

CURRENT AND PAST APPOINTMENTS

Associate Professor, University of North Carolina, Greensboro, Fall 2013–present
Assistant Professor, University of North Carolina, Greensboro, Fall 2007–Fall 2013
Lecturer, The Ohio State University, Winter, Spring, and Summer 2007
Graduate Teaching/Research Associate, The Ohio State University 1998–2005
Graduate Research and Administrative Associate, The Ohio State University 2002–2003

EDUCATION

The Ohio State University, Ph.D. Musicology, December 2006
Dissertation title: *Modernism, Socialist Realism, and Identity in the Early Film Music of Dmitry Shostakovich, 1929–1932*
The Ohio State University, M.A. Musicology; secondary areas in Film Studies and Slavic Studies, 2002
Thesis title: *Montage Shostakovich: Film, Popular Culture, and the Finale of the Piano Concerto No. 1*
The University of Arizona, B.A.M. Music History, Art History, Violin Perf., *Magna Cum Laude*, 1998

AWARDS AND HONORS

2017 **Distinguished Mentor Award**, Honors College, UNC Greensboro
2014 **AMS 75 PAYS Publication Subvention** for *The Early Film Music of Dmitry Shostakovich*,
American Musicological Society
2008 **Summer Excellence Award**, UNC Greensboro
2008 **Dobro Slovo, Russian Honor Society**, UNC Greensboro
2007 **Pi Kappa Lambda**, The Ohio State University
2007 **Peter A. Costanza Outstanding Dissertation Award**, The Ohio State University
2005 **Jack and Zoe Johnstone Graduate Award for Excellence in Musicology**
The Ohio State University
2005 **Mary H. Osburn Memorial Graduate Fellowship Award**, The Ohio State University
2004 **Graduate Student Award in Musicology**, The Ohio State University

GRANTS & STIPENDS

2016 **National Endowment for the Humanities**, Summer Stipend
2016 **International Travel Award**, UNC Greensboro
2015 **Dean's Initiative for Research**, UNC Greensboro
2015 **Scholar's Travel Fund**, UNC Greensboro
2012 **Faculty Grant**, UNC Greensboro
2012 **Kohler Grant for International Research**, UNC Greensboro
2012 **International Travel Award**, UNC Greensboro
2010 **Kohler Grant to Internationalize the Curriculum**, UNC Greensboro
2009 **International Travel Award**, UNC Greensboro
2008 **New Faculty Grant**, UNC Greensboro
2008 **Kohler Grant for International Research**, UNC Greensboro

- 2008 **Kohler Grant, International Programs Center, UNC Greensboro**
2006 **International Dissertation Research Travel Grant (declined)**, The Ohio State University
2006 **College of the Arts Travel Grant**, The Ohio State University
2006 **Arts and Sciences College Study Abroad Grant**, The Ohio State University
2004 **Graduate School Alumni Grant for Research**, The Ohio State University
2004 **International Dissertation Research Travel Grant**, The Ohio State University
2003 **College of the Arts Travel Grant**, The Ohio State University
2003 **Ethnomusicology Research/Fieldwork Grant**, The Ohio State University
1997 **Undergraduate Honors Grant**, The University of Arizona

FELLOWSHIPS

- 2017–2018 **National Endowment for the Humanities, Fellowship**
2006 **Presidential Fellowship**, The Ohio State University
2003 **Foreign Language Area Studies Fellowship (Russian)**, The Ohio State University
2002 **Foreign Language Area Studies Fellowship (Russian)**, The Ohio State University
2000 **Foreign Language Area Studies Fellowship (Russian)**, The Ohio State University
1999 **Foreign Language Area Studies Fellowship (Russian)**, The Ohio State University
1993–1998 **Regent’s Fine Arts Scholarship**, The University of Arizona (5 years)

PUBLICATIONS

Books

The Early Film Music of Dmitry Shostakovich. New York: Oxford University Press, 2016.

Book Chapters

- “Experimentalism and the ‘Mainstream’ in the Early Film Scores of Gavriil Popov and Vladimir Shcherbacyov.” In *The Routledge Companion to Global Film Music in the Early Sound Era*, edited by Jeremy Barham. New York: Routledge Press, forthcoming. Approximately 25 pages.
- “A Tale of Two Cinemas: *Zashitniki (Guardians, 2017)* and the New Russian Action Film.” In *Music in Action Film: Sounds Like Action!* edited by James Buhler and Mark Durrand. New York: Routledge Press, forthcoming. Approximately 25 pages.
- “Shostakovich, Arnshtam, and the Women’s Soviet War Film.” In *Music in European Cinema*, Volume 2, edited by Michael Baumgartner and Ewelina Boczkowska. New York: Routledge Press, forthcoming, 2019. Approximately 25 pages.
- “*The Nose*, the Met, and American Reception.” In *Dmitry Shostakovich: Issledovanie i materialy* [Dmitry Shostakovich: Research and Materials], edited by Lidia Ader. Moscow: DSCH Press, forthcoming. Approximately 30 pages.

“Silents, Sound, and Modernism in Dmitry Shostakovich’s Score to the *New Babylon* (1928–1929).” In *Sound, Speech, and Music in Soviet and Post-Soviet Cinema*, edited by Masha Salazkina and Lilya Kaganovsky, 38–59. Bloomington: Indiana University Press, 2014.

“Dmitry Shostakovich as Film Music Theorist.” In *Music and Politics in Twentieth-Century Europe: Essays in Memory of Neil Edmunds*, edited by Pauline Fairclough, 249–260. London: Ashgate Press, 2012.

“*Waila* as Transnational Practice.” In *Transnational Encounters. Music and Performance at the U.S.-Mexico Border*, edited by Alejandro Madrid, 149–167. Oxford: Oxford University Press, 2011. (AMS Ruth A. Solie Award Winner, 2012.)

Essay and Translation of “About the Music to the *New Babylon*” by Dmitry Shostakovich. In *Film Music: Source Readings, 1910–1951*, edited by James Wierzbicki, Colin Roust, and Nathan Platte, 61–64. London: Routledge Press, 2011.

“Socialist Realism, Modernism, and Dmitry Shostakovich’s *Odná* (Alone, 1931).” In *Shostakovich Studies 2*, edited by Pauline Fairclough, 100–120. Cambridge: Cambridge University Press, 2010.

Encyclopedia Entries and Book Reviews

“Human Rights and Music.” In *The Sage Encyclopedia of Ethnomusicology*, edited by Janet L. Sturman. Thousand Oaks, CA: Sage, forthcoming.

Review of *Stalin’s Music Prize: Soviet Culture and Politics* by Marina Frolova-Walker. *Russian Review*, 76, No. 4 (October 2017): 756.

Review of *The Struggle for Control of Soviet Music from 1932 to 1948: Socialist Realism vs. Western Formalism*, by Meri Herrala. *Russian Review* 72, No.2 (April 2013): 317–318.

Writings in Progress

Dmitry Shostakovich and Music for Stalinist Cinema, book.

INVITED PRESENTATIONS

“Scoring Under Stalin: Dmitry Shostakovich’s Music for Soviet Mainstream Cinema,” *Distinguished Lecture Series*, University of Tennessee School of Music, 4 April 2018

“Dmitry Shostakovich and Mainstream Soviet Cinema,” *Carolina Seminars: Russia and Its Empires East and West*, University of North Carolina at Chapel Hill, 8 March 2018

“Musical Mediations: The Film Music Collaborations of Leo Arnshtam and Dmitry Shostakovich,” *International Musicological Society*, Tokyo, Japan, 19–23 March 2017

“Дмитрий Шостакович между киномузыками и популярными” (“Dmitry Shostakovich Between Film Music and the Popular”), *Shostakovich Memorial Conference*, St. Petersburg Conservatory, 30 September 2016

“Arnshtam, Shostakovich, and the Woman’s Soviet War Film,” invited paper for the workshop Music Memory, and Nostalgia: Towards a Theoretical Model for Music in European Cinema, *Society for Cinema and Media Studies National Conference*, Atlanta, Georgia, 30 March–3 April 2016

“Listening to Shostakovich as Film Composer,” *Belmont University, Music and Discourse Series*, Belmont University, 30 January 2012

“Narrative Hearing and Shostakovich’s *Alone* and *New Babylon*,” *Carolina Seminars: Russia and Its Empires East and West*, University of North Carolina at Chapel Hill, 19 January 2012

“Hearing Shostakovich Through Cinema,” *Two Worlds of Music, a Symposium in Honor of Margarita Mazo*, The Ohio State University 7–8 May 2011

“The End of a “Silent” Era: Dmitri Shostakovich’s score to *The New Babylon* (1929),” *Popular Music in Twentieth-Century Russia and the Soviet Union*, Chicago, Illinois, 26–28 January 2007

CONFERENCE PAPERS (Refereed)

“Experimentalism and the ‘Mainstream’ in the Early Film Music of Gavriil Popov and Vladimir Shcherbachev,” *Music and the Moving Image Conference*, New York, NY, 24–27 May 2018

“The Experimental Turn (Away?): The Early Film Scores of Gavriil Popov and Vladimir Shcherbachev,” *Society for Cinema and Media Studies National Conference*, Toronto, Canada, 14–18 March 2018

“From Russia, With Cinema: Ideas for Challenging the Hollywood Canon,” *American Musicological Society National Meeting*, Rochester, NY, 9–12 November 2017

“What Does the Soviet Cinematic Woman Sound Like? Shostakovich as a Case Study for Music, Gender, and Soviet Cinema,” for Roundtable *Music and Gender II: Malleable Gender Identities in Film and Popular Music in Russian and Eastern Europe*, *Association for Slavic, East European, and Eurasian Studies National Conference*, Chicago, IL, 9–12 November 2017

“Experiential Knowledge and Disability: Thoughts on Modeling Trust and Empathy, and Negotiating Power in the Classroom,” *Society for Ethnomusicology National Conference*, Washington, DC, 10–13 November 2016

“The Arnshtam/Shostakovich Collaboration: Scoring Women in the Soviet Historical Film,”
American Musicological Society Annual Meeting, Vancouver, Canada, 3–6 November 2016

“Scoring the Soviet Woman: Dmitry Shostakovich and Early Soviet Cinema,” *Society for Cinema and Media Studies National Conference*, Montreal, Canada, 25–29 March 2015

“Dmitry Shostakovich and his *Girlfriends*,” *American Musicological Society Annual Meeting* and *AMS Southeast Chapter Meeting* Pittsburgh, Pennsylvania, 6–10 November 2013 and East Carolina University, 21 September 2013

“Mediated Identities and the Film Music of Dmitry Shostakovich” *International Musicological Society*, Rome, Italy, 3–8 July 2012

“Shostakovich, Narrative, and Film” *American Musicological Society, Southeast Chapter Meeting*, Charlotte, NC, 19 March 2011

“Sound, Socialism, and Modernism in Dmitry Shostakovich’s *Odná (Alone, 1931)*,” *International Musicological Society and International Association for Music Libraries Biennial Conference*, Amsterdam, Netherlands, 4–10 July 2009

“A Modernist Means to a Socialist End: Dmitry Shostakovich’s Score to *Odná (Alone, 1931)*”
American Musicological Society Annual Meeting, Nashville, Tennessee, 6–9 November 2008
Music and the Moving Image, New York, New York, 18–20 May 2007

“*Waila* as Transnational Practice,” *Society for American Music National Meeting*, San Antonio, Texas, 27 February–2 March 2008

“The ‘Folk’ and Soviet Realism in the Sound Design of *Odná (Alone, 1931)*,” *Society for Ethnomusicology National Conference*, Columbus, Ohio, 24–28 October 2007

“Socialist Realism, Modernism, and Dmitri Shostakovich’s *Odná (Alone, 1931)*,” *The International Shostakovich Centenary Conference* Bristol, England, 29 September–1 October 2006

“Identity Construction in Tohono O’odham *Waila*: A Perspective of 2003 *Waila* Festival in Tucson, AZ” *Society for Ethnomusicology Annual Meeting*, Tucson, Arizona, 4–7 November 2004

“Montage Shostakovich: Film, Popular Culture, and the Finale of the *Piano Concerto No.1*,” *Third Biennial International Conference on Twentieth-Century Music*, Nottingham, England, 26–29 June 2003

“Montage Shostakovich: Film, Popular Culture, and the Finale of the *Piano Concerto No.1*”
American Musicological Society Annual Meeting, Columbus, Ohio, 31 October–3 November 2002

LANGUAGES

Russian, speaking, writing, and reading fluency

French, speaking and reading advanced-intermediate

German, reading proficiency

Arabic (Fusha), beginning reading and speaking