival (BLEMF).

**PROFESSIONAL ORGANIZATIONS:**

American Musicological Society; Society for American Music; Western Society for Eighteenth-Century Studies; College Music Society; Society for Eighteenth-Century Music; National Flute Association; La Sociedad Nacional Honoraria Hispánica, Sigma Delta Pi.

**OTHER SKILLS:**

Proficiency in French, Spanish, and German

Practical applications of historical notations (including diastematic and adiastrumatic neumes)

Professional performer of historical flutes, conductor (vocal and instrumental)

Over fifteen years of experience with budgeting and fund raising for nonprofit organizations

**REFERENCES:**

Available on request

## HISTORICAL PERFORMANCE RÉSUMÉ

**Kim Pineda** has performed on transverse flutes, recorder, and as a conductor throughout the U.S., Canada, in Israel, and on NPR. Founder and music director of Grand Cru Baroque, he has performed with leading early music artists and ensembles in the U.S., and has appeared at the Boston, Berkeley, Indianapolis, and Bloomington early music festivals, Seattle's Bumbershoot Festival, the Long Beach Bach Festival, and has recorded on the Focus, Centaur, and Origin Classical labels.

He received his PhD in Musicology from the University of Oregon, the Master of Music degree from Washington University, St. Louis, and the Bachelor of Music degree from California State University Northridge. For 2017-18 Dr. Pineda is an Adjunct Instructor of Musicology at Sam Houston State University, and in 2016-17 served a Visiting Assistant Professor of Musicology at Texas Tech University. In addition, he has taught at Indiana University, USC, North Seattle Community College, at workshops sponsored by the San Francisco and San Diego early music societies and the Seattle Recorder Society, and for 15 years directed Baroque Northwest's Baroque Flute Boot Camp in Seattle, and co-directed the Flute Extremes workshop at the University of Oregon (2012-14).

With Grand Cru Baroque Dr. Pineda has produced, directed, and conducted programs from the 14<sup>th</sup> through 21<sup>st</sup> centuries of chamber and orchestral music, sacred and secular music for chorus and orchestra, vocal a capella concerts, cross-genre programs with players of traditional music from around the world, and staged and concert-versions of baroque operas.

**As a Conductor:** (all with period instrument ensembles)

### Operas

Henry Purcell, *The Indian Queen*

Marc-Antoine Charpentier: *Les Arts Florissants*, H. 487; *Acteon*, H. 481

### Sacred Music

Charpentier: *Nativity Pastorale*, H. 483; *Messe de minuit pour Noël*, H. 9

Heinrich Schütz: *St. Matthew Passion*, SWV 501

### Performance Reviews:

"Superbly accomplished" *Los Angeles Times*

"A superb exponent of the recorder and flute" *Seattle Post-Intelligencer*

"A virtuoso whose faultless pitch and sensitive playing knocked me out" *The Stranger*

"Kim Pineda turned in an exceptional performance" *The Oregonian*

"Couldn't have been much better without going into orbit" *Los Angeles Weekly*

"I am taken by the phenomenal talent of Pineda" *Bloomington Voice*

"Pineda is an effortless performer on his instruments" *Seattle Post-Intelligencer*

"An expert player" *Indianapolis Star*

"A phenomenal performer" *Santa Barbara News Press*