

Jacquelyn Elizabeth Coran Sholes

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CURRICULUM VITAE

July 2019

FACULTY APPOINTMENTS

University of Rochester	
Visiting Assistant Professor of Music History	2019-Present
Central Connecticut State University	
[Visiting] Assistant Professor of Music History (One-year appointment)	2018-19
Boston University	
Full-Time [Visiting] Lecturer in Musicology	2013-18
[Visiting] Lecturer in Musicology	2010-13
Brown University	
Visiting Lecturer in Music	Fall 2017
Wellesley College	
Visiting Lecturer in Music	2009-10
Williams College	
Visiting Assistant Professor of Music	2008-09

RESEARCH APPOINTMENTS

Center for Beethoven Research at Boston University	
Affiliate Scholar and Conference Co-Organizer	2018-Present
Acting Co-Director (with Lewis Lockwood)	Spring 2018
Scholar in Residence	Fall 2017

EDUCATION

Brandeis University	
Ph.D., Musicology	2008
Dissertation: “‘Transcendence,’ ‘Loss,’ and ‘Reminiscence’: Brahms’s Early Finales in the Contexts of Form, Narrative, and Historicism” (Primary advisor: Allan Keiler)	
M.F.A., Musicology	2004
Wellesley College	
B.A. <i>summa cum laude</i> (Durant Scholar), Music and Mathematics	2000
Elected to <i>Phi Beta Kappa</i> after junior year	1999

New England Conservatory of Music

Piano and Choral Studies, Division of Continuing Education

1997-2002

AREAS OF SPECIALIZATION

Music of the Classical, Romantic, and Modern Eras

Narrative, intertextuality, and allusion; music and literature, theatre, film; musical theatre;
history of ballet

Historiography, issues surrounding repertorial canons, history of musicology

Women and music in the nineteenth century

Music and technology, science, and mathematics; history of sound recording; history of the piano

Music analysis

PUBLICATIONS

Monograph

Allusion as Narrative Premise in Brahms's Instrumental Music, Musical Meaning and Interpretation Series, ed. Robert Hatten (Bloomington, IN: Indiana University Press, 2018)

Reviews: Christopher Reynolds in *Notes: Quarterly Journal of the Music Library Association* 75/4 (June 2019): 651-54

C. A. Traupman-Carr in *Choice: Current Reviews for Academic Libraries* 56/7 (March 2019): 880

Recipient of two AMS 75 PAYS subventions from the American Musicological Society, one for the author (Spring 2017) and one for the Press (Fall 2017)

Edited Journal Issues

Guest Editor, *Nineteenth-Century Music Review* (Cambridge University Press)

Themed issue on Beethoven's influence on Brahms and his circle, featuring an introduction by Jeremy Yudkin and articles by Styra Avins, Daniel Beller-McKenna, William Horne, Christopher Reynolds, and Jacquelyn Sholes, commissioned, revisions submitted May 2019

Articles

"D-Minor Concertos and Symphonies of the Brahms-Schumann Circle in the 1850s: Cross-Relationships and the Influence of Beethoven," commissioned for *Nineteenth-Century Music Review*, revisions submitted May 2019

"Joseph Schillinger's *Project for Walt Disney* and *Disney's Fantasia*: Conflicting Approaches to Mixing 'High-' and 'Low-Brow' in the Era of Modernism," in *Pop Culture Matters: Proceedings of the 39th Conference of the Northeast Popular Culture Association*, ed. Martin F. Norden and Robert E. Weir (Newcastle upon Tyne: Cambridge Scholars Publishing, 2019): 172-82

"Gustav Jenner and the Music of Brahms: The Case of the Orchestral Serenades," *Nineteenth-Century Music Review* 15/2 (August 2018): 237-72

- “Brahms, Johannes,” in *A-R Online Music Anthology* (A-R Editions)
<www.armusicanthology.com>, 2018
- “Joseph Joachim’s Overture to *Hamlet* in Relation to Shakespeare and Liszt,” *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* 14/28
(October 2016): 37-76
- A. Friedman, J. F. Slocum, D. Tyulmankov, L. G. Gibb, A. Altschuler, S. Ruangwises, Q. Shi, S. E. Toro Arana, D. W. Beck, J. E. C. Sholes, & A. M. Graybiel, “Analysis of Complex Neural Networks with Non-Linear Multi-Dimensional Hidden State Models,” *Proceedings of the National Academy of Sciences* 113/23 (7 June 2016): 6538-43; published online ahead of print in Early Edition, 24 May 2016
(Contributed to design of musical component of the study)
- “Goldberg, Albert,” “Starr, Kay,” “Trent, Jo,” and “Washington, Fredi” and revisions to “Feldman, Mary Ann,” “Fleming, Shirley (Moragne),” and “Galkin, Elliot W(ashington),” *The Grove Dictionary of American Music*, 2nd ed. Ed. Charles Hiroshi Garrett (New York: Oxford University Press, 2013)
Trent and Washington articles published to *Oxford Music Online*
<www.oxfordmusiconline.com> in 2016
Goldberg, Feldman, and Fleming articles published to *Oxford Music Online*
<www.oxfordmusiconline.com> in 2015
- “A ‘Cremation Cantata’? The Dramatic Conclusion of the Brahms-Wesendonck Correspondence,” *Ars Lyrica* 21 (2012): 155-72
- “Brahms, Mathilde Wesendonck, and the Would-Be ‘Cremation Cantata,’” *The American Brahms Society Newsletter* 30/2 (2012): 1-5
Featured on *Bibliolore: The RILM Blog* as an example of recent scholarship of particular interest (“Brahms and the ‘Cremation Cantata,’” 6 February 2014; <http://bibliolore.org/2014/02/06/brahms-and-the-cremation-cantata/>)
- “Lovelorn Lamentation or Histrionic Historicism? Reconsidering Allusion and Extramusical Meaning in the 1854 Version of Brahms’s B-Major Trio,” *19th-Century Music* 34/1 (2010): 61-86

Invited Book Chapters

- “Music for Birthdays: Commemorative Birthday Pieces in Johannes Brahms’s Circle (1853-54) and Elsewhere,” in *Essays on the Nineteenth Century, Memory and Modern Identity: Consuming Commemoration*, ed. Katherine Grenier and Amanda Mushal (New York: Palgrave Macmillan, in press)
- “On Meaning in Brahms’s Symphonies,” in *Symphonism in Nineteenth-Century Europe*, ed. Massimiliano Sala et al. (Turnhout: Brepols, in press)

Reviews

- Review of Katharina Uhde, *The Music of Joseph Joachim* (Martlesham: Boydell & Brewer, 2018). *Nineteenth-Century Music Review*, in preparation

Review of Joseph Joachim, *Fantasy on Hungarian Themes (1850), Fantasy on Irish [Scottish] Themes (1852) for Violin and Orchestra*, piano reduction, ed. Katharina Uhde, arr. Martin Schelhaas (Kassel: Bärenreiter, 2018). *Nineteenth-Century Music Review*, in press

“Johannes Brahms and Clara Schumann” [Review of *Johannes Brahms: Concerto for Violin and Orchestra in D Major, op. 77; Clara Schumann: Three Romances for Violin and Piano, op. 22*, Lisa Batiashvili (violin), Alice Sara Ott (piano), and the Staatskapelle Dresden, conducted by Christian Thielemann. Deutsche Grammophon 0289 479 0086 3 CD DDD GH, 2013, compact disc]. *Nineteenth-Century Music Review* 11/1 (2014): 167-69

Review of *Hans von Bülow’s Letters to Johannes Brahms: A Research Edition*, ed. Hans-Joachim Hinrichsen, trans. Cynthia Klohr (Lanham, MD: Scarecrow Press, 2011). *The Journal of Musicological Research* 31/4 (2012): 336-39

“Brahms Serenades Revisited” [Review of Johannes Brahms, *Neue Ausgabe sämtlicher Werke*, Ser. 5, Bd. 1: *Serenaden*]. *Notes: Quarterly Journal of the Music Library Association* 67/1 (2010): 180-83

Score Prefaces

Ferdinand Hiller, *Konzert für Klavier und Orchester*, op. 69, Repertoire Explorer Study Scores, 1240 (München: Musikproduktion Höflich, 2012); repr. of ca.-1861 August Cranz edition, with new preface

Carl Reinecke, *Symphonie Nr. 1*, op. 79, in *A-Dur*, Repertoire Explorer Study Scores, 1267 (München: Musikproduktion Höflich, 2012); repr. of 1864 Breitkopf & Härtel edition, with new preface

Hans von Bronsart, *Klavierkonzert fis-moll*, op. 10, Repertoire Explorer Study Scores, 1206 (München: Musikproduktion Höflich, 2011); repr. of 1873 E. W. Fritsch edition, with new preface

Hans von Bronsart, *Frühlings-Fantasie*, op. 11, Repertoire Explorer Study Scores, 1147 (München: Musikproduktion Höflich, 2011); repr. of 1880 Breitkopf & Härtel edition, with new preface

Other Invited Publications

“Welcome to Boston in 2019,” *American Musicological Society Newsletter* 49/1 (February 2019), 1 and 6

CONFERENCE PRESENTATIONS AND INVITED TALKS

Research Presentations

“Women as Artists, Composers, and Patrons in Nineteenth-Century Europe: Rosa Bonheur, Clara Schumann, Princess Mathilde, and Mathilde Wesendonck,” Joint lecture with art historian Leanne Zalewski (Assoc. Prof., Central Connecticut State University), European Studies Program, Central Connecticut State University, 25 April 2019

“The Canon as Challenge to Iconic and Obscure Composers Alike: Case Studies in Brahms and Jenner,” *The Idea of Canon in the Twenty-First Century*, Musicology and the Present Conference Series, Smith College, 22 September 2018

- “Joseph Schillinger & the Reception of Walt Disney’s *Fantasia*,” Annual meeting of the Northeast Popular Culture / American Culture Association, University of Massachusetts Amherst, 28 October 2017
- “Commemorative Birthday Pieces in Johannes Brahms’s Circle, 1853-54,” National meeting of the Nineteenth-Century Studies Association, Charleston, SC, 4 February 2017
- “Brahms’s First Piano Concerto and the Struggle for Artistic Autonomy,” Symposium: *Footsteps of a Giant: Brahms and the Influence of Beethoven*, The Center for Beethoven Research (Dirs. Lewis Lockwood and Jeremy Yudkin), Boston University, 30 November 2016
- “Interpreting Joachim’s Overture to *Hamlet* and Its Relationship to Liszt” International Conference: *Joseph Joachim at 185*, Goethe Institut, Boston, MA, 17 June 2016
- “Joseph Schillinger and American Academia” [Poster Presentation], National meeting of the Society for American Music, Boston, MA, 9-13 March 2016
- “Gustav Jenner and the Music of Brahms” [Poster presentation], North American Conference on Nineteenth-Century Music, Merrimack College, 16-18 July 2015
- “Two Generations of Homage and Historical Self-Positioning: Musical Memory in the Serenades of Brahms and Gustav Jenner” [Colloquium], Department of Musicology & Ethnomusicology Lecture Series, Boston University, 4 March 2015
- “Gustav Jenner and the Music of Brahms: The Orchestral Serenades,” Fall meeting of the Greater New York Chapter of the American Musicological Society, The Center for Remembering and Sharing (Manhattan), 18 October 2014
- “Joseph Joachim’s Overture to *Hamlet* in Relation to Shakespeare and Liszt,” Fall meeting of the Greater New York Chapter of the American Musicological Society, Opera Learning Center at the Metropolitan Opera Guild Headquarters at Lincoln Center, 26 October 2013
- “Tragic Antiquarianism in the Finale of Brahms’s Fourth Symphony,” Fall meeting of the Mid-Atlantic Chapter of the American Musicological Society, University of Pennsylvania, 6 October 2012
- “A ‘Cremation Cantata’?: Contextualizing the Dramatic Conclusion of the Brahms-Wesendonck Correspondence”
 Presented at The Annual Lyrica Dialogues at Harvard: *The Woman and the Pen: Composers, Authors and Solonnières* (Sponsored by the Lyrica Society for Word-Music Relations), Harvard University, 18 May 2012
 Presented at Spring 2012 meeting of the New England Chapter of the American Musicological Society, Mount Holyoke College, 14 April 2012
- “The ‘Edward’ Ballad in the Music of Johannes Brahms: A Closer Look at the Issue of Moral Characterization,” National meeting of the German Studies Association, Louisville, KY, 23 September 2011
- Panelist, “Brahms at 175: A Study Session on Current and Future Trends in Brahms Scholarship,” National meeting of the American Musicological Society, Nashville, TN, 6 November 2008 (Session Chair: Daniel Beller-McKenna; Moderator: J. Peter Burkholder)

“Reconsidering Allusion and Extra-Musical Meaning in the 1854 Version of Brahms’s B-Major Piano Trio, Op. 8,” Symposium: *Brahms and Memory* (sponsored by the American Brahms Society and the University of New Hampshire), University of New Hampshire, 12 April 2008 (By invitation)

“Lovelorn Lamentation, or Histrionic Historicism?: Reconsidering Allusion and Extra-Musical Meaning in the 1854 Version of Brahms’s B-Major Piano Trio, Op. 8,” Spring meeting of the New England Chapter of the American Musicological Society, University of New Hampshire, 5 May 2007

Invited Public Lectures

“Johannes Brahms and the Romantic Concerto and Symphony: Contexts and Examples,” sponsored by the *Phi Beta Kappa* Association of Boston, Boston University, 5 May 2018

“Romanticism and Nationalism in Nineteenth-Century Music,” Discovery Lecture Series, Indian Hill Music Center, 16 September 2017

“Active Listening,” Curry College, 21 April 2015

“Schoenberg and Twelve-Tone Music,” Common Time Music Studio (Lexington, MA), 27 June 2012

Panelist, alumnae panel for current and prospective music majors, Wellesley College, 4 March 2005

“Vivaldi and the Baroque Concerto,” Brandeis Osher Lifelong Learning Institute, 11 November 2004

TEACHING EXPERIENCE

Non-Majors

Music Theory and Musicianship

Critical Listening Skills

Music Appreciation / Introduction to Music / Exploring Classical Music

Opera, Baroque to Present

The Concerto, Baroque to Present

Mozart Piano Concertos

Chamber Music in the Western Tradition

Beethoven and His World

Brahms in Context

Ballet Music, Romantic and Modern Eras

Twentieth-Century Music

American Music

Musical Theatre on Stage and Screen

History of Popular Music, Jazz, and Film Music

Storytelling in Music

Art and Memory

Keyboard Skills

Undergraduate Majors

History of Music, Medieval through Baroque

History of Music, Classical to Present

Music of the Classical Era

Music of the Romantic Era

Music of the Modern and Post-Modern Eras

The Concerto, Baroque through Twentieth Century

The Symphony, Baroque through Twentieth Century

Ballet Music, Romantic and Modern Eras

Russian Romanticism

French Organ Music, Late Romantic (Independent study)

American Music

African and African American Influence on Western Classical and Jazz Composers, 19th-20th Centuries

Music and National Identity

Music and Meaning

Writing about Music

Music Research Methods

Music Analysis

Master's and Doctoral

Review Course: History of Music, Medieval through Baroque

Review Course: History of Music, Classical to Present

Music of the Classical Period

Brahms

Orchestral Writing from Beethoven to Richard Strauss

Ballet Music, Romantic and Modern Eras

Russian Romanticism

History of Sound Recording

Writing about Music

Music Research and Bibliography

GRADUATE ADVISING

Doctoral Dissertations

Shaoying Ho, "Johannes Brahms and the Sense of Place and Space," Ph.D. diss., Musicology, Boston University, in progress (Primary advisor through Spring 2018)

Alexandra Conway, "Discovering the Flute Music of Mieczysław Weinberg," D.M.A. diss., Flute Performance, Boston University, May 2017 (Second reader)

Kristine Gray, "Johannes Brahms Cello Sonata No. 2, op. 99: A Transcription and Technical Guide for Alto Saxophone and Piano," D.M.A. diss., Saxophone Performance, Boston University, January 2016 (Third reader)

Master's Theses

- Maia Williams Perez, "Period Instruments, Material Objects, and the Making of the Twentieth-Century Early Music Revival," M.M. thesis, Musicology, Boston University, May 2016 (Second reader)
- Chelsey Belt, "Monteverdi and Other Choirboy-Instrumentalists in Late Sixteenth-Century Italy: The Church as an Early Source of Professional String Players," M.M. thesis, Musicology, Boston University, May 2015 (Primary advisor)
- Rose Bridges, "The Legacy of Wagner's *Der Ring des Nibelungen* as Reflected in Select Late-Twentieth- and Early-Twenty-First-Century Film Media," M.M. thesis, Musicology, Boston University, May 2015 (Primary advisor)
- Elizabeth Williamson, "'Well I Wonder What Would Happen to this World': A Secular Understanding of *Cotton Patch Gospel*," M.M. thesis, Musicology, Boston University, in progress (Student on leave of absence indefinitely as of Fall 2014) (Primary advisor)

EDITING

- College Music Symposium* (College Music Society)
Book Review Editor (Three-year term) 2018-21
- Nineteenth-Century Music Review* (Cambridge University Press)
Guest Editor, Themed issue (In preparation) 2017-Present

REVIEWING AND CONSULTING

Musicology Manuscript Reviewing

- Ad-hoc* peer review for
Journal of the American Musicological Society (University of California Press)
Nineteenth-Century Music Review (Cambridge University Press)
A-R Online Music Anthology (A-R Editions)
InforMusic (Music history app; informusic.org)
- Provided solicited pedagogical input and acknowledged as reviewer for Richard Taruskin and Christopher Gibbs, updated edition of *The Oxford History of Western Music* (Oxford University Press, 2018)

Interdisciplinary Consulting

- Consultant for neuroscience study conducted at the laboratory of Ann Graybiel at the McGovern Institute for Brain Research at the Massachusetts Institute of Technology (M.I.T.), Summer 2015
Credited as co-author on resulting study (See "Publications" above)

CONFERENCES ORGANIZED AND CHAIRED

American Musicological Society

Local Arrangements Chair and Member of the Performance Committee, National meeting,
Boston, MA, October-November 2019

New England Chapter

Program Chair and Moderator, All meetings, Fall 2012-Spring 2016 (Three meetings
per year (twelve total), including one joint meeting with the New England
Conference of Music Theorists)

Center for Beethoven Research at Boston University

Co-organizer with Jeremy Yudkin, Lewis Lockwood, Matthew Cron, and Shaoying Ho,
Reframing Beethoven (International conference commemorating the 250th anniversary
of Beethoven's birth and honoring the 90th birthday of Lewis Lockwood), in
conjunction with the Boston Symphony Orchestra, Fall 2020

Chair, Program Committee

Session Moderator

Webmaster

Co-organizer with Lewis Lockwood, Jeremy Yudkin, and Matthew Cron, International
symposium on Beethoven's String Quartet in E-flat Major, op. 127, Spring 2018

Organizer and Moderator, National symposium: "*Footsteps of a Giant*": *Brahms and the
Influence of Beethoven*, 30 November 2016

Speakers: Styra Avins, Daniel Beller-McKenna, William Horne, Christopher
Reynolds, Jacquelyn Sholes

Serves as basis for invited themed issue of *Nineteenth-Century Music*, in
preparation

OTHER SESSIONS CHAIRED

"Musical Forensics," National meeting of the American Musicological Society, Rochester, NY, 10
November 2017

"16th-17th-Century Italy and Beyond," Joint meeting of the New England Conference of Music
Theorists and the New England Chapter of the American Musicological Society, Massachusetts
Institute of Technology, 9 April 2016

"Compositional Problem-Solving," North American Conference on Nineteenth-Century Music,
Merrimack College, 17 July 2015

OTHER PROFESSIONAL AND ACADEMIC SERVICE

American Musicological Society

Member, American Musicological Society Council, 2018-21

Member, Committee on Membership and Professional Development, 2016-19

Member, Committee on the History of the Society, 2012-15

Member, Subcommittee on the Archives of the Society, 2013-15 (Chair in 2013)

Student Member, American Musicological Society Council, 2007-08

New England Chapter
 President, 2016-20 (Two terms)
 Program Chair, 2012-16 (Two terms)
 Member, Selection Committee for Schafer Award for Best Graduate Student Paper,
 2012-2016
 Aided with writing bylaws, 2013
 Student Representative to the American Musicological Society Council, 2007-08

College Music Society
 Member, Editorial Board, *College Music Symposium*, 2018-Present

Phi Beta Kappa Society
 Voting Member, Triennial Council, 2018-21
Phi Beta Kappa Association of Boston
 Delegate to the Triennial Council, 2018-21
 Board Member, 2016-Present
 Registrar, Director of Communications, and Webmaster, 2016-Present
 Organized member outing to Boston Symphony Orchestra, May 2018

InforMusic (Music history app; informusic.org; app featured in *BBC Music Magazine*, April 2017)
 Member, Advisory Board, 2015-Present

Central Connecticut State University, Department of Music
 Head of the program in music history, 2018-19
 Coordinator and adjudicator, Piano proficiency exams, 2018-19
 Organized and presented departmental forum on piano proficiency, 26 March 2019
 Chair, Assessment Committee, 2018-19
 Prepared 58-page Music Department assessment report
 Secretary, Student Standing Committee, 2018-19
 Secretary at Department meetings, April-May 2019
 Adjudicator for piano, voice, and accordion auditions, 2018-19
 Adjudicator for piano, organ, and accordion juries, 2018-19
 Undergraduate advising, 2018-19

Boston University
 Grader of German language exams for D.M.A. candidates in music, Spring 2018
 Member, Oral qualifying examination committees for D.M.A. candidates in music, Spring
 2018, Spring 2017, Spring 2016, Fall 2015
 Observed and certified satisfactory completion of self-prepared recital for D.M.A. student in
 cello performance, Fall 2015
 Member, Oral comprehensive examination committees for M.M. candidates in Musicology,
 Spring 2015, Spring 2014
 Participant in evaluation of written qualifying exams in music history for D.M.A. candidates in
 music, Spring 2014 and Fall 2013

Faculty Event Leader, Arts Initiative (On-campus arts “outreach” program), School of Hospitality Administration, November 2013 (Involved accompanying non-music students to a nearby musical performance after leading a preparatory dinner lecture/discussion; event scheduled and prepared, but cancelled at the last minute by the School of Hospitality Administration)

Faculty Mentor, Dissertation writing group for ABD students in Musicology, 2011
Boston University Academy

Advisor, Leigh Wilson, “The New Military Band: Band Repertoire as ‘Art Music’ in the Early Twentieth Century,” Senior thesis with high honors, May 2018
Focuses on music of Percy Grainger, Gustav Holst, and Ralph Vaughan Williams

Brimmer and May School (Chestnut Hill, MA)
Member, Alumni Board, ca. 2000–Present
Class of 1996 Reunion Chair, 2016

Program annotations for Wall St. Chamber Players, the Foundation for Chinese Performing Arts, and the Brandeis-Wellesley Orchestra

OTHER HONORS AND NOTABLE ACTIVITIES

Brandeis University	
Phyllis G. Redstone Dissertation-Year Fellowship	2007-08
Outstanding Teaching Fellow Award, Music Department	2005
American Brahms Society	
Karl Geiringer Scholarship in Brahms Studies	2007
Harvard University	
Head Teaching Assistant for Robert Levin’s Core-Curriculum course on the Mozart piano concertos	Fall 2005
Wellesley College	
Lewis Atterbury Stimson Prize in Mathematics	2000

PROFESSIONAL MEMBERSHIPS

American Brahms Society	2004-Present
American Musicological Society	2001-Present
Cold War and Music Study Group	2016-Present
New England Chapter	2001-Present
College Music Society	2018-Present
New England Conference of Music Theorists	2016-Present
Nineteenth-Century Studies Association	2012-Present
Society for American Music	2015-Present
Society for Music Theory	2016-Present
Active with <i>Phi Beta Kappa</i> Association of Boston	2010-Present
Active with Wellesley College Alumnae Club of Boston	2000-Present

Northeast Popular / American Culture Association
German Studies Association

2017-18
2011-12

REFERENCES *available upon request*