



Institute for Music History Pedagogy

June 8-10, 2006

Butler University, Indianapolis, Indiana 46208

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Further link to CMS www.music.org then Institutes 2006

June 8, Thursday: The Courtyard by Marriott Hotel, The Eiteljorg Museum of Western Art and American Indians, and Indiana University-Purdue University Indianapolis (IUPUI)

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| 9:00 | Courtyard | Keystone Room: Orientation |
| 10:00 | Eiteljorg | Gallery tour with Dr. Suzan Campbell,
Gund Curator of Western Art |
| 11:00 | Courtyard | <i>Opening Keynote:</i> "Music History Teaching of 'The Other.'" Susan Cook (University of Wisconsin) |
| 12:15 | Lunch | On one's own. See the suggested list of restaurants. |
| 1:45 | IUPUI
Assemble at
Faculty lounge | Host: Roberta Lindsey (IUPUI)
Complimentary textbook distribution |
| 2:15 | Classroom
152 | "A Critique: Textbooks for Music History Pedagogy"

James Parakilas (Bates College), Mary Natvig (Bowling Green State, Ohio), James R. Briscoe (Butler University). Discussion of Bonds (<i>A History of Music in Western Culture</i> , Pearson Prentice Hall), Burkholder (<i>History of Western Music</i> , WW Norton), and Wright and Simms (<i>Music in Western Civilization</i> , Wadsworth). All published 2006. |
| 3:45 | break | |
| 4:00 | Computer
Room | "Technology and Music History Teaching"
Roberta Lindsey (IUPUI) Discussion following |
| 5:30 | | Dinner close to IUPUI . See the suggested list of restaurants. |
| 7:30 | classroom | "Music and Meaning in the Middle Ages: Confronting Hildegard and Abélard" Margot Fassler (Yale University) |

**June 9, Friday: Butler University, Robertson Hall:
Ford Salon and Eidson-Duckwall Recital Hall**

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| 9:00 | Lilly Hall
Room 120 | “Music in Film, Opera on Film.”
Michael Pisani (Vassar College) |
| 10:15 | | Break |
| 10:30 | | Continue “Music in Film” |
| 11:00 | | Assignment of 10-minute Teaching Demonstration that each
Participant will present 10 June at 1:30
Facilitators Balensuela, Beckerman, Briscoe, Lindsey, Natvig,
Parakilas, and Pisani |
| 12:00 | Atherton Hall | Lunch offered by the Music Department at the Dining Room,
Second floor |
| 1:30 | Irwin Library | Reference area first floor. Library Preparation for
Teaching Demonstrations. Natvig, Parakilas, Briscoe.
Participants may refer to Grove, online sources, journals |
| 3:15 | Ford Salon | “Active Performance as a Tool in the Music History Curriculum:
Baroque Performance Practice”
Gesa Kordes (Indiana University) |
| 4:30 | | Open discussion: Overturning habits, considering multiple
disciplines, engaging technology, and applying performance |
| 5:30 | Institute
Dinner | Anna and Jim Briscoe hosting
See directions to their house in your packet |
| 8:00 | Recital | Robertson Hall, Eidson-Duckwall Recital Hill
Ensemble Voltaire: “‘Madame’ at the Sun King’s Court” |

“Madame,” *la Duchesse d’Orléans*

Liselotte von der Pfalz, Elisabeth Charlotte, Duchesse d’Orléans, born May 27, 1652, was a prodigious correspondent. Over the course of the 70 years of her life, writing to family members became her “principal occupation”. “Not a day passes that I do not write at least four letters, and on Sundays I often write twelve,” she reported in 1707. And we are lucky to have some of these reflections on life in the court of Louis XIV. Elisabeth Charlotte, or “Madame” as she was called at court, was an intelligent, outspoken woman with a keen sense of historical perspective who said, “*I believe that the histories which will be written about this court after we are gone will be better and more entertaining than any novel, and I am afraid that those who come after us will not be able to believe them and will think that they are just fairytales.*”

The concert features works by François Couperin, Jakob Froberger, Elisabeth-Claude Jacquet de la Guerre, Marin Marais, and Jacques Hotteterre

June 10, Saturday: Indianapolis Museum of Art

- 9:00 DeBoest Hall “Love among the ruins (and the iPods): Teaching Music at the Twilight of the Canon” Robert Fink (UCLA)
- 10:00 Open discussion: Institute participants and speakers
- 10:30 IMA Atrium Gallery tour: “American Art from Colonialists to Modernists” Harriet Warkel, Assoc. Curator for American Art, IMA
Gallery tour: “Postmodernism” Katherine Nagler, Former Curator for 20th-Century Art, IMA
- 12:00 Lunch on one’s own at Wolfgang Puck’s Sidewalk Café
- 1:30 DeBoest and Adjacent rooms Participants’ Teaching Demonstrations in seven groups, with Brief critique and discussion within groups
- 4:00 *Final keynote*: “How can you teach what you don’t know? And other tales from music history pedagogy” Michael Beckerman (New York University)
- 5:00 Summation
- Dinner and evening entertainment on one’s own

Faculty Biographies

The Institute Director, **James Briscoe** (Butler University), is Member for Musicology of the College Music Society Board of Directors. He has spoken on panels of the CMS and AMS concerned with pedagogy, mentoring, and such concerns as gender studies and writing about music. He specializes in French music around 1900, especially Debussy, and on women composers. Briscoe has taught music history to undergraduates for 30 years. Publications include *Debussy in Performance* (Yale 2000), *Debussy: 62 Songs* (1993 critical edition), and the *New Historical Anthology of Music by Women* (Indiana 2004).

Michael Beckerman (New York University). Chair of the Music Department, Beckerman emphasizes Czech music, nationalism, and the music of the Gypsies, among much else. For the depth of his investigations, he received the Janáček Medal from the Czech Republic. *New Worlds of Dvorák: Searching in America for the Composer's Inner Life* (2003) has been widely appreciated. Michael Beckerman contributes regularly to the *New York Times*.

Susan Cook (Wisconsin) is the Director of Graduate Studies at her institution, and she also teaches undergraduate surveys of American Music, Contemporary Music, and Gender and Music. "My research focuses on vernacular musical practices...gender analysis and cultural criticism are central." The study *Watching your Step* about ragtime is due to appear soon.

Margot Fassler (Yale) is Director of the Institute of Sacred Music. A specialist in medieval and American sacred repertoires, her study *Gothic Song* won the important Kinkeldey Prize of the AMS. Fassler co-edited a compilation on Hildegard von Bingen, *Psalms in Community: Jewish and Christian Textual, Liturgical, and Artistic Traditions*, and she has written recently on the Virgin of Chartres.

Robert Fink (University of California at Los Angeles) has been a Fellow at the Stanford Humanities Center, and has a particular interest in postmodern music, minimalism, and the intersections of cultural and music-analytical theory. He has published in *JAMS*, *19th-Century Music*, *American Music*, and *Modernism/Modernity*.

Roberta Lindsey (Indiana University-Indianapolis) has made a specialty of the early music of Copland. A PhD graduate of Ohio State, her teaching emphasizes distance learning, incorporating a wide range of technology into music history pedagogy, and technical matters of publication.

Mary Natvig (Bowling Green State University, Ohio). Prof. Natvig specializes in music and culture in the 15th century, and emphasizes Antoine Busnoys. Research into women in music, and the liturgy and music of convents has interested her. In 2002 (Ashgate), she brought out the pacesetting collection of essays *Teaching Music History*.

James Parakilas (Bates College) has served as Chair of Music and Chair of the Humanities division at Bates. Formerly the Musicology Representative on the Board of Directors of CMS, he has published articles on "The Soul of Spain" and "Religion and Difference in Verdi's *Otello*." *Piano Roles: Three Hundred Years with the Piano* appeared from Yale in 2000, receiving the award Arts Book of the Year from the Association of American Publishers.

Michael Pisani (Vassar College) is Chair of the Music Department. He studies 19th and 20th century music, especially dramatic forms such as opera, program music, musical theatre, and music in film. *Imagining Native American Music* appeared through Yale Press in 2005. A pianist and conductor, he has been associated with the Houston Grand Opera.