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Academic Positions:

Associate Professor, School of Music and Women's and Gender Studies, University of North Carolina, Greensboro, 2008 - present.
Assistant Professor, School of Music, University of North Carolina, Greensboro, 2002 - 2008.
Assistant Professor, Music History, School of Music, University of Tennessee, Knoxville, 1999-2002
Visiting Assistant Professor, Music History and Theory, University of Puget Sound, Tacoma, Washington, 1997-1999.

Education

Ph.D., Music, State University of New York at Stony Brook, May 1999
Advanced Certificate, Women's Studies, State University of New York at Stony Brook, 1993
M.A., Music History, State University of New York at Stony Brook, 1991
Teaching Certificate, Music (K-12), Sonoma State University, Rohnert Park, California, 1988
B.A. in Music (Education), Sonoma State University, cum laude and "with distinction in Music" 1986
A.A. in Liberal Arts, Santa Monica College, 1983
Study in Political Science, University of California, Los Angeles, 1973-1975.

Publications

Work in Progress

Co-editor, with Marilyn McCoy, *Alma Mahler and Arnold Schoenberg: Documents of a Friendship*. Complete correspondence translated from German. Under contract with Oxford University Press. Anticipated publication: 2016. (I am the sole author of the remaining items.)
The Feminine Face of Musical Modernism: Women and Collaborative Networks in Schoenberg's Modern Music Subcultures, book manuscript in preparation [My NEH (2012-13) was for this book].

In Print

"Genius, Gender, and Schoenberg's Shifting Compositional Aesthetics," *MusikTheorie* Heft 4/2014: Grenzfiguren des Primitiven: Das Wilde, Weibliche und Kindliche als das Eigene Andere (2014): 1-24.
"Interpreting Erwartung: Collaborative Process and Early Reception," in *The Cambridge Companion to Arnold Schoenberg*, ed. Joseph Auner and Jennifer Shaw, 81-93. Cambridge: Cambridge University Press, 2010.
"Taste, Disgust, and Feminist Theory," *Action, Criticism, Theory for Music Education* Vol. 4, no. 1 (January 2006). <<http://mas.siue.edu/ACT/index.html>>
"Postwar Modernity and the Wife's Subjectivity: Bernstein's Trouble in Tahiti," *American Music*, Vol. 23 No. 2 (Summer 2005): 220-257.
"A Context for Eminem's 'Murder Ballads,'" *Echo: A Music-centered Journal* Vol. 4, No. 2 (Fall, 2002) <<http://www.echo.ucla.edu/volume4-issue2/table-of-contents.html>>
"Erwartung, Monodram in einem Act, op. 17," in *Arnold Schönberg: Interpretationen seiner Werke*, Gerold W. Gruber, ed. Vol. 2 (Laaber: Laaber Verlag, 2002): 229-248.
"Dick, Dika, Dickest': Dika Newlin's 'Thick Description' of Schoenberg in America," *Journal of the Arnold Schönberg Center* Vol. 4 (2002): 309-324.
"Die Frauenfrage' in Erwartung: Schoenberg's Collaboration with Marie Pappenheim," in *Schoenberg and Words: The Modernist Years*, Charlotte M. Cross and Russell Berman, eds., Border Crossings Vol. 11, Daniel Albright, series ed. (New York: Garland Publishing, 2000): 139-177.
"Marie Pappenheim and 'Die Frauenfrage' in Schoenberg's Viennese Circle," *Journal of the Arnold Schönberg Center* Vol. 2 (2000): 212-227.
"Schoenberg's Opus 16 No. 4: An Examination of the Sketches," *Theory and Practice* Vol. 17 (1992): 67-84.

Book reviews:

"*Women Composers and Music Technology in the United States: Crossing the Line*, by Elizabeth Hinkle-Turner (Aldershot, England: Ashgate, 2006)," *Women & Music: A Journal of Gender and Culture* 13 (2009): 98-101.
"Gendering Musical Modernism: *The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon*, by Ellie M. Hisama. Cambridge Studies in Music Theory and Analysis, Ian Bent, General Editor. Cambridge: Cambridge University Press, 2001." *Women & Music: A Journal of Gender and Culture* 10 (2006): 111-114.

- “*Pierrot lunaire: Albert Giraud - Otto Erich Hartleben - Arnold Schoenberg: Une collection d'études musico-littéraires*, edited by Marke Delaere and Jan Herman. La Républiques des Lettres 20. (Louvain (Belgium) and Paris: Éditions Peeters, 2004).” *Notes: Quarterly Journal of the Music Library Association* (March, 2006)
- “Christine Ammer. *Unsung: A History of Women in American Music* (Portland Oregon: Amadeus Press, 2001),” *Journal of the International Alliance for Women in Music* Vol. 6, No. 1/2 (2002): 44-46.
- “Albert Fuller. *Alice Tully: An Intimate Portrait* (Urbana and Chicago: University of Illinois Press, 1999),” *Notes: Quarterly Journal of the Music Library Association*, Vol. 57, No. 1 (September 2000): 155-6.
- “Thomas Harrison. *1910: The Emancipation of Dissonance* (Berkeley: University of California Press, 1995),” *Journal of Musicological Research*, Vol 16 (1997): 229-34.

Contributor:

- “‘Those others are so boring’: My recollection of Dika Newlin,” *NewMusicBox: The Web Magazine from the American Music Center*, 24 July 2006. Online <<http://www.newmusicbox.org/article.nmbx?id=4736>>
- “For Nuria: A Recollection and Some Reflections on Women, Schoenberg, and Modernism,” in *Happy Birthday to Nuria Schoenberg Nono* on May 7, 2002 [Festschrift], Anna Maria Morazzoni, ed. [private imprint, 2002]: 92-4.
- Music by Women for Study and Analysis*, Joseph N. Straus, ed. (Englewood Cliffs: Prentice-Hall, 1993).

Honors, Grants and Fellowships

- International Travel Fund Grant (\$700) to present research at Schoenberg symposium, Vienna, Fa 2015
- Faculty First summer awards (\$4000), 2015
- International Travel Fund Grant (\$700) to present research at “City of Light” conference, London, Sp 2015
- Music, Theatre and Dance special project awards (\$400) 2014–15
- Ashby Dialogues grant for “Feminist Theory and Science,” guest speaker theoretical physicist Karen Barad (\$2,000), 2014–15

National Endowment for the Humanities Fellowship (\$50,400), 2012-2013

- Sigma Alpha Iota Philanthropies Chapter Outreach Grant, for FTM10, 2009
- UNCG International Programs Center Kohler Fund Grant, for FTM10, 2009
- UNCG International Travel Fund Grant, for travel to CMS in Croatia, 2009
- Lloyd International Honors College, funding for Raúl Herrera residency, UNCG, 2008
- UNCG Alumni Teaching Excellence Award for an Untenured Faculty Member, 2006
- Lloyd International Honors College Course Development Grant, UNCG, 2006
- Linda Arnold Carlisle Faculty Research Grant, UNCG Women’s and Gender Studies, UNCG, 2005
- Avenir Foundation Grant to support research at the Arnold Schoenberg Center in Vienna, 2005
- UNCG International Travel Fund Grant, for travel to Spain, 2005
- UNCG Undergraduate Research Assistant Program Grant, 2004-2005
- Franklin Research Grant of the American Philosophical Society, 2004-2005
- Summer Excellence Research Award, University of North Carolina, Greensboro, 2002-2003
- New Faculty Grant, University of North Carolina, Greensboro, 2002-2003

Scholarly Papers Presented (Partial List)

- “Schoenberg’s French Connection: Marya Freund, *Pierrot lunaire*, and Schoenberg in Paris,” International Symposium, Arnold Schoenberg Center, Vienna, 8–10 October 2015.
- “Katzenmusik? Jaulend wie ein Hund? Tiergarten Serenade? *Pierrot lunaire*, the Animal’s Voice, and Vocal Virtuosity,” German Studies Association, 1–4 October 2015.
- “Albertine Zehme, *Pierrot lunaire*, the Animal’s Voice, and Vocal Virtuosity,” at Feminist Theory and Music 13: Feminism and Black Critical Praxis, UW Madison, 5-9 August 2015.
- “Marya Freund and the Repatriation of *Pierrot*,” for the international conference “City of Light: Paris 1900–1950, Institut Français du Royaume-Uni and the Institute of Musical Research, London, 27–29 May 2015.
- “Music, Gender, Cinema, and the History of the Mexican Revolution,” for the panel “Research Directions in Latin American Film Music,” co-sponsored by the Latin American Music Interest Group and the Music, Sound, and Media Interest Group, Society for American Music, Sacramento, California, 4–8 March 2015.

- “The Schoenbergs’ Post-Feminist Zeitoper, Von heute auf morgen (1929),” [updated] AMS-SE Chapter Meeting, Wake Forest University, 14 February 2015.
- “Prestige: The ‘Y Factor’ in Schoenberg’s Modern Music Sub-culture,” Keynote for AMS-SE Chapter Meeting, Eastern Carolina University, September 21, 2013.
- “Soy tu dueña: Music, Class, and Gender in Univision’s Telenovelas,” Music and the Moving Image conference, New York University, May 21, 2011; revised for Society of American Music annual meeting, Charlotte, March 2012; revised for Feminist Theory and Music 12, Hamilton College, August 2013; Revised for Assemblages: First Annual Women’s and Gender Studies Research Symposium, UNCG, April 2014.
- “La Frontera: Women’s Musical Creativity at the Mexico-U.S. Border,” Feminist Theory and Music 11, Arizona State University, Tempe, September 22-25, 2011.
- “Listening to Nature and Culture: Women Composers, Technology, and the Environment,” International Alliance for Women and Music Congress, Flagstaff, Arizona, September 15-18, 2011.
- “Music, Gender, Cinema, and the History of the Mexican Revolution,” The Art of Public Memory conference, UNCG, April 7-9, 2011.
- “Mainstreaming Women and Gender in the Music History Sequence: Projects for Student Engagement,” American Musicological Society Southeast Chapter meeting and annual Teaching Music History Day of the AMS Music History Pedagogy Study Group, UNC Charlotte, March 18-19, 2011.
- “Alma Mahler, Arnold Schoenberg, and Traditions of Women’s Philanthropy,” American Musicological Society 76th annual meeting, Indianapolis, November 7, 2010.
- “Domesticating Adelita: Gender and National Identity in a Revolutionary Corrido Film,” Music and the Moving Image Conference, New York University, May 21-23, 2010.
- “‘Call Me Dika’: Dika Newlin’s Irreverent Influence on Twentieth-Century Music,” Ninth Festival of Women Composers, Indiana University of Pennsylvania, Department of Music March 18-20, 2010.

Teaching

Distinctions:

- Faculty Fellow, Lloyd International Honors College, permanent appointment, 2012
 Recipient of Alumni Teaching Excellence Award for an Untenured Professor, May 2006.
 Recipient of Course Development Grant from Lloyd International Honors College, May 2006.

Courses taught at UNCG

- HSS 205, Genius and Gender, for Galileo/Shakespeare year, Spring 2015.
- HSS 205, Seminar in Fine Arts: Music and Society, honors seminar for undergraduate general education students
- Music 332/333, Music History Sequence for undergraduate music majors.
- Music 343, Music Cultures of the World for undergraduate non-music majors.
- Music 511, Opera History, for upper division and graduate music majors
- Music 532, The Post-Romantic Tradition (late 19th-early 20th century)
- Music 533, Twentieth-century Music, for upper division and graduate music majors
- Music 602, Introduction to Music Research and Writing, for masters students
- Music 606, Graduate Seminar in Music History; topics include:
 - Music and Culture in fin-de-siècle Vienna
 - Music, Gender, and Sexuality
 - Music and Culture in fin-de-siècle Paris
 - Music and Culture in the Iberian World

Honors teaching:

- Faculty Fellow of the Lloyd International Honors College, Honors contracts advised: Caroline Miller, MUS 532 (2005); Aslan Freeman, MUS 533 (2011)
- Advised Honors theses (nine since 2004; list on request)
- Conceived, planned, and moderated School of Music Honors Symposium as part of Music 333 Honors contract courses (all sections), Spring 2005, 2006, 2007, 2011, 2014.

Doctoral and Masters Committees

- Marya Fancey, DMA Piano Performance, ongoing —I also served as Marya’s Research Mentor in the 2014–15 Graduate School Research Development Program
- Mengfui Xu, DMA Piano Performance, ongoing.
- Michelle Ayers, DMA Vocal Performance, ongoing (Co-chair)
- Graham Dart, MM Clarinet Performance, Spring 2015
- Keri Truhe, MA Music Theory, Spring 2015
- Eight additional DMA committees and twenty-six additional MM committees since 2004

Other independent studies advised:

- Kelly Turner, Research Preparation for the DMA Document (702 equivalent), Spring, 2008.
- Rena Catherine Keen, “Louise: A Concert of Music by Louise Farrenc and Louise Talma” (in collaboration with Sarah B. Dorsey), Spring 2007.
- David Allen, Issues in 20th-century Performance Practice, Spring 2006.

Students’ achievements:

Marya Fancey, Special Projects in Music Awards (\$1000.00) for “Presenting Organ Concerts in Poland as a Means of Cross-Cultural Communication,” (for summer, 2015)

Richard Auvil, “The Piano Miniatures of Dora Pejačević: Art and Politics in Miniature,” paper presented at College Music Society International Conference, Croatia, 2009. Orig. from 606 Seminar in Music, Gender, and Sexuality.

Mayumi Osada, Sally and Alan Cone Award for Outstanding Work in Women’s and Gender Studies, 2009, for DMA recital and program notes on piano music by Clara Wieck Schumann, Amy Beach, and Louise Talma. Student of MUS 606 Seminar in Music, Gender, and Sexuality.

Elizabeth Yackley, Sally Schindel Cone Award for Outstanding Work in Women’s and Gender Studies (Women’s Studies, Spring 2005) for her lecture & concert, “Music of the (Separate) Spheres.”

_____. “Power and Gender in Modern Music Patronage: Elizabeth Sprague Coolidge’s Changing Patronage Style,” written in conjunction with her work as my Undergraduate Research Assistant and presented at the international conference Feminist Theory and Music 8, New York (June 2005).

Students’ papers selected for presentation at the Lloyd International Honors College Undergraduate Symposium:

- Rose Kim, “Virtuosic Endurance: The Troubadours and Trobairitz,” (MUS 332; 2015)
- Rebecca Oden, “Villancicos: A Reflection of Religion and Racism,” (MUS 332; 2015)
- Will England, “Songs of Travel: Anglo-Saxon Influence on a Twentieth-Century Song Cycle” (MUS 333; 2015)
- Twelve additional student papers from 2005

Invited Lectures (Partial list)

“Re-telling Origins; Re-hearing *Pierrot*,” colloquium presentation, co-sponsored by Music, German, and Women’s Studies Departments, University of South Carolina, February 2016

“Mexican Music on Both Sides of the Border,” outreach lecture for Brookdale retirement community, Ashboro, NC, 11 May 2015

“The Future of Modernist Studies in Music,” for the symposium celebrating the career and retirement of Distinguished Professor Severine Neff, UNC Chapel Hill, 21 March 2015

“Pete Seeger: UU Troubadour,” (lecture w/ music) Unitarian Universalists in Covenant, Greensboro, 2014

“Glass Harmonicas and Glass Ceilings: Vicissitudes of American Women in the Performing Arts,” pre-concert lecture for SAI Kappa Gamma Chapter Concert of Music by American Women, 19 March 2014

“Music and Gender, Identity and Culture,” Food for Thought, Lloyd International Honors College, 2013

“Finding the Feminine in Arnold Schoenberg’s Modernist Music,” Interdisciplinary German Talks, Department of Languages, Literatures and Cultures, 22 February 2012

“Gender and Sexuality in Twentieth- and Twenty-first-century Music: How Media Traverses the Art Music/Pop Music Divide,” Music and Dance Club, Alamance Community College, 1 November 2011

“New Operas, New Tonalities, New Women: The Schoenbergs’ Post-Feminist Zeitoper, *Von heute auf morgen* (1929),” Luigi Nono, the Italian Serialists, and Musical Modernism, UNCG, 21 March 2011

- “Medieval Gender Negotiations in the Narrative Poetry of Guillaume de Machaut and Christine de Pisan,” for the panel, “Teaching Machaut Across Disciplines,” at the 43rd International Congress on Medieval Studies, Kalamazoo, MI, May 2008
- “Women, The Feminine, and Discourses of Musical Modernism,” for the conference, “Bridges to Infinity,” Twenty-fifth Anniversary Celebration of the International Society of Hildegard von Bingen Studies, Chestnut Hill College, Philadelphia, PA, May 29-31, 2008.
- “What I Learned from Dika Newlin (1923-2006),” for Sigma Alpha Iota Province Day, UNCG, April 14, 2007.
- “Jazz and the New Woman,” Keynote address, UNCG Undergraduate Honors Seminar, April 15, 2005.
- “Modernism, Feminism, ‘The Feminine’: Three Angles,” graduate seminar given as part of Carolina Lectures in Music and Culture, UNC Chapel Hill, December 4, 2004.

Other Creative Activity

- Organized the interdisciplinary Ashby Dialog “Feminist Theory and Science,” 2014–15.
- Organized the symposium and concert “Celebrating the Work of Irna Priore,” November 2014.
- Organized Luigi Nono, the Italian Serialists, and Musical Modernism: A Symposium and Concert, at UNCG Music Building, March 21, 2011, with Irna Priore.
- Conceived, designed, planned, and implemented the biennial, international symposium Feminist Theory and Music 10: Improvising and Galvanizing, UNCG, May 27-31, 2009: This five-day event featured three distinguished keynote speakers, a workshop on feminist ethnography (for which I was the P.I.), three full evening concerts, fourteen lecture-recitals, twenty-three sessions of ninety-two scholarly papers, and related presentations in the Weatherspoon Art Museum and Manuscripts and Archives Dept. of the Jackson Library.
- “Divertissements sur le toit,” a collaborative multimedia performance with Dalyn Cook, Braxton Sherouse, and colleagues from Music, Theatre, and Dance, April 1, 2008 (pre-concert lecture; org. & dir. first half).

University Service

- Director of Graduate Studies, Women’s and Gender Studies, UNCG, appointed September 2015
- Chair of Faculty Council, School of Music, Theatre and Dance, 2015-16
- Peer Reviewer, MUS Annual Reviews, 2015
- Faculty Senator (replacement), 2014–15
- Music Studies Department representative to Faculty Council, 2013–present; Chair Elect 2014–present
- UNCG-AAUP, Executive Council, 2013–present
- Collaborations Committee, SMTD, 2013–15
- Faculty Handbook Committee of UNCG Faculty Senate, 2014–15
- Research Grants Committee of UNCG Faculty Senate, 2013–15
- Chaired sub-committee to evaluate New Faculty and Regular Faculty Grants, 2014–15
- Cone Awards Committee of Women’s and Gender Studies Program, 2013–present
- Brought Eco-musicology scholar Sabine Feisst to campus to give colloquium, “The Music of John Luther Adams,” March 14, 2012.
- Peer Evaluator for Lorena Guillén and Revell Carr, 2011-2012.
- Honors Council (SMTD Representative), Fall 2011-2014
- Ad Hoc Committee to review Think Tank applications, 2011-2012, 2013–14.
- Coordinator, Musicology Area, Music Studies Department, School of Music, Theatre and Dance, 2006-2012
- Ad Hoc Committee to review MUS Promotion & Tenure Guidelines
 - Ad Hoc Committee to review tenure-track colleagues’ evaluations of teaching
- General Education Council, Spring 2010-2013
- Chair of proposal review sub-committee, 2012-2013
- UNCG Alumni Teaching Excellence Awards Committee, 2008-2011; Chair 2010-2011
- SMTD Professional Development and Review Committee, 2010-2012
- Peer Evaluator for Kailan Rubinoff, 2010-11
- Organized the CEMT Lecture-Concert Series with Irna Priore, 2010-2011
- Organizing committee, The Art of Public Memory, UNCG, April 7-9, 2011
- Organized annual Music History Honors Symposium, Spring 2011.
- Information Literacy Council, Spring 2010-2012

Faculty Discussant, Lloyd International Honors College Undergraduate Symposium, (perennial)
 Governance Sub-committee (an SMTD transition committee), Spring 2010
 Participated in revising initial governance document for new School of Music, Theatre, and Dance.
 Organized noontime performance with Clara O'Brien and James Douglass of Schoenberg's *Book of the Hanging Gardens*, and gave introductory remarks, April 28, 2010.
 Arranged visit of Silvio dos Santos to give colloquium on "Feminine, Masculine, and 'in-Between': Countess Geschwitz as neue Frau in Berg's *Lulu*," UNCG School of Music, April 23, 2010.
 Session chair, Annual Musicology Honors Symposium, April 16, 2010.
 Peer Evaluator for Joan M. Titus, 2009
 Search Committee, Lloyd International Honors College, 2008-2009.
 Governance Committee (a program review committee), 2008.
 Panel discussant, Fifth Annual UNCG New Music Festival, "Unimaginable Music & Unruly Artists," October 28-30, 2008
 Arranged visit of Mexican pianist Raúl Herrera to UNCG as guest of SOM & Lloyd International Honors College, April 3, 2008.
 Leader, Faculty Search Committee (Musicology, three positions), academic year 2006-2007.
 Musicology Search Committee, 2005-2006
 Chair, School of Music Honors Panel, 2005-2008
 Women's and Gender Studies Undergraduate Studies Committee, 2005-07

Professional Memberships and Service

NEH Panelist, Arts and Literature: proposals for translations and editions, National Endowment for the Humanities, Washington, DC, Spring 2014.
 Reader/peer reviewer for Oxford University Press; Ashgate Press; University of Illinois Press
 External examiner for Ph.D. dissertation in musicology by Colette Patricia Simonot, "Unraveling voices of fear: Hysteria in Francis Poulenc's *Dialogues de Carmélites*," McGill University, Montréal, December 2010.
 American Musicological Society
 Program Committee for National Meeting, 2017
 AMS Council, 2011-2013
 Reader, peer reviewer for *Journal of the American Musicological Society*
 Southeast Chapter: President, March 2010 – March 2012; various posts since 2003
 International Alliance for Women in Music
 Chair, Pauline Alderman Awards for Outstanding Scholarship on Women & Music Committee, from 2004
 Sigma Alpha Iota, Kappa Gamma Chapter, National Arts Associate from 2007
 College Music Society: member; Session chair, CMS International Meeting, Zagreb, Croatia, 2009
 Gender Research in Music Education: Chair, GRIME International, April 2004 - 2009
 Society for American Music: member; Mark Tucker Award Committee, 2006

Community Service

President, Glenwood Neighborhood Association, Fall 2014–present.

Languages

Spanish and German, reading and speaking knowledge; French, reading knowledge.