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## **EDUCATION**

Yale University:

Ph. D., 1991

M. Phil., 1986

B. A. *cum laude*, 1983

## **DISSERTATION**

*Heinrich Schenker's Theory of Form and its Application to Historical Criticism*

Advisor: Allen Forte

## **PUBLICATIONS**

### **Book:**

Kurt Weill and Ira Gershwin, *The Firebrand of Florence*. Kurt Weill Edition, Series I:18. 3 vols. (New York: European-American Music, 2002).

Review: Richard Crawford in *Kurt Weill Newsletter* 20/2 (2002): 19-21

Review-article: Charles Hamm, "The Firebrand of New York: Kurt Weill and his 'Broadway Operetta'," *Music and Letters* 85/2 (2004): 239-254.

### **Chapter in a book:**

"Techniques of Recapitulation in the Classical Concerto," in *Schenker Studies* 3, ed. Allen Cadwallader (New York: Pendragon, 2005) [In press].

### **Articles (published, accepted, or in press):**

"Epistemological Slippage and the 'Performative Turn' in the History of Music Theory," *Music Theory Spectrum* [forthcoming].

"Kurt Weill and the 1920s *Operettenkrise*," *The Kurt Weill Newsletter* 22/2 (2004).

"The Large-Scale Formal Role of the Solo Entry Theme in the Eighteenth-Century Concerto," *The Journal of Music Theory* 44/2 (2000): 381-450.

"*Formenlehre* Revived," *Intégral* 13 (1999): 143-200.

"Operetta as Revenant," *The Kurt Weill Newsletter* 17/2 (1999): 24-28.

"Reconstructing a Broadway Operetta: The Case of Kurt Weill's *The Firebrand of Florence*," *Notes* 56/2 (1999): 331-339.

"The Turn from Aesthetics in the New Musicology," *Current Musicology* 58 (1996): 79-97

"Form, Genre, and Style in the Eighteenth-Century Rondo," *Music Theory Spectrum* 17/1 (1995): 27-52. [Winner of Society for Music Theory Young Scholar Award.]

### **Reviews and occasional pieces:**

Review of *Analysis Through Composition* by Nicholas Cook," *Intégral* 14/15 (2001-02): 155-162.

“The Firebrand of Florence,” *Oper konzertant* 2000/2001 (Vienna: Wiener Konzerthaus)

“Kurt Weill on Broadway,” *Kurt Weill Newsletter* 15/1 (1997)

**Recording:**

“An Opera for Broadway?” Essay included in CD booklet for Kurt Weill, *The Firebrand of Florence*. BBC Symphony Orchestra. Capriccio 60-091 (2003). Served as musicological advisor for the live BBC production that this recording preserves; prepared critical edition used in the performance; prepared libretto text for CD booklet.

**Publications edited:**

Editor, *Journal of Music Theory*, Volumes 36-38 (1991-1994, six issues)

Reviews Editor, *Journal of Music Theory*, Volumes 39, 40/2 (1995-96, three issues)

**Selected writings submitted or in progress:**

“Schubert and Brahms’s Ritornello Forms: Analytical and Historical Contexts”

“Paradoxes of the Symphonic Sublime”

“The Role of III# in Classical Sonata Developments”

“The Analytical Status of the Expositional Closing Function: A Schenkerian Perspective”

**PAPERS AND OTHER PUBLIC PRESENTATIONS (PARTIAL LIST)**

- 2005 Music Theory Society of New York State “Some Eighteenth-Century Ritornello Scripts and Their Nineteenth-Century Revivals”
- 2004 Music Theory Society of New York State Chaired session “Sonata and Concerto”
- 2003-4 Indiana University at Bloomington, Texas Tech University, Eastman School of Music: “Ritornello Procedures in the Chamber Music of Schubert and Brahms and Their Eighteenth-Century Antecedents”
- 2001 Plenary session speaker (invited), Society For Eighteenth-Century Studies (Iowa City): “The Paradox of the Symphonic Sublime”
- 2001 Music Theory Society of New York State Chaired session “Eighteenth-Century Topics.”
- 2000 BBC (London): Kurt Weill Festival at the Barbican Centre. Various presentations (pre-concert lecture, round-table discussions, radio talk).
- 1999 Third International Heinrich Schenker Symposium: “Recapitulation Techniques in the Eighteenth-Century Concerto”
- 1998 International Kurt Weill Symposium (Eastman School of Music, Rochester, New York): “Relocating Weill: Editorial Perspectives.”
- 1997 University of Rochester Faculty Colloquium: “Kurt Weill and the Central European Operetta Tradition”
- 1996 Eastman School of Music: "The Solo Entry Theme in Mozart's Concertos"
- 1995 Kurt Weill Foundation, New York: "Editing Weill's Broadway Scores"
- 1995 The History Channel: Panelist for program on Johann Strauss
- 1995 Eastman School of Music: Conference on *Popular Music and the Canon*. Chaired session on musical theater
- 1993 AMS/SMT Annual Meeting, Joint Session: "*Le Triomphe d'Ariane* and the Fall of G (in Strauss's *Ariadne auf Naxos*)"
- 1993 New England Conference of Theorists/AMS Joint Conference: "Tonal Allegory in *Ariadne auf Naxos*"
- 1991 University of Chicago: "Rondo-Form Problems"
- 1988 SMT Annual Meeting: "The Development of Heinrich Schenker's Form Theory"

1988 AMS Annual Meeting: "Fétis contra Wagner: a Study in Nineteenth-Century Criticism"

### **FELLOWSHIPS, AWARDS**

2004: Fellow, Mannes Institute for Advanced Studies in Music Theory  
2004: Echo Klassik Award (Germany's top classical music awards) in category "Best Opera Recording 20<sup>th</sup> Century" given to BBC recording of Weill's *The Firebrand of Florence* (based on my critical edition).  
2000: University of Rochester Research Fellowship (Fall)  
1996: Society of Music Theory Young Scholar Award (for best article or book by a scholar 35 and under, or within five years of Ph.D.)  
1996: Griswold Faculty Travel Grant (Yale University)  
1995-96: Morse Fellowship in the Humanities (Yale University)  
1983-89: Sutherland and George H. Douglas Fellowship (Yale University)  
1983: Wrexham Prize in Music (Yale College)

### **TEACHING**

#### **2004-: Assistant Professor of Music Theory, Florida International University**

—Undergraduate core theory curriculum, aural skills, Form and Analysis; Graduate topics in theory.

#### **2002-2004: Assistant Professor of Music Theory, Eastman School of Music**

##### **Graduate (M.M., D.M.A., Ph.D):**

— Modal Counterpoint; 18<sup>th</sup>-Century Counterpoint; Survey of Analytical Techniques; PhD seminar on eighteenth-century topics

#### **1996-2002: Assistant Professor of Music, University of Rochester (secondary appointment in the Eastman School of Music)**

##### **Graduate:**

— Ph.D. proseminar: Introduction to Music Theory Research  
— Ph.D. seminar: "Analysis and Criticism of Eighteenth-Century Music"  
— Independent study on analyzing American popular song

##### **Undergraduate :**

— Four-semester theory survey for music majors and non-majors  
— Senior Seminar  
— Independent Studies on Schenkerian Analysis, Operetta and Musical Comedy, Eighteenth-Century Concerto Form, Richard Strauss and the French Baroque  
— Coordinator of four-semester musicianship sequence (supervision of 2-3 graduate students per year)

#### **1991-96: Assistant Professor of Music Theory, Yale University**

**Graduate:** Ph.D. courses: Schenkerian Analysis; Theory and Aesthetics of the Eighteenth Century

**Undergraduate:** Eighteenth-Century Counterpoint; Modal Counterpoint; Four-semester core theory sequence; Coordinator of First-Year Theory

#### **1989-91: Visiting Instructor, University of Notre Dame**

Various theory courses for B.A., M.A., and M.M. candidates

#### **1985-88: Various Acting or Visiting Instructorships, Yale University and University of Connecticut at Stamford**

First-year theory, aural skills, music appreciation

### **PROFESSIONAL EXPERIENCE**

#### **Positions held in Professional societies**

2003-2004: Program Committee, 2004 MTSNYS Conference  
1999-2002 : Awards Committee, Society for Music Theory  
1997-2002: Board of Directors, Music Theory Society of New York State  
1997-2002: Subscriptions Manager, *Theory and Practice* (Journal of the Music Theory Society of New York State)

#### **Other Professional Activities:**

- 1998-
- 2000: Consulting for BBC Symphony ; Radio Symphonie Orchester Wien  
Kennedy Center "Encores" Musical Theater Series; Ohio Light Opera
- 1998: Reviewer for Wadsworth Publishing Company (music theory textbooks)
- 1996: Reader for *The Journal of Music Theory*, *Music Theory Spectrum*, *Journal of the Society for Seventeenth-Century Music*
- 1995: Outside referee for tenure review committee at University of Delaware, Department of Music

#### ACADEMIC ADMINISTRATION AND SERVICE

##### Dissertations:

- Phillip Chang, "A Theory of Meter for the Seventeenth-Century Unmeasured Prelude," (Ph.D. Music Theory, University of Rochester, in progress). Second reader.
- Heidi Owens, "Broadway Opera and Opera for Broadway: 1934-1956" (Ph.D. Musicology, University of Rochester, in progress). Outside reader.
- Elizabeth A. Wells, "Collaboration, Compromise, and Competition: Genesis and Reception of *West Side Story*" (Ph.D. Musicology, University of Rochester, 2003). Outside reader.
- Donald G. Traut, "Displacement and its Role in Schenkerian Theory" (Ph.D. Music Theory, University of Rochester, 2002). Second reader.
- Thomas Harold Hattey, "The Central Period Oeuvre of Anton Webern, opp. 12-19: A Study of Dynamic Infusion-Spacings in View of the *Gestalt* and its Implications for Analysis" (Ph.D. Music Theory, Yale, 1995). Second Reader.
- Matthew William Head, "Fantasy Style in the Instrumental Music of C. P. E. Bach" (Ph.D. Music History, Yale, 1995). Second reader.
- Linda Mary Ciacchi, "Rhythmic and Formal Design in Selected Madrigals of Claudio Monteverdi" (Ph.D. Music Theory, Yale, 1994). Second reader.
- Thomas Richard Demske, "Formalized Segmentation Procedures for the Analysis of Atonal Music" (Ph.D. Music Theory, Yale, 1994). Second reader.
- Brien Weiner, "Notes from the Middleground: The Convergence of *Ur-Idee* and *Urfinie* in Schenker's *Erläuterungsausgabe* of Beethoven's Op. 101" (Ph.D. Music Theory, Yale). Second reader.
- Peter Howard Smith, "Recapitulation Process in Brahms's Instrumental Works" (Ph.D. Music Theory, Yale, 1993). Second reader.
- Igor Popovic, "Common Principles in Music-Theoretic Systems" (Ph.D. Music Theory, Yale, 1993). Second reader.