

Curriculum Vitae

JENNIFER OATES

Queens College - City University of New York
Music Library
65-30 Kissena Blvd.
Flushing, NY 11367

Phone: 718/997-3901

E-mail: jennifer.oates@qc.cuny.edu

EDUCATION

- Ph.D. Florida State University, Historical Musicology, August 2001
Dissertation: "Opera Traditions and Scottish Nationalism: Hamish MacCunn's *Jeanie Deans*"
Supervising Professor: Douglass Seaton
- M.S. Florida State University, Information and Library Studies, May 2003
- M.M. University of Kansas, Historical Musicology, May 1997
Thesis: "The Concerted Sacred Choral Music of Francis Poulenc: A Stylistic Analysis."
Supervising Professor: Walter Clark
- B.M. University of Oklahoma, Vocal Performance (Soprano), May 1995

SELECTED PROFESSIONAL EXPERIENCE

- Associate Professor, Graduate Center - CUNY, 2007-present
- Adjunct Associate Professor of Music, Queens College - CUNY, 2004-present
- Associate Professor/Head of Music Library, Queens College - CUNY, 2003-present
- Circulation/Reserves Manager and Webmaster, Florida State University, Warren D. Allen Music Library, 2002-2003
- Intern, Florida State University, Warren D. Allen Music Library, Fall 2002
- Graduate Teaching Assistantship in Historical Musicology, Florida State University, 1997-1999
- Supervising Student Assistant, University of Kansas, Thomas Gordon Music Library, 1995-1997
- Graduate Teaching Assistantship in Historical Musicology, University of Kansas, 1995-1997

PUBLICATIONS

Selected Partsongs of Hamish MacCunn. Los Angeles, CA: Yelton Rhodes Music, forthcoming. Seven partsongs will be published in two volumes.

Three Overtures of Hamish MacCunn (1868-1916): The Dowie Dens o' Yarrow, Land of the Mountain and the Flood, and The Ship o' the Fiend, full-score edition. Recent Researches in Music of the Late Nineteenth- and Early Twentieth-Centuries, v. 53. Madison, WI: AR Editions, 2010.

"*Brigadoon: Lerner and Loewe's Scotland*," *Studies in Musical Theatre* 3/1 (2009): 91-99.

"Hamish MacCunn (1868-1916): A Scottish National Composer?," in *Europe, Empire and Spectacle in 19th-Century British Music*, edited by Rachel Cowgill and Julian Rushton, pp. 145-57. Aldershot, UK: Ashgate, 2006.

"Practical Ways to Bring Information Literacy into the Undergraduate Music Curriculum," *College Music Symposium* 44 (2004): 74-82.

"Music Librarianship Education: Problems and Solutions," *Music Reference Services Quarterly* 8/3 (2004): 1-24.

"The Making of Scottish National Opera: Hamish MacCunn's *Jeanie Deans*," *The Opera Journal*, 35/2-3 (June-September 2002): 3-28.

MANUSCRIPTS UNDER DEVELOPMENT

Hamish MacCunn (1868-1916): A Musical Life. Aldershot, UK: Ashgate, in progress with contract.

"The Sea as Metaphor for Scotland and the Celtic North," chapter in *The Sea and the British Imagination*, edited by Eric Saylor and Christopher Scheer, under consideration for publication with Cambridge University Press.

REVIEWS

Review of *Mendelssohn and Victorian England*, by Colin Eatock; *Music and Victorian Philanthropy*, by Charles McGuire; and *Music in London and the Myth of Decline*, by Ian Taylor. *Nineteenth-Century Music Review*, forthcoming.

Review of *Erik Chisholm, Scottish Modernist 1904-1965 'Chasing a Restless Muse'*, by John Purser. *NABMSA Newsletter* 6/1 (Spring 2010), <http://www.nabmsa.org/pdfs/NABMSA%20Fall%202010%20Newsletter.pdf>

Review of *Charles Hallé: A Musical Life*, by Robert Beale. *NABMSA Newsletter* 5/1 (Spring 2009), <http://www.nabmsa.org/newsletters/Newsletterindex51.html#Oates>

Review of *Gerald Finzi: His Life and Music*, by Diana McVeagh. *Journal of Musicological Research* 27/2 (April-June 2008): 196-99.

Review of *Monteverdi's Unruly Women: The Power of Song in Early Modern Italy*, by Bonnie Gordon. *The Opera Journal*, forthcoming.

Review of *Paul Hindemith: A Guide to Research*, by Stephen Luttmann. *Music Reference Services Quarterly* 9/3 (2005): 94-95.

Review of *Britten on Music*, edited by Paul Kildea. *Notes* 61/4 (June 2005): 1013-15.

Review of *Michael William Balfe*, by William Tyldesley. *Notes* 61/2 (December 2004): 433-35.

Review of *Women Writing Opera: Creativity and Controversy in the Age of the French Revolution*, by Jacqueline Letzter and Robert Adelson. *The Opera Journal* 37/2 (June 2004): 42-43.

Review of *The Harlequin Years: Music in Paris 1917-1929*, by Roger Nichols. *The Opera Journal* 36/3-4 (2003): 84-86.

Review of *The Extraordinary Operatic Adventures of Blanche Arral*, translated by Ira Glackens, edited by William R. Moran. *The Opera Journal* 36/1 (March 2003): 37-39.

Review of *Italian Opera in Late Eighteenth-Century London: Volume II, The Pantheon Opera and Its Aftermath, 1789-1795*, by Judith Milhous, Gabriella Dideriksen, and Robert D. Hume. *The Opera Journal* 35/4 (2002): 42-44.

CD LINER NOTES & PROGRAM NOTES

Program notes for the Queens College Choral Society's Spring 2011 concert featuring Beethoven's *Missa Solemnis*.

Program notes for the Queens College Choral Society's Fall 2009 concert featuring Carl Off's *Carmina Burana*.

Program notes for the Queens College Choral Society's Spring 2009 concert featuring Mendelssohn's Psalm 42 and Vaughan Williams's *Dona Nobis Pacem*.

Liner notes for *Selected Partsongs of Hamish MacCunn*, The Queens College Vocal Ensemble, directed by James John, 2009.

Program notes for the Queens College Choral Society's Fall 2008 concert featuring J.S. Bach's "Das neugeborne Kindelein," BWV 122, and Beethoven's Ninth Symphony."

PRESENTATIONS

"The Celtic North in the Symphonies of Granville Bantock" (working title), paper proposal under consideration for the 31st Annual Harvard Celtic Colloquium, Harvard University, 7-9 October 2011

“‘They Positively are Anti-Scotch’: The Scots and Scottish Art Music,” Eighth Biennial Conference for Music in Nineteenth-Century Britain, Queen's University Belfast, 21-24 July 2011

“Scotland, the Celtic North, and the Sea: Bantock’s *Hebridean* Symphony (1915),” the Greater New York Chapter of the American Musicological Society, Wagner College, Staten Island, New York, 16 October 2010

“Scotland and the Sea: Bantock’s *Hebridean* Symphony (1915),” North American British Music Studies Association, Fourth Biennial Conference, Drake University, Des Moines, Iowa, 29 July-1 August 2010

“Music Librarianship and Musicology,” Greater New York American Musicological Society John H. Holmes Community House, NYC, 4 October 2008

“Mendelssohn, MacCunn, and the Ossianic Topos,” North American British Music Studies Association, Third Biennial conference, York University, Toronto, Canada, 31 July-3 August 2008

“Mendelssohn, MacCunn, and the Ossianic Topos,” Music in the Nineteenth Century biennial conference, Dublin, Ireland, 25 June-29 June 2008

“*Brigadoon*: Lerner and Loewe’s Scotland,” Musical Theatre in 1957 Symposium, University of Kansas, Lawrence, KS, 9-10 November 2007

“Beyond the Music: American Music in General Reference Databases,” Music Library Association, Annual National Meeting, Pittsburgh, PA, 26 February-3 March 2007

“Eclecticism and Englishness in *Five Tudor Portraits*: A Portrait of Vaughan Williams’s Musical Style?” North American British Music Studies Association, Second Biennial Conference, Saint Michael’s College, Colchester, VT, 4-5 August 2006

“(Mis)Appropriations of History: Constructions of the English Musical Renaissance,” panel presentation with Byron Adams, Jenny Doctor, Deborah Heckert, James Kuykendall, Leanne Langley, Charles McGuire, Eric Saylor, American Musicological Society, National Meeting, Washington, D.C., 27-30 October 2005

“Hamish MacCunn and Imperialism: A Scot Glorifies the Empire?” American Musicological Society, National Meeting, Washington, D.C., 27-30 October 2005

“A Scot Glorifies the Empire: Hamish MacCunn’s Imperialistic Compositions,” Music in Nineteenth-Century Britain Conference, Nottingham, UK, 7-10 July 2005

“Revisiting New Grove Online” with Alisa Rata (Southern Methodist University), Annual Meeting of the Music Library Association, Vancouver, BC, 13-20 February 2005

“*The Ship o’ the Fiend: Hamish MacCunn as a Scottish Bard*,” Britannia (Re-)Sounding: Music in the Arts, History and Culture of Great Britain, Oberlin College, OH, 18-19 June 2004

“Nineteenth-Century British Music and the Press: The Rise and Fall of Hamish MacCunn,” CUNY Junior Faculty Colloquium Queens College - CUNY, 15 April 2004

“Hamish MacCunn (1868-1914): A Scottish National Composer?” Music in Nineteenth-Century Britain Conference, University of Leeds, UK, 24-27 July 2003

“An Intersection of Opera Traditions and Scottish Nationalism: Hamish MacCunn’s *Jeanie Deans* (1894),” Twelfth Biennial Conference on Nineteenth-Century Music, University of Leeds, UK, 4-7 July 2002 and American Musicological Society Southern Chapter meeting, Florida State University, 31 January-2 February 2002

“The Making of Scottish National Opera: Hamish MacCunn’s *Jeanie Deans*,” Annual Meeting of the National Opera Association, Philadelphia, PA, 15-17 February 2002 and Annual British Musical Renaissance Study Day, Birmingham University, UK, 9-10 June 2000

“Amy Beach’s Robert Burns Songs: American Nationalism?” College Music Society Southern Chapter Meeting, Valdosta, Georgia, 1-3 March 2001

“George Thomson’s Beethoven: A Mere Folk Song Arranger?” Carolinas Symposium on British Studies and the Capital Chapter of the American Musicological Society Meeting, Fredericksburg, VA, 1-3 October 1999 and Southern Chapter meeting of the American Musicological Society, Birmingham, AL, 12-13 February 1999

GRANTS, HONORS AND AWARDS

- PSC-CUNY Grant, 2011-2012 (proposal pending)
- *Music & Letters* Travel Grant, 2011 (proposal pending)
- *Music & Letters* Travel Grant, 2008
- PSC-CUNY Grant with Prof. James John, 2007-2008
- PSC-CUNY Grant, 2005-2006
- PSC-CUNY Grant, 2004-2005
- Ralph Vaughan Williams Fellowship, 2004
- Co-Winner of the Music Library Association Gerboth Award, 2004
- *Music & Letters* Travel Grant, 2003
- Winner of the National Opera Association Scholarly Paper Competition, 2002
- Dissertation Research Grant, Florida State University, 2000
- Steinhardt Musicology Scholarship, University of Kansas, 1994-1996

NON-CLASSROOM INSTRUCTION

- Vera H.P. Hsu, dissertation first reader, Graduate Center - CUNY, 2008-present
- Adem Birson, supervised teaching, Music History II, Queens College - CUNY, Spring 2008
- Michael Rohdin, independent studies course on Audience Behavior in the 19th and 20th centuries, Queens College - CUNY, Spring 2008

- Rachael Brungard, independent studies course on Popular Music, Queens College - CUNY, Fall 2007
- Imani Mosley, independent studies course on Music Resources and Research Techniques, Queens College - CUNY, Spring 2007
- Ryan Weber, independent studies course on Grieg's *Lyrical Pieces*, Queens College - CUNY, Spring 2006
- Ryan Weber, thesis supervisor, "A Voice for Norway: The Narrative Force in Edvard Grieg's *Ballade*, op. 24," M.M. in Music Theory, Queens College - CUNY, completed Spring 2006
- Thomas Lin, supervised teaching, Music History II, Queens College - CUNY, Spring 2005

COURSES TAUGHT

Introduction to Music (Queens College)

An undergraduate course for non-music majors that introduces students to the concepts and elements of musical style as they apply to music, particularly Western art music; provides an overview of the music literature and composers of Western art music; explores music and its relationship to other arts, historical events, and the milieu in which it was created.

Music History II: Music from 1650 to 1800 (Queens College)

This course surveys music from the middle Baroque period through Beethoven, including contributions to musical thought, the development of musical styles in Western culture, and related disciplines and their influence on music. Assignments require students to improve their research, writing, and critical thinking skills. Burkholder's *A History of Western Music*, supplemented by readings from genre and periods books, journals and historical texts, serves as the main text for this course while the *Norton Anthologies*, along with supplemental scores and recordings, provided the basic musical resources.

Writing About Music (Queens College) – *under development*

A graduate course for performance majors that introduces students to the research resources; the necessary skills for writing and talking about music, particularly in the form of program notes, liner notes, and lecture recitals; and the basic writing skills needed for auditions and job searches, such as CVs, repertoire lists, and cover letters. Readings from diverse sources geared towards performers and academics are used.

Music Bibliography (Queens College)

A course designed to introduce musicology and music theory master's students to research resources in music, preparing students for the research and writing requirements of graduate work in music, and introducing students to skills needed in academic job searches and tenure-track positions. Readings are drawn from writing, research, musicological, and music theory texts, essays, and journals.

Women and Music (Queens College)

A graduate seminar exploring concepts and literature associated with women's roles in Western art music, the depiction of women in music, gender and analysis, and different methodologies and approaches in studying women and music. Readings cover current and historically important writings on women and music, as well as studies on or about women

from other fields.

Survey of Music Literature (Florida State University)

A course intended to acquaint undergraduate music students to the elements of music and Western art music of all periods by focusing on key works and introducing the general style periods from the Middle Ages to the present. Classes rely on in-class analysis of the music and discussions of the various influences on musical styles. The course also serves as an introduction to research, writing, and critical thinking skills. *The Norton Scores* and accompanying recordings served as the basic music materials for the course while individual articles, essays, scores, and recordings provided supplemental readings and listening assignments.

Music History: 1750 to Present (Florida State University)

Surveys music from 1750 to present, including contributions to musical thought, the development of musical styles in Western culture, and related disciplines and their influence on music. Assignments require students to continue to improve their research, writing, and critical thinking skills. Seaton's *Ideas and Styles in the Western Musical Tradition*, supplemented by readings from journals and historical texts, served as the readings for this course while the *Norton Anthology*, along with supplemental scores and recordings, provided the basic music resources.

Music History: Antiquity to 1750 (Florida State University)

Surveys music from Antiquity to 1750, including contributions to musical thought, the development of musical styles in Western culture, and related disciplines and their influence on music. Assignments require students to improve their research, writing, and critical thinking skills. Seaton's *Ideas and Styles in the Western Musical Tradition*, supplemented by readings from journals and historical texts, served as the readings for this course while the *Norton Anthology*, along with supplemental scores and recordings, provided the basic music resources.

SERVICE EXPERIENCE

Committee Membership

- Moderating Team, American Musicological Society listserv (AMS-L), 2010-2013
- Member, Program Committee, Eighth Biennial Conference for Music in Nineteenth-Century Britain, Queen's University Belfast, 21-24 July 2011
- Member, Nominating Committee, American Musicological Society, Greater New York Chapter, 2010
- Treasurer, American Musicological Society, Greater New York Chapter, 2009-2011
- Member, Music Library Association Reference and Public Service Committee, 2007-2009
- Chair, Music Library Association Electronic Reference Services Subcommittee, 2007-2009
- Chair, Music Library Association, Greater New York Chapter, 2007-2009
- Music Library Association Electronic Reference Services Subcommittee, 2004-2006
- Chair of the Publications Committee, North American British Music Studies Association, Publications Committee, 2004-2005
- Britannia (Re-)Sounding: The First Biennial Conference of the North American British Music Studies Association, program committee, 2004
- North American British Music Studies Association webmaster, 2003-2007,

www.nabmsa.org

- North American British Music Studies Association, Incorporating Board, 2003-2005

Departmental Service

- Queens College Libraries Library Resources Development Team, 2009 to present
- Louis Armstrong House and Archives, Archivist Search Committee, September 2009
- Queens College Libraries Personnel and Budget Committee, 2009-2012
- Benjamin Rosenthal Library Curriculum Committee, Queens College, 2006-2008
- Queens College Campus Initiative, Enhancing Physical Facilities, 2006-2007
- Queens College Academic Senate, Library Department delegate, 2005-2007
- Integrative Capstone Experience Committee of the General Education Task Force, Queens College - CUNY, Spring 2004
- Benjamin Rosenthal Library Web Page Committee, Queens College, 2004-2007
- Aaron Copland School of Music Library Committee, Queens College, 2003-2007
- Florida State University Society for Musicology, treasurer, 1998-1999
- Graduate Student Representative, Music and Dance Faculty Committee, University of Kansas, 1996-1997

MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS

- American Musicological Society
- Library Association of the City University of New York
- Music Library Association
- North American British Music Studies Association (founding member)