

# NEH Application Cover sheet (GG-290712)

## Humanities Discussions

### PROJECT DIRECTOR

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Mr. Joseph Horowitz  
Project Director / Lead Scholar

(b) (6)

**E-mail:** jh@josephhorowitz.com

**Phone:** (b) (6)

**Fax:**

**Field of expertise:** Cultural History

### INSTITUTION

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Brevard Music Center, Inc.  
Brevard, NC 28712-0312

### APPLICATION INFORMATION

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**Title:** *Music Unwound*

**Grant period:** From 2023-04-30 to 2026-01-01

**Project field(s):** Music History and Criticism; Western Civilization

**Description of project:** This application requests a \$398,946 Humanities Discussions grant for "Music Unwound," a consortium of orchestras, music festivals, and institutions of higher education determined to prioritize humanities-infusion as a strategy of audience growth and engagement. The grant would fund 9 cross-disciplinary festivals in 6 states. The centerpiece of each festival is a scripted concert with a continuous visual track. The music is placed in a cultural/historical context via multimedia components including actors, photographs, film, and scholarly commentary. Each festival includes additional ancillary events. Each deals with a topic in American music – and uses that as a springboard to explore present-day concerns. The audiences are exceptionally diverse. All events prioritize audience discussions. The applicant organizations include 3 orchestras, a music festival, and 2 schools of music. The application also includes 3 NPR documentaries.

### BUDGET

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<b>Outright request</b>	398,946.00	<b>Cost sharing</b>	0.00
<b>Matching request</b>	0.00	<b>Total budget</b>	398,946.00
<b>Total NEH request</b>	398,946.00		

### GRANT ADMINISTRATOR

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Mr. Keith Arbogast  
PO Box 312  
Brevard, NC 28712-9126  
USA

**E-mail:** karbogast@brevardmusic.org

**Phone:** 828-862-2111

**Fax:** 828-884-2036

## NATURE OF REQUEST

The present application requests a \$398,946 Humanities Discussions grant for “phase four” of an NEH project begun in 2012: “Music Unwound” (MU), a consortium of orchestras, music festivals, and institutions of higher education determined to prioritize humanities-infused concerts as a vital and timely strategy of audience engagement. The grant would fund nine cross-disciplinary festivals in six states. The projects here described encompass more than 60 events in nine cities in all parts of the US. The total estimated audience (not counting the participation of classes at eight colleges and universities) is 26,000.

The centerpiece of each MU festival is a scripted concert with a continuous visual track. That is: the music is placed in a cultural/historical context via multimedia components including actors, photographs, film clips, and scholarly commentary. Each festival includes additional ancillary events. Each deals with a topic in American music – and uses that as a springboard to explore the American experience more generally, with emphasis on present-day concerns. (See p. 2 below for an audio-visual sample.)

The targeted audiences are exceptionally diverse. The symphonic concerts include subscription concerts and young people’s concerts. The ancillary events (always humanities-infused) include music/theater productions and multi-media lecture/recitals. All MU events prioritize post-concert discussions as an integral component; typically, more than half the audience stays for 45 minutes or more.

Of the six applicant organizations, three are orchestras, one is a music festival, and two are schools of music (whose symphonic concerts are heavily patronized by a general non-academic audience). New to this iteration of MU is the inclusion of three 50-minute documentaries for National Public Radio via the daily newsmagazine “1A” (carried by 450 stations nation-wide).

In sum, Music Unwound

-- supports the creation of multi-media symphonic concerts that replace an existing generic template -- a medley of compositions, presented without commentary or context — with a humanities template: scripted concerts incorporating exegesis via the inclusion of extra-musical components.

-- supports collaborative activities linking Music Unwound symphonic concerts to high schools, community schools, colleges, and universities. As a result, each MU project is a cross-disciplinary thematic festival lasting a week or more.

-- aspires to promote understanding and appreciation of American classical music as a fundament (today largely overlooked) of American identity. It is an exercise in curating the American past in the conviction that the arts and humanities are a bonding agent (today largely under-utilized) for Americans generally.

## 2.HUMANITIES CONTENT

The MU festivals here proposed deal with three topics in American music. Two topics are new to MU: “The Souls of Black Folk” and “New World Encounters.” The third topic, “Charles Ives’ America,” has been revised to target a momentous cultural landmark: the Ives Sesquicentenary of 2024.

“The Souls of Black Folk” explores the history of Black classical music beginning with the sorrow songs as extolled by W. E. B. Du Bois; it extrapolates an American cultural narrative featuring the inter-war composers William Levi Dawson and Nathaniel Dett. “New World Encounters” explores the impact of jazz abroad (in France, Germany, and Russia) as an American signature; it investigates how the

composers Hindemith, Ravel, and Stravinsky processed “America.” “Charles Ives’ America” celebrates the 150<sup>th</sup> birthday of an iconic American genius who connects American classical music to the American arts pantheon of Emerson, Whitman, and Melville – and who also, in both music and words, empathetically addressed the African-American experience.

In tandem, the topics cover a broad and diversified swath of American cultural experience. They also broach vital American repertoire that American orchestras would normally consider a marketing challenge. (A subtext of MU is that classical music in America, being chronically Eurocentric, has neglected America’s own concert-music legacy.) All three topics pursue a more diverse, more inclusive narrative for American classical music in the conviction that it tells us more about who we are, and what we have in common, than has generally been recognized.

The “History” section of this narrative deals with the manner in which the festivals here proposed “update” an existing MU template. Two points that bear stressing are:

-- All three topics here proposed broach the influence and significance of African-American music – termed by Du Bois the “singular spiritual heritage of the nation and the greatest gift of the Negro people.”

-- With the addition of National Public Radio, the audience and geographical reach of MU increases exponentially. This new component links MU to [MU Project Director] Joseph Horowitz’s “More than Music” radio documentaries, which he regularly produces for NPR’s daily newsmagazine “1A.” Applying topics in classical music to pressing national issues, the shows were initially inspired by such past MU festivals as “Dvorak and America” and “Copland and Mexico.” This application supports three “1A” documentaries featuring excerpts from MU festivals at the Brevard Festival and Vanderbilt University.

The following audio-visual link encapsulates the MU experience: <https://vimeo.com/283865946/30b1e17705>

“Copland and Mexico” is a project that has acquired a life of its own, adapted by orchestras across the US as an outreach instrument. The clip here combines the bi-lingual audio track from the South Dakota Symphony “Copland and Mexico” concert (2017) with the visual track (including supertitles) the audience watched on a screen above the orchestra. The script is by Horowitz in collaboration with the Revueltas scholar Roberto Kolb. The visual track is by Peter Bogdanoff. The conductor/host is Delta David Gier. The actor (in both Spanish and English) is Lorenzo Candelaria. The clip begins with Copland saying he’s “a little envious” of his Mexican colleagues, who are empowered to shape the musical life of a nation. It then introduces a composer new to the audience: Silvestre Revueltas. This is done with photographs and Revueltas’s own testimony (in Spanish). The historic recordings of a Mexican *banda* and Mexican street cries – sounds from the composer’s childhood – were supplied by Kolb. With Kolb’s help, three Revueltas compositions are contextualized. It is shown that “Son” quotes actual street cries, that “Duelo” memorializes Federico Garcia Lorca, and “Sensemaya” adapts the rhythm of a poem by Nicolas Guillen. **For a 90-second snapshot, go to the historic *banda* recording at 3:00.**

Please regard this as a template for the new MU content described in this application. For instance: Ives’s “The St. Gaudens on Boston Commons” (new to “Charles Ives’ America”) is an important American symphonic work that defeats first-time listeners. It takes the form of a “ghost march” memorializing Col. Robert Shaw’s historic Black Civil War regiment. The music is suffused with weary echoes of Civil War and plantation songs: a fog of memory, a dream distillation whose hypnotic tread celebrates an act of stoic fortitude. The MU presentation will extract and present the songs, explore how they are referenced, and incorporate imagery from the St. Gaudens’ famous Boston bas-relief. For panelists who wish to see further examples of past MU audio-visual presentations:

<https://express.adobe.com/page/5mWNJnIOkNk8j/>

### 3.PROJECT FORMATS AND THEMES

#### --TOPIC ONE: “THE SOULS OF BLACK FOLK”: Blair School of Music (Vanderbilt University), Jacobs School of Music (Indiana University)

It is completely understandable that American orchestras are suddenly programming the Black classical music composed during the interwar decades. Not only is this initiative long overdue; the music itself is often memorable. But the underlying historical narrative, contextualizing this achievement, remains little known – not least to the orchestras themselves. This is the subject matter of Horowitz’s book *Dvorak’s Prophecy and the Vexed Fate of Black Classical Music*, which explores why classical music in the US “stayed white.” He finds two basic reasons, one obvious and the other not. The obvious reason is institutional racism. The other reason is aesthetic: the governing “standard narrative” for American classical music, originating with the writings of Aaron Copland and Virgil Thomson, is essentially modernist. But the governing aesthetic of the post-World War I Black composers resembled the Romantic nationalism of Dvorak. Dvorak’s 1893 prophecy that “Negro melodies” would foster a “great and noble school” of American music was followed a decade later by a similar prediction by W. E. B. Du Bois.

The African-American musical motherlode fostered popular musical genres known the world over – but was mainly squandered by America’s concert composers, who little utilized the vernacular resources Ralph Waldo Emerson memorably extolled as “mud and scum of things” – where “something sings.”

The consequent narrative begins with the once famous Black British composer Samuel Coleridge-Taylor, anointed by Du Bois a Great Black Hope. He was succeeded by Dvorak’s onetime student Harry Burleigh, who pivotally turned the sorrow songs into enduring concert songs. But the composers coming after – most prominently Nathaniel Dett, William Levi Dawson, Florence Price, and William Grant Still – comprise an underground lineage only now being exhumed. The Music Unwound programs here proposed mainly showcase – as buried treasure – Dawson’s *Negro Folk Symphony* and Dett’s oratorio *The Ordering of Moses*.

The former work impacted sensationally when premiered and nationally broadcast by Leopold Stokowski in 1934. At all three performances, the applause after the second movement was so sustained that the orchestra had to rise. And yet Dawson’s symphony quickly lapsed into obscurity – and he never wrote another one. Because Dawson’s purposes and sources (including several spirituals) are explicit, because Dawson’s story remains little-known, his symphony presents an irresistible opportunity for contextualization. The proposed concert tracks the progression from “Swing Low” in a 1909 recording to Coleridge-Taylor (“Keep Me from Sinkin’ Down” for violin /orchestra), to Burleigh, to Dawson.

The proposed MU programs also include Dett’s oratorio *The Ordering of Moses* – and explore Dett’s compositional odyssey through his music, essays, and poems. Singularly, he aspired to wed the sorrow songs to the Germanic oratorio tradition and Russian liturgical song. His choral adaptations are not arrangements or transcriptions, but “motets” and “anthems.” The pertinent historical context includes the Harlem Renaissance (e.g., misgivings about “sanitizing” the sorrow songs as expressed by Langston Hughes and Zora Neale Hurston).

Some learning objectives: Exploring the efforts of Black composers (their music and life stories), “The Souls of Black Folk” re-asks Du Bois’s perennial question: “Do the sorrow songs sing true?” Will/can Americans ever “judge men by their souls and not by their skins”? Can we adequately honor our “singular spiritual heritage”? What happened to Black classical music? What can we learn today from Dawson’s symphony and Dett’s oratorio? Ultimately we ponder a disconnect between Du Bois’s magnificent vision of an African-American cultural motherlode feeding American identity, and the manner in which that identity was actually forged.

For ANCILLARY EVENTS (including outreach to an underserved community music school), please see WALKTHROUGH.

## TOPIC TWO: NEW WORLD ENCOUNTERS: Brevard Festival, South Dakota Symphony

The US imported classical music from Europe. But America has exerted a formidable counter-influence on European-born composers. In particular, American “jazz” (however defined) has greatly mattered abroad. “New World Encounters” – i.e., influential encounters with American culture and experience, impacting on 20<sup>th</sup> century classical music -- is the second new MU topic.

A fascinating aspect is that – as with Antonin Dvorak and Kurt Weill – the outsider perspective on America can be revelatory. E.g., American-born classical composers mistrusted jazz. They were intent upon establishing a high-culture pedigree. In the US generally, a racist component of the “jazz threat” was undeniable. Meanwhile, Europeans flocked to Harlem and lectured Americans about what they found.

The first half of the MU “New World Encounters” symphonic program would explore the jazz influence in Berlin (where Kurt Weill called the jazz musician exemplary) and Paris (where Josephine Baker was the rage). The opening work is the Scherzo from Hindemith’s *Symphonic Metamorphosis* (composed in the US in 1943; in Berlin, Hindemith’s output had already bristled with jazz influences); it seamlessly incorporates a jazz fugue, a veritable jam session for which the participating players are asked to stand. The French/jazz phenomenon is sampled via the “Blues” movement of Ravel’s Sonata for Violin and Piano and his Concerto in G – a work unthinkable without the influence of Gershwin, whom Ravel encountered in both Paris and New York.

Part two of the “New World Encounters” symphonic program focuses on Stravinsky and his absorption of American popular music over a period of decades -- including excerpts from *A Soldier’s Tale* (1918), composed under the influence of American sheet music he called “jazz.” Both the rhythms and the instrumentation of *Soldier’s Tale* testify to New World influences. Later, after Stravinsky moved to Los Angeles, the New World influence burgeoned; his output included an *Ebony Concerto* for Woody Herman’s swing band.

The closing work on the MU program is Stravinsky’s Symphony in Three Movements (1945) – one of the major products of his American sojourn. Like Dawson’s symphony, Stravinsky’s offers an irresistible opportunity for contextualization. It was commissioned by the NY Philharmonic as a WW II “victory symphony.” But when the Philharmonic requested a commensurate program note, Stravinsky demurred: “It is well known that no program is to be sought in my musical output. . . . Sorry if this is desappointing [sic] but no story to be told, no narration and what I would say would only make yawn the majority of your public which undoubtedly expects exciting descriptions.” Decades later, Stravinsky was asked by Robert Craft, “In what ways is the [Symphony in Three Movements] marked by world events?” Stravinsky answered: “Certain specific events excited my musical imagination. Each episode is linked in my mind with a concrete impression of the war, almost always cinematographic in origin. For instance, the beginning of the third movement is partly a musical reaction to newsreels I had seen of goose-stepping soldiers. . . .”

Not everything Stravinsky allegedly told Craft needs to be taken seriously. But in this instance, his commentary is credible. In 2005 Joseph Horowitz and Peter Bogdanoff created a visual track for the symphony’s finale, culling newsreel images faithfully following Stravinsky’s detailed scenario (which ends with the bombing of Hiroshima). The outcome was persuasive. To see the visual presentation: <https://vimeo.com/31621069>

If Shostakovich's WW II compositions register a harrowing eyewitness account, Stravinsky's is an armchair American view from his Los Angeles study. Other "American" aspects of the Symphony in Three Movements include big band jazz (listen to the swinging syncopations of the opening measures in Stravinsky's own recorded performances) and the "neon glitter" (Stravinsky's words) of LA. The spooky music midway through the second movement, with solo harp and flute, was originally intended to accompany the apparition of the virgin in Hollywood's *The Song of Bernadette*. All these New World components of Stravinsky's symphony will be illuminated by way of narration (including an actor reading Stravinsky), photos, film clips, and the visual presentation referenced above. Absent America, there would be no Symphony in Three Movements.

The soloist/commentator for "New World Encounters," the pianist Genadi Zagor, is the son of a Soviet jazz guitarist. Like many of his colleagues at the Moscow Conservatory, Zagor listened to the Voice of America "Jazz Hour," collected jazz LPs, played jazz, etc.; it symbolized American freedoms.

Some learning objectives: "New World Encounters" illustrates the validating international impact of a young nation's distinctive popular culture. It explores "jazz" as a marker for American freedom – in Paris, Berlin, the USSR. It takes a symphony (by Stravinsky) and explores "What is music about?"

For a list of ANCILLARY EVENTS (including an exploration of Soviet jazz), see WALKTHROUGH.

### **TOPIC THREE: CHARLES IVES'S AMERICA (celebrating the IVES SESQUICENTENARY): Brevard Festival, Blair School, Chicago Sinfonietta, Jacobs School, The Orchestra Now**

This project creates a fresh approach to an iconic American widely regarded as America's supreme concert composer, yet little-performed because his music retains an esoteric taint. In part, this results from its belated discovery (ca. 1940-1960, long after Ives had ceased composing) by modernists who cherished complexity. Today, in post-modern times, the opportunity is ripe to rediscover Ives as a turn-of-the-century Connecticut Yankee rooted in Transcendentalism and Progressivism — a product (however idiosyncratic) of his own time and place. Ives's vivid personality, and a plethora of memorable writings (essays and letters), reinforce this opportunity to better acquaint American audiences with the Ives idiom — to penetrate its assaultive exterior and connect to its heart and soul. The MU project creates a permanent set of tools — scripts and visual tracks — that orchestras and presenters can use to nudge Ives into his rightful place in the mainstream repertoire.

Charles Ives was born in 1874 in Danbury, Connecticut. The potent scent of nostalgia suffusing Ives's style draws sustenance from Emerson, Thoreau, and other Transcendentalists Ives adored. Ives knew he could never support himself writing such music, and so concurrently pursued a successful career selling life insurance. His meliorist propensities — a legacy of Beethoven, of Transcendentalism, of the late Gilded Age — embraced his compositions, his business vocation, and his Progressive politics; he aimed to uplift humanity. The Great War shattered Ives's faith. He retired from business and music both. The discovery of Ives as an American master began in the 1930s. A landmark discovery was the Second Symphony (completed ca. 1909), premiered by Leonard Bernstein in 1951.

Ives is a quintessential musical Progressive, zealous in his faith in democracy, the common man, and the former slave. No less than Mark Twain, he pioneered in fostering an American idiom boldly appropriating vernacular expression (for Twain, Huck Finn's dialect; for Ives, quotidian New England strains). Both were self-reliant New World creators. Both empathetically tackled issues of race. The Twain/Ives relationship is a sub-theme of "Ives's America."

Part two of the central symphonic program is a contextualized performance of Ives's Second Symphony. It furnishes an ideal introduction to the composer, readily accessible as a Germanic Romantic symphony. At the same time, Ives is already rambunctiously American. As Peter Burkholder (who helped to create "Charles Ives's America") writes in his seminal Ives study *All Made of Tunes*, Ives here achieves a distinctive voice "by using American material, and by emphasizing allusion and quotation.... Borrowed material appears on almost every page...to create a symphony that is suffused with the character of American melody." Via the parlor and salon, Ives identified with hymns and minstrel tunes; via the organ loft, he identified with Bach; via his father and his Yale composition professor Horatio Parker, he identified with Beethoven and Brahms. That all of these influences intermingle in the Second Symphony, that all are equally audible and equally privileged, creates a musical kaleidoscope more multifarious than any by Mahler. Ives's egalitarian ethos, and the ethos of uplift, are equally served.

With its myriad source tunes, Ives's Second is a prime candidate for contextualization — and the MU performances are directly preceded by a performance (baritone/piano) of selected marches, songs, and hymns that Ives integrates, with pertinent commentary — illustrating, for instance, how an inane college song becomes the lyric second subject of movement two, and how the "Civil War" finale celebrates the freeing of enslaved Americans. It bears stressing that most of the tunes Ives uses are no longer familiar.

Part one of the symphonic program — new to this revised iteration of "Ives' America" — features Ives' *Three Places in New England*, the first of which is a "death march" commemorating Colonel Robert Shaw's heroic Black Civil War regiment, as famously memorialized by the sculptor Augustus St. Gaudens. This is an example of an important Ives composition that no new listener could possibly "read" without some help.

In his letter of commitment, Peter Burkholder writes: "The conception of 'Charles Ives's America' is among the most exciting I have participated in, because it involves so many performers and venues, because it has reached and will reach a variety of audiences, and because it brings scholars from a range of fields together with musicians. [It offers] extraordinary insight into the music and helps [audiences] hear an aural representation of American history."

Some learning objectives: "Ives's America" demonstrates how recourse to vernacular speech/song can instill a shared American identity based in democracy. It promotes a quintessential American "pioneer" who abjured study abroad in favor of brave self-creation — a trope resonating with Emerson, Melville, Twain, Whitman. Allen Guelzo, in his letter of commitment, pertinently adds: "Our ultimate goal will be to make Ives better known and appreciated by American generally. . . . My role will focus on those moments in Ives's oeuvre that cross boundaries in American history [to] 'Col. Shaw and his Colored Regiment,' [to] American song, [and to] Ralph Waldo Emerson and Henry David Thoreau and the Alcotts."

For a list of ANCILLARY EVENTS (including "Ives: A Life in Music"), see WALKTHROUGH.

## THE NPR DOCUMENTARIES

The present application includes three 50-minute "More than Music" NPR documentaries, produced by Horowitz, excerpting planned "Ives," "New World Encounters," and "Souls of Black Folk" festivals. These are cross-disciplinary, humanities-infused productions.

To hear a representative "More than Music" NPR documentary, broadcast to 450 stations nation-wide, here is "Lost and Found: America's Black Classical Music," broadcast on Thanksgiving Day 2021 and Martin Luther King Day 2022: <https://the1a.org/segments/lost-found-americas-black-classical-music/>

Listener feedback to this program included: “I feel moved to tell you that this is one of the most important and moving broadcasts I've ever heard on NPR. The value of this broadcast is not only that it connects listeners with an extraordinary range of Black composers and performers; it also offers perspectives on the status of classical music in American history that I've never encountered before.” “My wife and I, regular listeners to your broadcast, have rarely heard a more interesting and challenging radio program.” “I loved the show today on classical music and Black performers/composers, and the connections between music and American history. I cried.”

The planned NEH-funded radio documentaries, hosted by NPR’s Jenn White, are:

1. “The Jazz Hour” (Fall 2023, with excerpts from “New World Encounters” at Brevard).

Commentary by Genadi Zagor, Daniel Schnyder, and former US Ambassador to Russia John Beyrle (a direct participant in jazz and cultural exchange – please see his letter of commitment). Zagor’s memories of the Voice of America “Jazz Hour” (which we will sample) introduce this exploration of the impact of jazz in the USSR during the cultural Cold War. The interwar impact of jazz in Berlin and Paris is a secondary topic. With music by Stravinsky, Hindemith, and Ravel.

2. “Charles Ives America” (Fall 2024, with excerpts from “Ives’ America” at Brevard)

Commentary by Gayle Sherwood Magee, Peter Burkholder, Judith Tick, Allen Guelzo. This Ives Sesquicentenary celebration begins with Ives’ Danbury childhood (“The Circus Band”). The Civil War and the Transcendentalists are major topics. With excerpts from *Three Places in New England*, Symphonies 1 and 2, the *Concord Sonata*, and cross-references to *Huck Finn*, Whitman, and Melville.

3. “The Ordering of Moses” (Spring 2025, with excerpts from “Souls of Black Folk” at Blair)

Commentary by George Shirley, Dennis Dickerson, Marques Garrett, John Michael Cooper, Dashon Burton. Beginning with readings from Du Bois, and music by Coleridge-Taylor and Burleigh, this narrative of Black classical music leads to Nathaniel Dett – his essays, poems, piano works, and *The Ordering of Moses*.

**4. RESOURCES:** Please regard the resources at hand – orchestras, universities, scholars, musical works – as self-evident.

## 5. HISTORY

Music Unwound is grounded in an understanding that the troubles afflicting America’s orchestras today are not merely fiscal — that over the course of the 20th century these institutions, which once embodied the culture of the community, have become relatively insular. Project Director Joseph Horowitz is the central historian of the American orchestra. In a series of widely discussed books, he has long argued that orchestras shrank in mission after World War I; that they failed to adapt to social, technological, and demographic change; and that they would benefit from the example of museums that engage scholars on staff, produce distinguished publications, and mount thematic exhibits that curate the past, assess the present-day, and limn the future.

A survey of Philadelphia Orchestra subscribers found that only 21% favored the traditional concert format, “with no talking.” This hunger for information reflects both fatigue with business-as-usual among “old listeners,” and the needs of “new listeners” with scant exposure to classical music. Philadelphia is one of many American orchestras in quest of artistic renewal via contextualized presentations. These programs, however, remain infrequent. Too often, they are tangential efforts outside the institution’s “comfort zone.” It is significant that the MU consortium members have, from the first, been “mid-level” orchestras; “major” orchestras are not as ready to fundamentally reconfigure their core subscription concerts. This is a field in which innovation will mainly trickle up, not down.



MU has already impacted on the institutional culture of the participating orchestras. Concurrently, Music Unwound is redefining “education” as pursued by the partner orchestras. American orchestras frequently treat “education” as an institutional fiefdom concentrated on elementary schools and Young People’s Concerts. Music Unwound repositions education at the center of an orchestra’s purpose and identity.

For phase one (\$300,000, 2012-2014), the consortium comprised four orchestras. For phase two (\$300,000), the consortium expanded to include music festivals. Phase three (\$400,000) further expanded the consortium to include universities. Concomitantly, the project serves an increasingly large, increasingly diverse audience. The cumulative momentum of MU is such that more institutions asked to join phase four than could be accommodated. The final list of proposed phase four recipients comprises the Brevard Music Festival (lead partner), the Blair School of Music/Vanderbilt University (in collaboration with the National Museum of African American Music and the W. O. Smith School), the Chicago Sinfonietta (in collaboration with Roosevelt University and Illinois State University), the Jacobs School of Music/Indiana University Bloomington (in collaboration with other divisions of IU), Bard College’s training orchestra The Orchestra Now (in collaboration with Bard College), and the South Dakota Symphony (in collaboration with South Dakota State Univ. and the Univ of So. Dakota). These were the hungriest of the prospective consortium members; in effect, they are self-selected based on their zeal and preparedness to embrace the MU template. For the participating orchestras, MU is a remedial strategy to counteract insularity and diminishing audiences. For the colleges and universities, MU is a response to the humanities under siege.

The scripted multi-media programs MU has generated are already being widely used by orchestras outside the consortium. MU has been featured on NPR and in Humanities Magazine, a vivid description: “Can Orchestras Be Re- Invented as Humanities Institutions?” --

<https://www.neh.gov/humanities/2018/spring/feature/can-orchestras-be-reinvented-humanities-institutions>

Jesse Rosen, former CEO of the League of American Orchestras (cf. Rosen letter of support) is an avid proponent of MU. JoAnn Falletta, Music Director of the Buffalo Philharmonic Orchestra, writes of two MU projects:

“‘Dvorak and America’ was the hit of our season. Many concertgoers told us that it was their favorite concert of the year. What was truly astonishing was how many said that Dvorak’s *New World* Symphony had been transformed for them — revealed as a work with deep American literary roots and steeped in Dvorak’s empathy for Native-Americans and African-Americans. In this and other Dvorak festival events, the composer himself emerged not only as a consummate artist but as a great humanitarian and visionary.

“We might have approached ‘Ives’ America’ with trepidation (Ives is tougher than Dvorak), but the results completely exceeded our expectations. The production was vibrant, humorous, and surprising. The symphonic music — for the most part little known even to our musicians — was a brilliant centerpiece for a full week of activities. Peter Bogdanoff’s poetic visual tracks greatly facilitated engagement while still preserving the music as the focus. In fact, their central purpose was to showcase musical works that might otherwise have baffled our listeners. Charles Ives emerged not as the crusty curmudgeon of fearsome dissonance, but as the vital and colorful father of American music. Once again, Music Unwound proved to be an absolute highlight of our season, enchanting audiences and creating an environment for thought-provoking discovery. I cannot overstate its importance to the future of America’s orchestras.”

Five developments are notable:

1. The MU trajectory documents institutions (e.g., Brevard Music Festival, which now annually hosts a cross-disciplinary festival-within-the festival) that have acquired a permanent humanities component where there was none before.

2. American orchestras have never linked with universities, nor have the academic and symphonic communities much overlapped. MU is changing this. These affiliations expand an orchestra's mission and its base; they also cultivate new and younger audiences orchestras urgently need. MU has forged unprecedented alliances between professional orchestras and universities in El Paso, Las Vegas, and South Dakota (state-wide); the same would now happen in Chicago.

3. With the addition of the Brevard Festival in phase two, MU directly served an orchestra (one of three maintained by Brevard) composed of collegiate instrumentalists, all of whom received humanities-infused instruction supporting the repertoire at hand (e.g., they all read *The Song of Hiawatha* and considered its impact on Dvorak's *New World* Symphony). This initiative prods young musicians to think outside the box. The current application encompasses five collegiate or university orchestras.

4. MU has also generated documentary films, produced by Horowitz for Naxos. "Charles Ives' America" – a film version of the MU production – has been called by JoAnn Falletta "very likely the most important film ever made about American music." These films, in turn, led to the "More than Music" NPR documentaries.

5. Beginning summer 2022, Brevard will host an annual weeklong "Brevard Project" – a think-tank/seminar empowering orchestras to become humanities institutions. Concurrently, the University of Michigan School of Music and the Blair School of Music are undertaking Master's Degree humanities programs that would train "Symphonic Dramaturgs."

## **6. AUDIENCE/ MARKETING/ ACCESSIBILITY/ ADMISSION:**

Of the participating institutions, many serve challenged populations. The Chicago Sinfonietta's audience is 37% African American and 5% Latino. Roosevelt University (a core participant in the Chicago Ives festival) is one of the most diverse in the US. Illinois State University (also partnering the Chicago festival) has a student population that is 10% African-American and 15% Hispanic; more than 30% of the students are Pell-eligible. The South Dakota Symphony has established a unique national reputation for its Lakota project, linking to Native American reservations; the proposed SDSO project would build directly on the orchestra's expertise in engaging under-served communities. For the SDSO "Copland and Mexico" MU festival, public schools and churches were targeted for Hispanic outreach, and 1,000 NEH-subsidized ticket vouchers were distributed. Of these, 667 were redeemed – a remarkable percentage. Virtually every such ticket-holder was attending a symphonic concert for the first time.

A snapshot: The W. O. Smith School, an integral component of MU in Nashville, is a community music school whose students, ages 8 to 18, are 40% African-American, 40% Hispanic, 10% mixed, 5% Asian/No. African. For "The Souls of Black Folk" MU festival, the 50-voice Smith School Chorus would participate in the central symphonic concert (which Smith School students will attend). Smith School students will be prepped via Horowitz's *Dvorak and America* young readers book (a product of an NEH National Education Project) and via a "Harry Burleigh Show" featuring Blair School baritone Dashon Burton. The same outreach template, in Nashville alone, includes the National Museum of African American Music, which hosts MU events.

The applicants enthusiastically support the NEH emphasis on reaching as wide and diverse an audience as possible. For the purposes of MU, the applicants have made every effort to lower ticket prices in order to

entice audiences to a new kind of concert experience. Most of the proposed MU events are free. Most student tickets are free. No programs supported by this application would charge a minimum ticket price exceeding \$20.

All the orchestral programs here proposed are embedded in a season of orchestral concerts, elaborately marketed and promoted; the audiences for these programs are built-in. Every venue pertinent to this application is handicap-accessible. All campus-based MU events here described will be offered to the general public. IU/Bloomington, Bard, and Illinois State University all host the major performing-arts center in the surrounding area.

The sum total of these initiatives is an opportunity to impact comprehensively. Thus, in El Paso, Music Unwound was overseen by Lorenzo Candelaria, then Associate Provost of UTEP. MU forged a deep collaboration between the El Paso Symphony, the University of Texas at El Paso (UTEP), and the El Paso Independent School District (including under-served colonias) beginning with “Dvorak and America” in Spring 2016. Under Candelaria’s supervision, high school assemblies introduced the festivals and distributed tickets. At the same time, UTEP used existing and newly created courses to do the same. Many hundreds of El Paso families attended symphonic concerts for the first time via MU. Cross-disciplinary curricular linkage was ambitiously pursued. The entire project targeted under-served audiences. Students were required to file reports. The MU El Paso festival, “Kurt Weill’s America,” explored the immigrant experience; it elicited such UTEP student comments as:

--“This project gave me a new perspective on my citizenship: I need to be doing way more for my country and its music. I have no excuse, because Weill, an immigrant, devoted his life to it, and what he left is breathtakingly beautiful.”

-- “Studying the music of Kurt Weill was a very special experience, one I will always cherish. His work has such great depth musically but also in terms of its social implications. It was truly amazing to see that the same subjects he wrote about long ago are still very relevant in our society. . . . Weill inspires us to seek the greater good, to help others, to keep moving forward with hope without looking back on bad times—because that was how he lived.”

Similarly, the MU events here proposed will link to the classroom. E.g., “Charles Ives’ America,” a cross-disciplinary humanities course [not NEH-budgetable], will be offered at Bard College, the Blair School/Vanderbilt, and IU/Bloomington. Attendance at Ives festival concerts will be an integrated component of the class. The syllabus will include Emerson, Thoreau, Twain, Melville (*Benito Cereno*), Ives (essays and letters), Van Wyck Brooks (*America’s Coming of Age*), F. O. Matthiessen (*American Renaissance*), and Ives books and essays by Peter Burkholder, Kyle Gann, Gayle Sherwood Magee, Judith Tick, and Joseph Horowitz. Topics include the Gilded Age re-assessed; the pertinence of the arts to American history; Transcendentalism; the Civil War and race. Participating instructors include Magee, Gann, Burkholder, and Horowitz; the Civil War historian Allen Guelzo; the American Studies scholar David Hertz, etc. For further information on cross-disciplinary Humanities courses linked to MU, see WALKTHROUGH.

In 2021, Lorenzo Candelaria left El Paso to accept the Deanship at the Blair School. Reflecting his years of experience with Music Unwound, he says: “I discovered a real hunger for Music Unwound in El Paso. Its intensity (even among high school students) surprised me. It was clear, for instance, that the story of Kurt Weill’s odyssey touched people in a very personal, even transformative way. A woman in the audience shared with me that following the death of her husband a few years ago, she just shut down. But after hearing Bill Sharp sing ‘September Song’ she was moved to open up to new possibilities in her life. She was on the verge of tears. It was a unique experience for me, something I will never forget.”

## 7. EVALUATION

Interaction is a key MU objective. All MU concerts include extensive post-concert discussions with the audience. The participating humanities scholars facilitate this dialogue. Though audience surveys are distributed at MU events, this form of feedback is spotty. Participating students, however, are required to file evaluations. All MU partners regularly employ a wide variety of tracking modes. The major take-away here is that audiences experience MU as an exceptional alternative – invariably they ask: why hasn't this been done before? Why don't all orchestras do it? We also learn in detail that MU touches personal lives, ignites personal memories. The bigger the festival footprint, the more people stay to talk. Two more take-aways: (1) a MU festival without strong ancillary activity lacks cumulative impact (e.g., the post-concert audiences are smaller and less engaged) – moving forward, this has influenced the selection of MU partners; (2) it's not enough to offer free tickets to students, even if they ask for them; attendance at MU events must be treated as an integral course requirement.

## 8. ORGANIZATIONAL PROFILES

1. The BREVARD MUSIC CENTER FESTIVAL (lead partner), founded in 1936, is one of this country's premier summer festivals. Each year, it presents more than 80 performances — approximately half of which are free to the public. An extensive education program includes performance opportunities through three orchestras: the flagship orchestra blending professionals and collegiate musicians, and two student orchestras (college and high school age). Through MU, Brevard is the first leading summer music festival to embrace humanities-infused programming and pedagogy. Total budget: \$6 million; audience: 37,000.

2. The BLAIR SCHOOL OF MUSIC (of Vanderbilt University), founded in 1964, is a leading American music conservatory. A distinctive Blair asset is the opportunity to interface with a major university – an opportunity its new Dean, Lorenzo Candelaria, is eager to seize. The resident Blair String Quartet enjoys an international reputation, not least for its historic advocacy of Ives. Candelaria was the architect of a city-wide outreach strategy as Associate Provost of the University of Texas/El Paso. At Blair, he has rapidly emphasized city-wide linkage, including public schools, 3 community music schools, the National Museum of African American Music, the Nashville Symphony, and Fisk University. Blair's concert calendar is a prominent part of the musical life of Nashville, attracting a city-wide audience. Total budget: \$16 million.

3. The CHICAGO SINFONIETTA, founded in 1987 by Paul Freeman (an eminent Black conductor), is a professional orchestra dedicated to promoting diversity, inclusion, and equity in the arts, honored in 2016 with a MacArthur Award. Its Project Inclusion Fellowship Program has served more than 80 fellows – more than all other similar fellowship programs in the country combined. It also supports early musicians in schools through its Audience Matters and SEED (Student Ensembles for Excellence and Diversity) programs, and ensures classical music is accessible to all through neighborhood collaborations and its Residents Orchestrate Project. 35% of the players are musicians of color. 37% of the audience is African-American. The majority of board members are of color. Total budget: \$2.3 million; audience: 50,000.

4. The JACOBS SCHOOL OF MUSIC (Indiana University/Bloomington), founded in 1921, serves a student body of 1,600 – making it the second largest music school in the US. Its linkage to the Bloomington campus (student population 36,000) facilitates cross-disciplinary learning and inquiry. Its annual concert calendar of 1,140 events serves a local regional population of 200,000. Total annual concert audience: 130,000. Total budget: \$84 million.

5. THE ORCHESTRA NOW, one of North America's major training orchestras, is based at Bard College. Uniquely, it offers a three-year Master's Degree in Curatorial, Critical, and Performance Studies. It

performs regularly at Bard, Carnegie Hall, Lincoln Center, and abroad. Total budget: \$4.3 million. Total annual audience: 13,000.

6. The SOUTH DAKOTA SYMPHONY (SDSO) was recently called “the model of an engaged orchestra,” with programming “bolder and savvier than all but a handful of American ensembles,” by Alex Ross in *The New Yorker*. Delta David Gier became the Music Director in 2004 and has taken the orchestra to unprecedented artistic levels. Its nationally prominent Lakota Music Project is a defining initiative of his tenure; its funders include the Mellon Foundation. Under Gier’s leadership, the orchestra has also linked with Sudanese/Somali refugees, and with local Arab and Chinese communities. Annual budget: \$2 million; 200 concerts annually; total audience: 50,000.

## 9/10. THE PROJECT TEAM/HUMANITIES SCHOLARS AND CONSULTANTS

1. **Collaborating Institutions:** The six applicants plan to collaborate with a multitude of other institutions, notably including:

--Blair School of Music: The National Museum of African American Music, Vanderbilt University (including African-American Studies), W. O. Smith School

--Chicago Sinfonietta: Roosevelt University, Illinois State University

--South Dakota Symphony: South Dakota State University, University of South Dakota

2. The **Project Director/Lead Scholar:** Joseph Horowitz has long been an advocate of humanities-infused classical-music programming. As Artistic Advisor to the 92nd Street Y’s “Schubertiade” (1988-94), he created all-day Sunday “symposiums,” annually supported by the NEA, which pursued common ground among scholars and laymen. The symposiums incorporated film, theater, discussion, and music in live performance. In the 1990s, as Executive Director of the Brooklyn Philharmonic, Horowitz reconceived the orchestra’s mission as fundamentally educational. All programming was inter-disciplinary. In these years, the Brooklyn Philharmonic was the first and only American orchestra to enjoy NEH support. Horowitz has regularly collaborated with scholars both because he needed their input, and because he aspired to connect scholars with lay audiences in the conviction that everyone would benefit. He pursues a parallel career as a cultural historian whose 11 books mainly deal with the history of classical music in the US. Most recently, he has begun regularly producing 50-minute radio documentaries for NPR, applying topics in classical music to race, immigration, and other pressing topics of the day. He has also produced six “Dvorak’s Prophecy” documentary films for Naxos.

With regard to the three MU topics at hand: Horowitz’s *Moral Fire: Portraits from America’s Fin-de-Siecle* (2012) includes a 50-page chapter on “Charles Ives: Gentility and Rebellion.” Horowitz’s *Dvorak’s Prophecy and the Vexed Fate of Black Classical Music* (2021) includes a 25-page chapter, “Nostalgic Subversions,” treating Ives’s Second Symphony and *Adventures of Huckleberry Finn* as twin landmark exercises in applying American vernacular speech and song to hallowed European genres (symphony and novel). *Dvorak’s Prophecy* discovers an underground narrative of African-American composers beginning with Du Bois’s proclamation that the sorrow songs are “the greatest gift of the Negro people.” Horowitz’s *Artists in Exile* (2008) explores “cultural exchange” – influence and counter-influence – between the US and Europe/Russia; Stravinsky is a major topic. Horowitz’s forthcoming *The Propaganda of Freedom* (Univ of Illinois Press, 2023) addresses the cultural Cold War – including the impact of jazz in the USSR.

3. The proposed projects include more than thirty scholars in more than half a dozen disciplines, including Music, English Literature, History, African-American Studies, American Studies, and Political Science. Please see WALKTHROUGH for detailed information on the public participation of the project

consultants, per venue. The core participants in the proposed projects – each of whom participates as a script-writer, speaker, discussant, and instructor -- include:

--Former U.S. Ambassador to Russia John Beyrle, who writes in his letter of commitment: “I look forward to taking part [in “New World Encounters”] as a ‘veteran’ of . . . culture wars during my three-decade career as a Soviet/Russian expert in the State Department . . . I was directly involved in programming and hosting American jazz ensembles during their trouble-filled tours of Soviet Russia in the 1980s, and served as a cultural broadcast host and producer at the Voice of America . . . The lessons learned in that bygone era are freshly relevant today.”

--Peter Burkholder (Professor Emeritus of Music, Univ. of Indiana Bloomington) is the author of the seminal Ives study *All Made of Tunes* – the central point of reference for Ives’ borrowings from American hymns and songs – and many other Ives-related books and essays. He is also co-author of *A History of Western Music* and *The Norton Anthology of Western Music*.

--John Michael Cooper (Prof. of Music, Southwestern University) has played a leading role in the present excavation of Black classical music, with two books in progress about Margaret Bonds, three editions of works by Bonds at press, 10 editions of works by Margaret Bonds published (2020-present), and 70 editions of works by Florence Price published in 60 volumes (2019-21).

--Marques Garrett (Asst. Prof. of Music, Univ. of Nebraska) is an African-American music historian who has taken the lead in publishing critical editions of music by Nathaniel Dett, whom he passionately honors both as a composer and a thinker.

--Allen Guelzo (Senior Research Scholar in the Council of the Humanities at Princeton University and Director of the James Madison Program’s Initiative in Politics and Statesmanship) is one of the nation’s pre-eminent authorities on Civil War America and most recently the author of an acclaimed biography of Robert E. Lee. Guelzo is also deeply versed in music – and in the music of Ives specifically. He is also an intellectual historian versed in Transcendentalism. In his letter of commitment he writes: “I am in the unique position of being both a historian and a serious amateur musician. . . . Historians of American culture need urgently to turn their attention back to Ives and his [musical] contemporaries in order to reclaim a cultural milieu that they have neglected.”

--Gayle Sherwood Magee (Prof. of Musicology, Univ. of Illinois) is the author of *Charles Ives Reconsidered* (2008) and *Charles Ives: A Research and Information Guide* (2010). No one has written more extensively about Ives and the Civil War.

--Tracy Sharpley-Whiting (Assoc. Provost/Prof. of African-American Studies, Vanderbilt Univ.) studies the Harlem Renaissance and the experience of Black artists (e.g., Josephine Baker and the operatic soprano Lillian Evanti) in Paris – topics pertinent both to “Souls of Black Folk” and “New World Encounters.”

--George Shirley (Prof. Emeritus, University of Michigan), who takes part both as a participant in “The Souls of Black Folk” and a general advisor to MU, was the first African-American tenor to sing leading roles at the Metropolitan Opera. As a pedagogue, he has long lectured on Black classical music, and produced a two-year series of radio documentaries on Black concert/opera singers. His writings include essays for scholarly publications and an extensive Foreword to Horowitz’s *Dvorak’s Prophecy*. He and Horowitz frequently collaborate on films, radio productions, and public humanities programs.

Many of the participating scholar/consultants have previously worked with Horowitz for more than a decade, planning and implementing inter-disciplinary public programs undertaken by orchestras and universities with the support of the NEH and NEA. They are chosen both for their expertise and their demonstrated prowess as public speakers with a knack for sharing scholarly expertise with lay audiences. As a team, they have worked on the present application for the better part of a year.

**4. Staff:** On the administrative side, the project has been developed with the core participation of Jason Posnock (VP of Brevard Festival), Delta David Gier (Music Director of South Dakota Symphony), Lorenzo Candelaria (Dean of Blair School), Halina Goldberg (Music Dept. Chair, IU) and Peter Burkholder (Prof. Emeritus, IU), Blake-Anthony Edwards (CEO, Chicago Sinfonietta), and Leon Botstein

(President, Bard College). Should this application be funded, Posnock will serve as the lead administrator, supported at by his CFO, Keith Arbogast.

**Diversity and Inclusivity:** The participating scholars and performers are notably diverse. To offer a few examples: JoAnn Falletta and Mei-Ann Chen are among the most internationally prominent woman conductors today. George Shirley is a legendary name in Black classical music, both as a performer and chronicler of Black vocal art. Dashon Burton is a prominent African-American baritone. Lorenzo Candelaria is a leading Hispanic educator. Blake-Anthony Edwards (Chicago Sinfonietta) is the nation's most prominent Black orchestral CEO. Jenn White (host of "1A") is one of the nation's most prominent African-American media personalities. Tracy Sharpley-Whiting is Vanderbilt University's African-American Associate Provost. Other participating African-American scholars from African-American Studies and History include Carolyn Calloway-Thomas (Indiana University) and Dennis Dickerson (Vanderbilt). Judith Tick (Prof. Emeritus of Music, Northeastern University) has notably studied music and gender; no other scholar has as eloquently explored Ives' social and political propensities.

It bears mentioning that many MU participants have long experience dealing with pertinent issues of cultural appropriation. E.g., Candelaria writes: "As a Mexican-American, I am of course sensitive to issues of appropriation. I have substantial experience, for instance, contextualizing Dvorak's enthusiastic absorption of African-American and Native American music and lore. The issues at hand are vital and timely. They are best addressed, I believe, by considering both historical context and present-day priorities. It is precisely in this regard that the Music Unwound festivals in El Paso seemed so remarkable. The Music Unwound presentation of Dvorak's story, and of his *New World* Symphony, transported us to earlier moment in the American experience. At the same time, the Music Unwound festivals directly targeted the challenges posed by racial inequality in America today. They were both history lessons and exercises in social conscience."

## 11. CONCLUSION

An audience survey conducted by WolfBrown Associates assessed the Pacific Symphony's Music Unwound programs (phases one and two). One of 30 questions asked: "As a result of attending this performance, do you feel better equipped to appreciate classical music in the future?" Eight-eight percent responded "Yes."

As initially conceived, Music Unwound aspired to demonstrate that, for concert audiences of all kinds, contextualization can promote fresh possibilities for emotional and intellectual engagement. A concerted attempt to explore correlations with political/social history, and with visual and theater arts, strove to break new ground both intellectually and — in forging alliances between orchestras, universities, and museums — institutionally. As the letters associated with this application attest, MU has accomplished that and more, empowering universities, music schools, and colleges to produce public humanities events as instruments of pedagogy.

Music Unwound is a humanities seedbed. Multi-media Music Unwound symphonic programs are adaptable for use by other orchestras at moderate cost. An example: the MU "Dvorak and America" program has been adapted outside the consortium by such orchestras as the Columbus Symphony, the Reading Symphony, the Erie Chamber Orchestra, the Boston Youth Symphony, the orchestra of the DePauw University School of Music, and also by orchestras in Sofia (Bulgaria) and Berlin (Germany).

Yale art historian Timothy Barringer describes "the interface between scholarly discourse and a wider public" as "at present dysfunctional"; he has also written, with reference to his "Dvorak in America" MU projects with Horowitz: "Collaboration between orchestras and museums, between musicologists and art

historians is relatively rare but enormously stimulating.” Buffalo Philharmonic Music Director JoAnn Falletta calls Music Unwound not only “a project critical to the development of our Buffalo audiences; it is crucial for the support and enhancement of the symphonic environment in our nation.” Jesse Rosen, writing as former President of the League of American Orchestras, has called Music Unwound a project “of the utmost significance not only to the participating organizations but to the evolution of programming and audience building in American orchestras.” South Dakota Symphony Music Director Delta David Gier, in his letter of commitment, calls MU “a necessary instrument as orchestras seek to find new ways to engage listeners and to connect meaningfully with their communities.” Richard Crawford (Hans. T. David Distinguished Professor of Musicology at the University of Michigan, and arguably today’s pre-eminent authority on the history of American music) writes of “Music Unwound”:

“Music is too essential to the human spirit to be condescended to — to be blandly and politely accepted, that is, when the goal of its creators and performers is to move listeners to a heightened intensity of experience and understanding of what life can be about. I think it is fair to say that Joe [Horowitz] has devoted much of his working life to the principled pursuit of an environment that will help foster that goal. Moreover, to realize Joe’s track record in conceiving, organizing, and staging such festivals is to begin to understand the impact that events of this kind can have on a community served by a local symphony orchestra. I have had the good fortune to participate in such a festival under his direction, and can testify that . . . those who attend are not likely to forget it, but rather to carry with them a sense of having had a lasting experience of something once unfamiliar but now their own.”

Lorenzo Candelaria, a key MU participant, writes in his letter of commitment for the present application:

“The threat to the future of the American arts and humanities, and to public arts education, has never been greater. . . . Now is the time to *step up and double down* on investments that will preserve and enhance the American arts—especially for the most vulnerable in our society. At the Blair School, fundamental to this work [are] partnerships we are currently building with Metro Nashville Public Schools, public arts organizations, and Minority Serving Institutions across the country. This will be a daily battle and, while not too late, time is running out. . . .

“In this regard, Joe Horowitz’s Music Unwound initiative, in which I have taken part for many years, is a vanguard effort. Its core mission is to advocate a new concert template – public humanities programing – that links institutions of the performing arts with educational institutions at every level. . . . I cannot imagine a more urgent NEH initiative than Music Unwound [as] a singular catalyst for public humanities advocacy, embracing entire communities.”

The conductor Theodore Thomas, who vigorously propagated symphonic culture throughout the US in the late 19th century, preached: “A symphony orchestra shows the culture of the community.” In many communities, large and small, Thomas’s prophecy proved true. In the course of the 20th century, however, American orchestras lost influence — in the community and in the culture at large. Music Unwound is conceived in the conviction that if orchestras and classical musicians are to regain impact as agents of cultural identity, a broader humanities mandate would vitally enhance both their mission and their capacity.



### 1. Brevard Music Festival: “New World Encounters” – July 2022

(This festival will take place whether or not the MU grant is funded; implementation planning will precede the NEH announcement in March 2022)

The central administrative officer is Jason Posnock, Brevard’s VP for Artistic Planning

--Jan. 2022: Posnock contracts Joseph Horowitz, John Beyrle, Jack Sullivan, Tracy Sharpley-Whiting, Daniel Schnyder, Peter Bogdanoff. He commissions script and program notes from Horowitz, Sullivan, and Sharpley-Whiting. He commissions visual track from Bogdanoff.

--Feb. 2022: Festival announcement. Program notes due

--March 2022: Curricular planning for classroom instruction: Siegwart Reichwald, Horowitz, Michael Dease. Travel arrangements (Horowitz, Daniel Schnyder)

--June 2022: Script and visual track due

--July 2022: NPR documentary: work commences post-festival (Horowitz, Sullivan, Beyrle, Sharpley-Whiting, Bogdanoff). Delivery by Sept. 1, 2022.

### 2. Jacobs School of Music: “The Souls of Black Folk” – October 2023

The central administrative officer is Halina Goldberg, chair of the Music Dept.

--March 2023: Goldberg creates a festival committee also including Horowitz, Marques Garrett, John Michael Cooper, and Arthur Fagin. IU contracts Horowitz, Garrett, Cooper, Bogdanoff. IU commissions script and program notes from Horowitz, Burkholder, and Cooper. IU commissions visual track from Bogdanoff.

--April 2023: Festival announcement. Travel arrangements (Horowitz, Garrett, Cooper)

--March 2023: Curricular planning: Garrett, Cooper, Goldberg

--July 2023: Program notes due

--August 2023: Script and visual track due

### 3. Chicago Sinfonietta: “Charles Ives’ America” – March 2024

The central administrative officers are Blake-Anthony Johnson, CEO of the Chicago Sinfonietta, and his Education Director Kamila Muhammed.

For Illinois State University: Alan Lessoff

For Roosevelt University: Blake-Anthony Johnson

--April 2023: Festival announcement. Johnson contracts Horowitz, Gayle Sherwood Magee, Peter Burkholder, William Sharp, Steven Mayer. Travel arrangements (Horowitz, Magee, Burkholder, Sharp, Mayer)

--September 2023: Curricular planning at Illinois State and Roosevelt University (Alan Lessoff, Ross Kennedy, Blake-Anthony Johnson). Johnson commissions script and program notes from Horowitz, Burkholder, Magee. Johnson commissions visual track from Bogdanoff

-- December 2023: Program notes due

--Jan. 2024: visual track due

### 4. Brevard Music Festival: “Charles Ives’ America – July 2024

The central administrative officer is Jason Posnock, Brevard’s VP for Artistic Planning

--Feb. 2024: Festival announcement. Posnock contracts Horowitz, Allen Guelzo, Peter Burkholder, Gayle Sherwood Magee, Judith Tick, William Sharp, Peter Bogdanoff. Travel arrangements (Horowitz, Guelzo, Burkholder, Sharp). Posnock commissions script and program notes from Horowitz and Burkholder. Posnock commissions visual track from Bogdanoff

--March 2024: Curricular planning for classroom instruction: Reichwald, Horowitz, Burkholder, Guelzo

--April 2024: Program notes due

--May 2024: script and visual track due

--July 2022: NPR documentary: work commences post-festival (Horowitz, Burkholder, Magee, Tick, Bogdanoff). Delivery by Sept. 1, 2022.

#### 5. Jacobs School of Music: “Charles Ives’ America” – October 2024

The central administrative officer is Halina Goldberg, chair of the Music Dept.

--March 2024: Goldberg creates a festival committee also including Horowitz, Peter Burkholder, Daniel Hertz, and Arthur Fagin. IU contracts Horowitz. IU commissions script and program notes from Horowitz, Burkholder, and Hertz. IU commissions visual track from Bogdanoff.

--April 2024: Festival announcement. Travel arrangements (Horowitz)

--March 2024: Curricular planning: Burkholder, Hertz, Goldberg

--July 2024: Program notes due

--August 2024: Script and visual track due

#### 6. The Orchestra Now: “Charles Ives’ America” – November 2024

The central administrative officer is President Leon Botstein

--March 2024: Bard creates a festival committee including Botstein, Horowitz, Peter Burkholder, Kyle Gann, Richard Aldous, David Woolner, and Horowitz. TON contracts Horowitz, Burkholder, William Sharp, Steven Mayer. TON commissions script and program notes from Horowitz and Burkholder. TON commissions visual track from Bogdanoff.

--March 2024: Festival announcement. Travel arrangements (Horowitz, Burkholder)

--May 2024: Curricular planning: Aldous, Woolner, Gann

--September 2024: Program notes due

--August 2024: Script and visual track due

#### 7. Blair School of Music: “Charles Ives’ America” – December 2024

The central administrative officer is Dean Lorenzo Candelaria

--May 2024: Candelaria creates a festival committee including Joy Calico, Amy Dorfman, Dashon Burton, Tracy Sharpley-Whiting, and Horowitz

--May 2024: Blair contracts Horowitz, Peter Bogdanoff, and William Sharp

--May 2024: Blair commissions script and program notes from Horowitz and Burkholder. Blair commissions visual track from Bogdanoff.

--May 2024: Festival announcement. Travel arrangements (Horowitz)

--May 2024: Curricular planning: Calico, Candelaria

--September 2024: Program notes due to Blair

--October 2024: Script and visual track due to Blair

#### 7. South Dakota Symphony: “New World Encounters” – February 2025

The central administrative officer is SDSO CEO Jennifer Teisinger

For South Dakota State University: David Reynolds

For the University of South Dakota: Timothy Schorn

--March 2024: Teisinger creates a festival committee including Delta David Gier, Reynolds, Schorn, Horowitz, Ilmira Dulyanova

--March 2024: Teisinger contracts Horowitz, Bogdanoff, John Beyrle, Jack Sullivan, Tracy Sharpley-Whiting. She commissions script and program notes from Horowitz, Sullivan, and Sharpley-Whiting. She commissions visual track from Bogdanoff.  
--March 2024: Festival announcement. Program notes due  
--September 2024: Curricular planning for classroom instruction: Reynolds, Schorn, Dulyanova  
--December 2024: Script and visual track due

#### 9. Blair School of Music: “The Souls of Black Folk” – April 2025

The central administrative officer is Dean Lorenzo Candelaria

For W. O. Smith School: Executive Director Jonah Rabinowitz

For National Museum of African-American Music: Collections Manager Katie Raining-Briggs

--May 2024: Candelaria creates a festival committee including Joy Calico, Tracy Sharpley-Whiting, Dashon Burton, Marques Garrett, John Michael Cooper, and Horowitz

--May 2024 : Blair contracts Horowitz, Peter Bogdanoff, Garrett, Cooper, and George Shirley

--May 2024: Blair commissions script and program notes from Horowitz, Garrett, and Cooper. Blair commissions visual track from Bogdanoff.

--May 2024 : Festival announcement. Travel arrangements (Horowitz, Cooper, Garrett, Shirley)

--May 2024: Curricular planning: Calico, Sharpley-Whiting, Candelaria

--February 2025 : Program notes due to Blair

--March 2025 : Script and visual track due to Blair

--April 2025: NPR documentary: work commences post-festival (Horowitz, Garrett, Cooper, Bogdanoff). Delivery date June 1, 2025



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## JESSE ROSEN

June 13, 2022

National Endowment for the Humanities  
1100 Pennsylvania Avenue, N.W.  
Washington, DC 20506

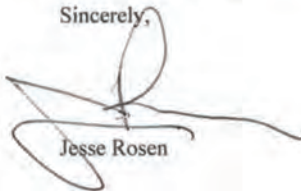
To whom it may concern:

I am happy to lend my enthusiastic support to the Music Unwound proposal. American orchestra audiences are demonstrating an increased appetite for concert programs that illuminate the context of the repertoire. With the passing of time and the extraordinary cultural change of the last half century, concert music has in some sense become detached from its origins and consequently, challenging for many to integrate into contemporary experience and sensibility. Mr. Horowitz has been in the forefront of meeting this challenge. His thematic festivals at the Brooklyn Philharmonic over 20 years ago were major breakthroughs in orchestra programming. By placing often well-known repertoire into its social musical and historical context, the works came alive, posing provocative questions about just what this music meant in its time and what it may mean for today.

Having attended a number of these performances I can report firsthand that audiences left engaged stimulated and often in deep or heated debate about what they had just experienced. I would quickly add that these programs are delivered with great artistry and musical integrity, moving them far beyond the pedantic lecture demonstration format. The value of these programs is in deepening the audience experience, attracting new listeners, and spearheading a field wide re-conception of the concert experience. Having worked at the League of American Orchestras for 23 years, the last 12 of them as CEO, I can vouch for the significant impact of these programs, as well as of those spawned by Music Unwound, across the orchestra community.

I believe this work to be of the utmost significance not only to the participating organizations but to the evolution of programming and audience building in American orchestras. Please let me know if I can of further. Thank you.

Sincerely,



Jesse Rosen

(b) (6)

July 5, 2022

National Endowment for the Humanities  
400 7th Street, SW  
Washington, D.C. 20506

To Whom It May Concern:

This letter is to confirm the participation of The Orchestra Now (TON) and Bard College in the planned TON/Bard Ives festival, *The Music Unwound*, set to take place in 2024, the year of the Ives Sesquicentenary, should it be funded.

The Carnegie concert is programmed to include contextualized performances of *Three Places in New England* and *Symphony No. 2* — both with the pertinent songs extracted and sung by William Sharp, plus commentary.

In addition to the Carnegie concert, it is our plan to have the festival include smaller concerts on Bard's campus in Annandale, NY. These additional concerts will seek to explore Ives' *Concord Sonata*, his songs (Charles Ives' "America"), and his work in relation to Mark Twain's book, *The Adventures of Huckleberry Finn*. Concurrently, a course on Charles Ives' "America" will be offered as an undergraduate course at Bard. I am delighted as President of the College and Music Director of The Orchestra Now to support the *Music Unwound Festival*.

I have long advocated and sought to develop ways in which the presentation of classical music can intersect and overlap to play a more enhanced role in the study and appreciation of the humanities in the United States. I hope the National Endowment for the Humanities will act favorably on this application. I strongly endorse the *Music Unwound* template of "humanities-infused" musical events, as I believe it is a vital step toward building a dynamic and well-rounded cultural and academic framework to help anchor and validate our institutions of performance.

Sincerely,



Leon Botstein  
President



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National Endowment for the Humanities 400 7th Street, SW  
Washington, DC 20506

**RE: Letter of Commitment for “Music Unwound” Festival** Dear NEH colleagues,

Bloomington, 23 July 2022

With this letter I offer my enthusiastic support for the “Music Unwound” Festival. We at Indiana University are committed to hosting two festivals: “Souls of Black Folk” and “Ives’ America.”

This is an important moment for artists and scholars to join forces, as we try to reach our students and broader audiences through arts and humanities. Our communal ties have been weakened by the isolation of the COVID-pandemic, and by powerful social and political forces. There is no more important task ahead of us than making sure these ties are being restored. As gateways to the human experience, humanities and arts are a perfect catalyst for positive change. They teach us compassion; they help us connect with each other and see each other’s intrinsic humanity; they give us the understanding of a complicated past and wisdom for an uncertain future.

As a large R1 university with an acclaimed conservatory, IU has the resources to bring the festival through concerts, workshops, and related courses to the 40 000 plus students on Bloomington campus (there are more than 1500 students at Jacobs). There are numerous structures in place at IU that we can leverage to connect with our outside audiences: for example, the Center for Rural Engagement and the Center for Research on Race and Ethnicity in Society, both have relevant educational and outreach initiatives; Jacobs Academy, serving the pre-college population, as well as the robust network of Jacobs alumni teaching K-12 in regional schools are important for our plans to bring the two festivals to diverse populations.

Jacobs is a powerhouse of musical and scholarly talent, and faculty are enthusiastic about collaborating on the two festivals. We have a firm commitment and expressed enthusiasm from orchestral and choral conductors at Jacobs: the Chair of Conducting, Arthur Fagen has conducted and recorded for Naxos the Dawson’s Negro Folk Symphony and considers it a masterpiece that should stand firmly in the American orchestral canon; Betsy Burleigh not only has expressed the readiness for the >JÄDeTgbe\bÄ8[behfÄgbÄcXeYbe`Ä\`aÄg[XÄYXfg\iT\_f4ÄXÄgbÄ]b\_dÄXÄdVZxfÄ j\g[Äg[XÄ African American Choral Ensemble and has already reached out to Raymond Wise, the director of ACE. This would be the first such joint performance at IU.

In addition to the main orchestral/choral events for each festival, other departments at Jacobs— Piano, Jazz, Bands, and Voice are ready to develop concerts and educational initiatives for the two festivals. More broadly at IU, we have declarations of participation from the departments of History, Comparative Literature, American Studies, and African American and African Diaspora Studies, the African American Arts Institute, and Archives of Traditional Music. To offer some examples: the Jazz

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Department would like to program a concert featuring jazz repertoires concurrent with and relevant to Dawson's symphony; the Bands Department will program a concert with band Ä

repertoires that inspired Ives; the director of the Archives of Traditional Music, Alan Burdette, will use historical recordings from the collection to develop a workshop we could take to regional high schools; Ayana Smith will teach courses "African American Music" and "Shadow Histories: Race and Gender"; Ä

I have extensive experience leading and participating in collaborative projects with scholars, artists, and public-facing institutions, such as museums and theaters. In many of these I wear the hat of a public intellectual and reach out to diverse audiences. Ä

I welcome the prospect working on Music Unwound festivals at a time when bringing arts and humanities into partnership can help us face challenges and discover new paths. Ä

Should you require any further information, feel free to contact me. Sincerely, Ä

Halina Goldberg, Ph.D.  
Professor and Chair Musicology, Jacobs School of Music Byrnes Russian and East European Institute  
Institute for European Studies  
Borns Jewish Studies Program  
Polish Studies Center  
Indiana University-Bloomington  
Bloomington, IN 47405-2200 Ä

E-mail: goldberg@indiana.edu

Phone: (812) 855-7096

Zoom: (b) (4) Ä

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June 8, 2022

To the National Endowment for the Humanities, Ä

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Sincerely, Ä

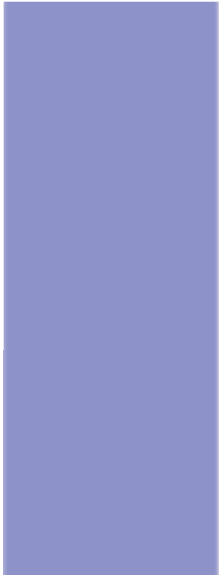
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A handwritten signature in black ink, appearing to be 'M. J. R.', positioned to the left of a large blue rectangular redaction box.

PH: (605) 335-7933

301 S. MAIN AVENUE, SIOUX FALLS, SD 57104

[WWW.SDSYMPHONY.ORG](http://WWW.SDSYMPHONY.ORG)

# Chicago Sinfonietta

1987-1988 Charles Ives Festival Guest Artist  
Paul Freeman, Founder  
Chicago Sinfonietta National Youth Orchestra

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To the NEH:

As President & CEO of the Chicago Sinfonietta, I write to express my enthusiastic commitment to the "Charles Ives' America" Chicago Sinfonietta festival as described in the present application.

Founded in 1987 by Paul Freeman (a groundbreaking 20th-century conductor who broke racial barriers), the Chicago Sinfonietta is a professional orchestra dedicated to promoting diversity, inclusion, and equity in the arts, honored in 2016 with a MacArthur Award.

Regards,  
  
Blake-Anthony Johnson

70 EAST LAKE STREET SUITE 1430 CHICAGO, IL 60601

[sinfonietta.org](http://sinfonietta.org) | Enriching diversity, equity, and inclusion by creating community through  
bold symphonic experiences.





June 29, 2022

National Endowment for the Humanities  
400 7th Street SW  
Washington D.C. 20506

Dear National Endowment for the Humanities:

I am writing to confirm that the National Museum of African American Music (NMAAM) is pleased to offer support of the proposed project, "Souls of Black Folk" festival as described in the present application. Vanderbilt University & the Blair School of Music have been an invaluable partner to the Museum for many years, and we look forward to continuing to serve the Nashville community and beyond through collaborative programs and partnerships with the Institution.

As outlined in the proposal, NMAAM will host the "Tarry Burchell Show," a film screening of the "Souls of Black Folk," and "An Evening with George Shirley." Each of these programmatic engagements align with the Museum's mission of educating the world, preserving the legacy, and celebrating the central role African Americans play in creating the American soundtrack. More than that though, they provide the opportunity to explore the depths of African American inspired songs and sounds in a way that celebrates its uniqueness while providing opportunities for the public to unite under our appreciation of music. As the Museum continues to grow in both scope and national presence, it is our goal to establish programmatic partnerships such as this that allow for us to create spaces for inclusive and diverse conversations, research, and music appreciation.

The Museum is both excited and hopeful for support of the proposed project, "Souls of Black Folk" festival and the many programs that it will make possible. Together with Vanderbilt University & the Blair School of Music, we will continue to invite individuals of all backgrounds to explore the rich and often untold history of African American music culture and its prevalent role within American history.

Sincerely,

H. Becher Hicks, III  
President & CEO

BLAKE-ANTHONY JOHNSON

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Dear NEH:

As a faculty member at Roosevelt University, I write to express my enthusiastic commitment to supporting the Chicago Sinfonietta "Charles Ives' America" festival as described in the present application.

Roosevelt University looks forward to hosting the ancillary events for the Ives festival. I will also be prepping my own students for the festival concerts.

Roosevelt University hosts one of the most diverse campuses of any American university.

Best,

  
Blake Anthony Johnson

430 S Michigan Ave, Chicago, IL 60605  
Roosevelt University







**ILLINOIS STATE UNIVERSITY**  
*Illinois' first public university*

**Department of History**  
 301 Schroeder Hall  
 Campus Box 4420  
 Normal, IL 61790-4420  
 Phone: (309) 438-5641  
 Fax: (309) 438-5607

**Support letter: Charles Ives' America**

May 26, 2022

To Whom It May Concern:

This is to affirm my commitment to the Music Unwound festival, "Charles Ives' America," the consortium project for Ives' 2024 sequicentennial that my long-time professional colleague, Joseph Horowitz, has been putting together. As things stand at present, I will have several roles in this project. First, I have signed on as coordinator for the dimensions of the program that will involve my home university, Illinois State University in Normal, IL. With its large, highly regarded teacher training programs in both history and music, our university offers a first-rate venue for a project intended to dramatize in a multi-dimensional way the centrality of music to American cultural history and—equally important from our point of view—to the teaching and learning of American history. In addition, Joe has asked me to participate as a lecturer and panel discussant for events both in Illinois and at Indiana University in Bloomington, IN.

I began working with Joe in the early 2000s, when I was editor of the *Journal of the Gilded Age and Progressive Era*. As my CV suggests, I am a scholar of urban development and culture and, as such, have a deep interest in how different groups of Americans experienced urban life and expressed their experiences and aspirations amid the rapid urbanization of the post-Civil War decades. Drawing from his research for *Classical Music in America* (2005) and *Moral Fire* (2012), Joe published major articles in our journal elaborating his imaginative vision of American music as an especially vibrant form of communication and expression during the so-called Gilded Age of the late 1800s. Joe's work dovetails with mine, in that we are both dedicated to combating tired stereotypes of the Gilded Age as uncreative, suffocatingly genteel, and uniquely heedless in its materialism. Joe argues (rightly in my view) that such dismissive stereotypes persist in part we don't make sufficient efforts to perceive the era from the perspective of Americans at the time who assumed music to be central to how they related to their environments and how they talked with one another. He and I have worked on joint history-music programs before. Charles Ives is an obvious figure to focus on if one wants to understand the role of music in American cultural history in a very broad way, and I was honored when Joe approached me to be involved in this magnificent undertaking.

Yours truly,

Alan Lessoff  
 University Professor of History  
 email: ahlesso@ilstu.edu

*An equal opportunity/affirmative action university encouraging diversity*

**Board of Directors**

June 1, 2022

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National Endowment for the Humanities  
400 7th Street, SW  
Washington, DC 20506

**To Whom It May Concern:**

I write to confirm the participation of the W.O. Smith/Nashville Community Music School in the planned "Souls of Black Folk " festival in Nashville, as described in the present application — should it be funded.

W.O. Smith Music School provides music instruction to children from low-income families. The 450 students enrolled in our after-school program receive private instruction and are eligible for classes that range from theory to audio production. In addition, there are eight performing ensembles. Students receive their music education from a volunteer teaching artist faculty of more than 200 community members for the cost of 50¢ per lesson. Students can also borrow all learning materials and their instruments at no extra expense.

We are eager to be a partner in the planned festival — including the participation of our chorus in the central symphonic concert, and the use of Joseph Horowitz's young readers' book, "Dvorak and America," in our classrooms. I anticipate that dozens of our students will be attending festival events.

Thank you for your consideration.

Sincerely yours,

Jonah Rabinowitz  
Executive Director

W.O. Smith/Nashville Community Music School  
1125 8th Avenue South ~ Nashville, TN 37203 ~ P.O. Box 121348 ~ Nashville, TN 37212-1348  
phone 615.255.8375 ~ fax 615.255.8375 ~ e-mail jonahr@wosmith.org

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**SOUTH DAKOTA STATE UNIVERSITY**

*School of Performing Arts*

May 27, 2022

To the NEH:

I am writing to enthusiastically confirm the participation of SDSU in the planned "New World Encounters" festival in South Dakota, should the present application be funded.

We anticipate sending students to the symphonic concert in Sioux Falls.

In addition, we look forward to hosting a linked public event here in Brookings. SDSU is by far the most important producer of public cultural events in our area. Plans are to feature Genadi Zagor performing and speaking about the enormous impact of jazz in the Soviet Union as a symbol of American freedom.

The SDSU School of Performing Arts takes pride in its partnerships and collaborations with regional arts organizations and are honored by the opportunity to offer support of this proposal.

Truly yours,

A handwritten signature in cursive script, appearing to read "David Reynolds".

David Reynolds, DMA  
Director, School of Performing Arts  
South Dakota State University

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*Timothy J. Schow*

**DEPARTMENT OF POLITICAL SCIENCE**

Dakota Hall • 414 East Clark Street • Vermillion, SD 57069 • 605-677-5242 • 605-677-8808 fax • [www.usd.edu/polsci](http://www.usd.edu/polsci)

## CURRICULUM VITAE Ä

### > **Richard James ALDOUS**

Bard College, PO Box 5000, Annandale-on-Hudson NY 12504 raldous@bard.edu  
+1-845-758-7389 Ä

## APPOINTMENTS Ä

- Ä > **Bard College, New York:** Eugene Meyer Professor of British History and Culture. Established chair with tenure, September 2010–present Ä
- Ä > **University College Dublin:** School of History and Archives. Head of School, 2006–2009; Professor of Modern History, 2007–2010; Associate Professor, 2004–2007; Assistant Professor, 1995–2004. Ä
- Ä > **University of Southampton New College:** Assistant Professor of History, 1993–1995 Ä
- Ä > **Keele University:** Visiting Assistant Professor of American Studies, 1993 Ä
- Ä > **Royal Historical Society,** Fellow, 2004- Ä
- Ä > **American Purpose:** Founding member of editorial team and host of its weekly books and Ä

ideas podcast, Bookstack. 2020- Ä

- Ä > **The American Interest:** Contributing Editor and host of its podcast on new books and Ä  
current affairs. 2014–2020. Ä

## EDUCATION Ä

- Ä > **PhD:** Christ's College, University of Cambridge. 1992. Supervisor: Prof. David Reynolds. British Academy Scholar. Ä
- Ä > **MA:** UCL Institute of the Americas. 1989. History, Politics and War Studies. British Academy Scholar Ä
- Ä > **BA Hons (CNA)** in Modern History: Kingston University, London. Graduated 1988. First Class Honours. First place in graduating class. Ä

## MAJOR PUBLICATIONS Ä

### Sole-authored books Ä

- Ä > *The Dillon Era: Douglas Dillon in the Eisenhower, Kennedy, and Johnson Administrations, 1953–1965.* Forthcoming. Ä
- Ä > *Schlesinger: The Imperial Historian* 486 pp Ä

New York and London: WW Norton, 2017 Ä

- Ä > *Tony Ryan: Ireland's Aviator* 264 pp. Ä

Dublin: Gill and Macmillan, 2013 (paperback, 2014 Ä

- Ä > *Reagan and Thatcher: The Difficult Relationship* 342 pp. Ä

New York: WW Norton, 2012  
London: Hutchinson, 2012  
London: Arrow, 2013 (paperback edition)

- ➤ *The Lion and the Unicorn: Gladstone vs Disraeli* 368 pp.

London: Hutchinson, 2006  
New York: W.W. Norton, 2007  
London: Pimlico, 2007 (paperback edition)

- ➤ *Macmillan, Eisenhower and the Cold War* 205 pp
- 
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Dublin: Four Courts Press, 2005

- ➤ *Tunes of Glory: the life of Malcolm Sargent* 320 pp.

London: Hutchinson, 2001.  
London: Pimlico, 2002 (paperback edition)

#### **Co-authored book**

- ➤ *Bertie Ahern: the autobiography* (with Richard Aldous) 372 pp.

London: Hutchinson, 2009.  
London: Arrow, 2010 (paperback edition)

#### **Edited books**

- ➤ *Great Irish Speeches* (with an introduction by Colm Tóibín) 224 pp.

London: Quercus, 2007.

London: Quercus, 2009 (paperback edition)

- ➤ *We Declare: Landmark Documents in Ireland's History* (with Niamh Purseil)

217 pp.

London: Quercus, 2008

- ➤ *Harold Macmillan: Aspects of a Political Life*, edited with Sabine Lee

London: Macmillan, 1999

# BARD

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*From Richard Aldous, Eugene Meyer Professor of British History and Culture*

To the National Endowment for the Humanities:

I am writing to express my commitment and enthusiastic support for the planned "Charles Ives' America" festival at Bard College.

Should the present application be funded, I look forward to participating in the cross-disciplinary course "Charles Ives' America." More generally, I anticipate encouraging Bard students and the broader performing arts community served by Bard's Fisher Center to take full advantage of this remarkable example of humanities engagement.

Joseph Horowitz, a cultural historian of the highest international reputation, has put together an exceptional program that will impact the general public and Bard students alike. It is a privilege for me to be involved.

Yours sincerely,



Bard College, PO Box 5000, Annandale-on-Hudson, NY 12504-5000, USA

Ä

Curriculum Vitae Ä

**Donald Berman** Ä

(b) (6)

www.donaldbermanpiano.com (b) (6)

Ä

## EDUCATION AND RESEARCH Ä

**Radcliffe Institute for Advanced Studies at Harvard University, Cambridge, MA** Fellow, 2010-2011 **American Academy in Rome Fellowship for Visiting Artist**, Rome, Italy 2008-2009  
**New England Conservatory of Music**, M.M. Boston, MA 1988  
**Wesleyan University**, B.A. Middletown, CT 1984 Ä

## TEACHING EXPERIENCE Ä

**Chair, Department of Keyboard Studies, Longy School of Music of Bard College** 2018-  
*Courses: All-Embracing: Solo and Chamber Music* 1972-2022 2021  
*Counts and Recounts: Politics and Music* 2016, 2020  
*The Soul Selects Her Own Society: Charles Ives, Emily Dickinson, and Free Thinking* 2017, 2021 *Contemporary Improvisation and Avant Garde Techniques* 2017-20 Ä

*Performer Composer Collaborative (with Osnat Netzer 2019; Aaron Helgeson 2020; Matthew Evan Taylor 2022* Ä

**Lecturer, Tufts University**, Medford, MA 1994-Director, New Music Ensemble ;  
Co-taught *Moondrunk and Madness: Schoenberg's Pierrot Lunaire* with Professor Joseph Auner Ä

**Director, Summer Piano Institute, New England Conservatory**, Boston, MA 2007-2012 **Northeastern University**, Boston, MA 2012  
**Assistant to Leonard Shure**, New England Conservatory 1987-1990 Ä

## DISCOGRAPHY Ä

### SOLO CDS: Ä

George Perle *Serenade for Piano and Orchestra* (BMOP/Sound) 2019  
*Portraits and Tributes: Piano Music of Scott Wheeler* (Bridge) 2016  
Piano Music of Martin Boykan (Bridge) 2014  
Piano Concerto, Christopher Theofanidis, Pro Musica Chamber Orchestra (Summit) 2012 Music of Su Lian Tan (Arsis) 2009 Ä

*Music by Fellows of the American Academy in Rome* (9271 A/D) 2008 Volume III: Music for Piano  
Tamar Diesendruck: *Theater of the Ear* (Centaur) 2008  
*The Uncovered Ruggles* (New World 80629-2) 2005 Ä

*The Unknown Ives Volume 2* (New World 80618-2) 2004 *The Unknown Ives* (CRI 811) 1999  
Arthur Levering: *School of Velocity* (CRI 812) 1999 *Meister Von Morgen: Konzerte Der Dörken Stiftung* 1993 Ä

### COLLABORATIVE CDS: Ä

*Nebraska Impromptu*: Marti Epstein (New Focus) 2022  
*The Worlds Revolve (piano Quintet with Borromeo Quartet: Music of Eleana Ruehr* (Avie) 2022 Ä

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*The Edge of Silence: Works for Voice* by György Kurtág (Avie) 2019 *Love's Signature: Songs of Juliana Hall* (MSR) 2016  
*Parallel Universe: Music of Arthur Levering* (New World) 2014 *Elation: Music of Stephen Jaffee* (Troy) 2014 Ä

*Shake the Tree: Music of Robert Carl* (Innova 2013)  
*Music from Brandeis: Music of Yu-Hui Chang* (Centaur) 2013  
*Wasting the Night: Songs of Scott Wheeler* (Naxos) 2010  
*The Light That is Felt: Songs of Charles Ives* (New World 80680-2) 2008 *Music by Fellows of the American Academy in Rome* (Bridge 9271 A/D) 2008 Volume I: Vocal Music  
 Volume II: Music for Strings and Piano  
 Volume IV: Music for Winds and Piano  
*Still Raining Still Dreaming* Arthur Levering (New World 80662-2) 2008  
*A Prague Spring* Peter Homans: (MMC) 2008  
 Aaron Kernis, Songs with Susan Narucki, soprano (Koch 7667) 2007  
 Scott Wheeler, *Shadow Bands* (Newport Classics) 2004  
*Songs of Remembrance*, Ruth Loman (CRI 887) 2002  
 Martin Boykan, *Flume* (CRI 897) 2002 *City of Gold* (CRI 841) 1999  
 Scott Lindroth: *Human Gestures* (CRI 808) 1999  
*Mr. Death*, Original Soundtrack (Accurate 5038) 1999  
*Grand Designs* Lauren Schwendinger, Piano Concerto (Capstone 8639) 1997 Ä

## PUBLICATIONS Ä

Series General Editor: *Ives' Complete Shorter Piano Works Critical Editions: Vol. I: Marches* Peer Music 2014  
 Vol. II: *Studies* Peer Music 2019  
 Vol. III: *Miscellaneous Short Works* G. Schirmer 2022 Ä

## BOARD DIRECTORSHIPS Ä

The Charles Ives Society, Inc., President & Treasurer, 2017– VP & Treasurer, 2010– Subvention Committee Chair, 2009– Art of the States, Executive Board of Directors, 2006-2010 Ä

## AWARDS AND PRIZES Ä

Classical Recording Foundation Samuel Sanders Prize 2009  
 Aaron Copland Recording Fund 2006, 2003  
 Argosy Foundation Grants 2006, 2005  
 Schubert International Piano Competition 4th Prize Dortmund, Germany 1991 Ä

## CONCERT PERFORMANCE and ADMINISTRATIVE HIGHLIGHTS Concord Sonata Centennial Conference 2022, UMKC

**Britten Chamber Music Festival** 2021 Emmanuel Music  
**Other Transcendentalists** 2020 Mechanics Hall premieres by David Sanford and Marti Epstein. **Bernstein Reimagined** Berklee Performance Center 2019 Ä

**Emmanuel Music** 2018-19 Premieres of works by John Harbison, Michael Gandolfi **Poetry and Music: Music of John Harbison** 2015

**Bargemusic** Annual solo recital 2014-  
**MOMA** exhibit: *Inventing Abstraction* 2013. Ä

**Zankel Hall at Carnegie Hall** 2013 Piano Quintets of Christopher Theofanidis with the Henschel Quartet. **From the Lower East Side to Carnegie Hall**, Boston Jewish Music Festival 2012

**When Brahma Sleeps** 2009 Argosy Contemporary Music Fund Premiered at (le) Poisson Rouge, NYC. **Artistic Director, Americans in Rome, Music by Fellows of the American Academy in Rome** 2002-2008 **Complete works of Ruggles and Ives**; Featured solo performance at Miller Theater, New York City 2003 **Pioneers &**



**DONALD BERMAN,  
PRESIDENT & TREASURER**  
Tufts University Granoff Music Center  
20 Talbot Avenue  
Medford, MA 02155

June 22, 2022

**BOARD OF DIRECTORS**

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I am writing to confirm that I will participate in the planned Ives festival at Bard and Carnegie Hall, as described in the present application, should it be funded.

As a pianist and editor, I have been unearthing Ives manuscripts and creating premiere performances, recordings, and publications of the music since 1987. I have recorded the complete shorter works of Charles Ives on two CDs: *The Unknown Ives* (CRI) and *The Unknown Ives Vol 2* (New World Records). My three editions of the Complete Shorter Works for Piano have been published by Peer Classical (Volume 1: Marches, 2014, and Volume 2: Studies, 2019) and AMP/G.Schirmer (Volume 3: Miscellaneous Works, 2022 forthcoming).

In anticipation of the Ives Sesquicentennial, The Ives Society has launched a series of panel discussions, *All The Way Around and Back*, the first of which is an Introduction to Ives through a discussion with Jeremy Denk, Leonard Slatkin, Peter Burkholder, Susan Narucki, and myself. Other notable projects, in addition to these panels and critical editions of his music, are programs such as *Other Transcendentalists*, which premiered at Mechanics Hall in 2020 as a way to center Ives as an historical figure central in the commemoration of the Civil War and its efforts toward Abolition.

Sincerely,

Donald Berman  
President, The Charles Ives Society

CHARLESIVESOCIETY.ORG  
IVES@GMAIL.COM

Ã

John R. Beyrle

(b) (6)

Ã

June 12 , 2022 To: The National Endowment for the Humanities Ã

I am pleased to lend my support for the South Dakota Symphony “New World Encounters” festival, and Joseph Horowitz’s documentary project for National Public Radio on the Cultural Cold War and the impact of jazz as a symbol of American freedoms. Ã

I have collaborated with Joe on a number of public programs and performances illuminating and analyzing the rivalry between the United States and the Soviet Union in the 1950s, 60s and 70s. I look forward to taking part in the NPR documentary as a “veteran” of these culture wars during my three-decade career as a Soviet/Russian expert in the State Department, culminating in my appointment as UnitedStatesAmbassador to Russia under Presidents Bush and Obama. I was directly involved in programming and hosting American jazz ensembles during their trouble-filled tours of Soviet Russia in the 1980s, and served as a cultural broadcast host and producer at the Voice of America under Presidents Carter and Reagan. The lessons learned in that bygone era are freshly relevant today. Examining these earlier periods of bilateral competition can offer valuable insight and perspective on Russia’s grievance-laden rejection of international norms in launching its unprovoked war on Ukraine. Ã

Sincerely, Ã

John R. Beyrle

US Ambassador to Russia (2008-12) and Bulgaria (2005-2008) Ã

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**SELECTED ARTICLES AND BOOK CHAPTERS**

- 2023 “The Symphonic Works of Charles Ives,” in *The Symphonic Repertoire, Volume 5: The Symphony in the Americas*, ed. Brian Hart (Bloomington: Indiana University Press, 2023), forthcoming.
- 2022 “A Brief History and Typology of Musical Borrowing and Reworking,” in *Musical Borrowing, Creativity and Copyright: A Genre-by-Genre Analysis*, ed. Enrico Bonadio and Chen Wei Zhu (London: Hart Publishing, 2022), forthcoming.
- 2021 “Making Old Music New: Performance, Arranging, Borrowing, Schemas, Topics, Intertextuality,” in *Intertextuality in Music: Dialogic Composition*, ed. Violetta Kostka, Paulo F. De Castro, and William Everett (Abingdon, UK: Routledge, 2021), 68-84.
- 2018 “Musical Borrowing or Curious Coincidence?: Testing the Evidence,” *Journal of Musicology* 35/2 (Spring 2018): 223-66.
- 2012 “Stylistic Heterogeneity and Topics in the Music of Charles Ives,” *Journal of Musicological Research* 31, nos. 2-3 (2012): 166-99.
- 2011 “Decoding the Discipline of Music History for Our Students,” *Journal of Music History Pedagogy* 1/2 (Spring 2011): 99-111. Arabic translation in *Thaqafa 'Alamiya*, 2013.
- 2010 “Changing the Stories We Tell: Repertoires, Narratives, Materials, Goals, and Strategies in Teaching Music History,” *College Music Symposium* 49 and 50 (2009-2010): 116-28.
- 2009 “Music of the Americas and Historical Narratives,” *American Music* 27 (Winter 2009): 399-423. Chinese translation in *Journal of the Central Conservatory of Music*, 2011.
- 2006 “A Simple Model for Associative Musical Meaning,” in *Approaches to Meaning in Music*, ed. Byron Almén and Edward Pearsall (Bloomington: Indiana University Press, 2006), 76-106.
- 2002 “The Organist in Ives,” *Journal of the American Musicological Society* 55/2 (Summer 2002): 255-310.
- 1999 “Ives and Yale: The Enduring Influence of a College Experience,” *College Music Symposium* 39 (1999): 27-42.
- 1999 “Schoenberg the Reactionary,” in *Schoenberg and His World*, ed. Walter Frisch (Princeton: Princeton University Press, 1999), 162-91.
- 1997 “Ives Today,” in *Ives Studies*, ed. Philip Lambert (Cambridge: Cambridge University Press, 1997), 261-88.
- 1996 “Ives and the Four Musical Traditions,” in *Charles Ives and His World*, ed. J. Peter Burkholder (Princeton: Princeton University Press, 1996), 3-34.
- 1996 “Ives and the 19th-Century European Tradition,” in *Charles Ives and the Classical Tradition*, ed. Geoffrey Block and J. Peter Burkholder (New Haven: Yale University Press, 1996), 11-33.
- 1994 “The Uses of Existing Music: Musical Borrowing as a Field,” *Music Library Association Notes* 50/3 (March 1994): 851-70.
- 1991 “Musical Time and Continuity as a Reflection of the Historical Situation of Modern Composers,” *The Journal of Musicology* 9/4 (Fall 1991): 412-29.
- 1991 “Berg and the Possibility of Popularity,” in *Alban Berg: Historical and Analytical Perspectives*, ed. David Gable and Robert P. Morgan (Oxford: Oxford University Press, 1991), 25-53.
- 1990 “The Critique of Tonality in the Early Experimental Music of Charles Ives,” *Music Theory Spectrum* 12/2 (Fall 1990): 203-23.
- 1987 “‘Quotation’ and Paraphrase in Ives’s Second Symphony,” *19th-Century Music* 11/1 (Summer 1987): 3-25.
- 1986 “The Twentieth Century and the Orchestra as Museum,” in *The Orchestra: Origins and Transformations*, ed. Joan Peyser (New York: Charles Scribner’s Sons, 1986; repr. Billboard Books, 2000), 408-33.
- 1985 “Johannes Martini and the Imitation Mass of the Late Fifteenth Century,” *Journal of the American Musicological Society* 38, no. 3 (Fall 1985): 470-523.
- 1985 “‘Quotation’ and Emulation: Charles Ives’s Uses of His Models,” *The Musical Quarterly* 71/1 (Winter 1985): 1-26.
- 1984 “Brahms and Twentieth-Century Classical Music,” *19th-Century Music* 8/1 (Summer 1984): 75-83.
- 1983 “Museum Pieces: The Historicist Mainstream in Music of the Last Hundred Years,” *The Journal of Musicology* 2/2 (Spring 1983): 115-34.



**JACOBS SCHOOL OF MUSIC**  
1921-2021

June 2, 2022

National Endowment for the Humanities

Dear colleagues:

I am pleased to be a part of the project "Music Unwound," created by Joseph Horowitz, the Brevard Festival, and their collaborators. I will primarily be working on the portion "Charles Ives's America." As a musicologist, I have worked on Charles Ives and his music for over forty years, and have published three books, two edited collections, and numerous articles on the subject. I have also collaborated on several projects combining performance and scholarship related to Ives's music, including the 1996 Bard Festival "Charles Ives and His World" at Bard College and at Lincoln Center in New York; festivals at Yale University, University of Northern Colorado, Indiana University, Stetson University, Emory University, and Bloomfield, New Jersey; and pre-concert or in-concert lectures at the Cleveland Orchestra, New World Symphony, and numerous university, college, and high school campuses.

The conception of "Charles Ives's America" is among the most exciting I have participated in, because it involves so many performers and venues, because it has reached and will reach a variety of audiences, and because it brings scholars from a range of fields together with musicians. I have seen the online materials and heard the concert recordings from the presentation in Buffalo, New York. By presenting Ives's music together with lectures and demonstrations that explain it and the contexts it came from, this project engages listeners and draws them deeply into the music and American history and culture. For example, performances of the source tunes Ives used in his Second Symphony, alongside demonstrations of how Ives used them and a live performance of the symphony itself, give listeners extraordinary insight into the music and help them hear an aural representation of American history. This discussion of how Ives used existing American tunes in new contexts is based on my own research (in *All Made of Tunes: Charles Ives and the Uses of Existing Music*, Yale University Press 1995), and I am very pleased to have participated in developing these materials and delighted with the results.

As a long-time member of the board of the Charles Ives Society, and as a past President and of that group and of the American Musicological Society, I strongly endorse the continuation of this project as described in the present application. It is well designed to serve many purposes at once, from helping audiences understand and appreciate Ives's music, especially his appealing and thoroughly American Second Symphony and *Three Places in New England* and his piano masterpiece the Concord Sonata, to broader goals of strengthening the audience for classical music. I will be particularly pleased to participate in the Ives events at my own university and to assist in the planning of a second "Music Unwound" festival here at Indiana University, centered around the music of William Levi Dawson and other Black composers of classical music.

Sincerely,

J. Peter Burkholder  
Distinguished Professor Emeritus of Musicology

# Dashon Burton, M.M. Ä

bass-baritone

(b) (6)

Ä

## SUMMARY Ä

- Ä Internationally touring classical singer since 2005, in solo, concert, operatic, choral, and chamber music
- Ä Multiple Grammy Award winning albums (Best Classical Vocal Performance, *Smyth: The Prison*, 2021; Soloist on *Roomful of Teeth* - 2013, *The Sacred Spirit of Russia* - 2014), and a live performance at the Grammy Music Awards with *Roomful of Teeth* (2014)
- Ä Multiple Grammy Award nominated albums (Soloist on *Render* - *Roomful of Teeth* - 2015)
- Ä Broad experience teaching students in clinics, workshops, and masterclasses across the country, and creating experiences for both student and audience alike in a compassionate and understandable format
- Ä Expert in the practice and teaching of a flexible and healthy bel canto approach to classical singing as well as classical-adjacent styles, including musical theater, Western extended vocal techniques, and folk
- Ä Extensive mentorship of students and pre-professional musicians across the country, with special attention to how to prepare for a career in the field of classical music, and emphasis on emotional health, financial stability, practical preparation, equality, and social justice

## GRAMMY AWARDS AND NOMINATIONS

- Ä Grammy Winner, Best Classical Vocal Solo, *Smyth: The Prison*, 2021
- Ä Grammy Winner (Soloist), *Roomful of Teeth*, *Roomful of Teeth*, Best Chamber Music/Small Ensemble Performance, New Amsterdam Records, 2013
- Ä Grammy Winner, *The Sacred Spirit of Russia*, *Conspirare*: Craig Hella Johnson, cond., Best Choral Performance, Harmonia Mundi, 2014
- Ä Grammy Nominee (Soloist), *Considering Matthew Shepard*, Best Surround Sound Album *Conspirare*: Craig Hella Johnson, cond., Harmonia Mundi, 2016
- Ä Grammy Nominee (Soloist), *Render*, *Roomful of Teeth*, Best Chamber Music/Small Ensemble Performance, New Amsterdam Records, 2015

## EDUCATION

- Ä Yale University School of Music, Institute of Sacred Music, New Haven, CT Master of Music: Vocal Performance, 2011

Concentration in Early Music, Art Song, Chamber Music, and Oratorio

- Ä Oberlin College Conservatory of Music, Oberlin, OH

Bachelor of Music, 2005

- Ä Case Western Reserve University, Cleveland, OH

Music Education Studies, 2000-2003

### SELECTED COLLABORATIONS

- Ä Original Member of Grammy winning ensemble Roomful of Teeth; collaborations and studies with new music specialists and genre-bending artists, Kanye West, Caroline Shaw, Alash Ensemble, Nico Muhly, Dublin Guitar Quartet and voice over work, including in the film *Noah*
- Ä Multiple award-winning competitor and finalist in classical voice competitions, including ARD Wettbewerb, Leipzig Bach (Germany); International Voice Competition (The Netherlands); Bach Vocal Competition of The American Bach Society, Oratorio Society of NY (USA)
- Ä Multiple appearances internationally at Suntory Hall (Japan), Salzburg Festival (Austria), Barbican Hall, Wigmore Hall (England), Cemal Resit Rey and Bilkent Concert Halls (Turkey), National Theater of Korea (South Korea), Ukaria Culture Center (Australia), Wellington Opera House (New Zealand), Theatre du Capitole, Espace Cardin, Theater Garonne, Théâtre du Châtelet (France)
- Ä Multiple appearances in the major concert halls of the US, including Carnegie Hall, Lincoln Center, Severance Hall of Cleveland, San Francisco War Memorial and Performing Arts Center, Kennedy Center for the Collaborations with eminent conductors of various classical genres, including Michael Tilson Thomas, Franz Welser-Most, Masaaki Suzuki, Helmuth Rilling, Harry Bicket, Christophe Rousset, Paul McCreech, John Scott, Nicholas McGegan, Matthew Halls, Craig Hella Johnson, Simon Carrington, Andrew Megill, Gabriel Crouch, Julian Wachner, Martin Pearlman, James Bagwell, Thomas Crawford
- Ä Multiple festival appearances, including Salzburg Festival, Austria; Carmel Bach Festival Carmel-by-the-Sea, CA, Oregon Bach Festival, Eugene, OR; Oberlin Baroque Performance Institute, Oberlin, OH; Victoria Bach Festival, Victoria, TX; Boston Early Music Festival, Cambridge, MA
- Ä Member of the Grammy nominated and winning ensembles of Roomful of Teeth, Cantus, The Choir of Trinity Wall Street, and Conspirare

### SELECTED TEACHING EXPERIENCE

- Ä Vanderbilt University Blair School of Music – Assistant Professor of Voice since 2021
- Ä Private classical voice teacher since 2003, ca. 120 voice students from ages 6-75, of all different voice types. Experience in bringing bel canto techniques not only to classical music, but setting it as the healthiest foundation for all singing styles
- Ä Yale University School of Music and Institute of Sacred Music, 2009-2012, Private voice lessons to undergraduate majors, and to graduate majors and non-majors of all voice types for classical and folk studies. Responsible for coordinating voice lessons, recitals, programs, and solos with area community programs



# Dashon Burton

Vanderbilt University Blair School of Music  
2400 Blakemore Ave.  
Nashville, TN 37212  
(b) (6)

May 24, 2022

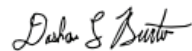
To the NEH:

I write to confirm my participation in the proposed "Souls of Black Folk" festival events in Nashville, as described in the present application.

In addition to singing in the Dett oratorio, I look forward to taking part in the "Harry Burleigh Show," which will enable Blair to maximize the impact of this project on the Nashville community, reaching a broad audience — including the African-American students at the Smith School and patrons of the new Museum of African American Music.

In addition to singing Burleigh's spirituals, I will talk about the message of the *Sorrow Songs*, about my own odyssey as a black singer, about the crucial historic role of African-Americans in America's musical life.

Sincerely yours,



Dashon Burton



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VANDERBILT



Blair School of Music

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**Carolyn Calloway-Thomas, Ph.D.**

Past President, World Communication Association (2012-2016)  
Past President, Central States Communication Association (1995-1996)  
Past Chair, Department of African American and African Diaspora Studies (2016-2021)  
Professor and Director of Graduate Studies  
Board of Editors, *The Journal of Black Studies*  
Department of African American and African Diaspora Studies (AAADS)  
Indiana University  
Bloomington, Indiana USA  
(812) 855-0524  
[Calloway@indiana.edu](mailto:Calloway@indiana.edu)

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**RESEARCH & TEACHING INTEREST AREAS**

African American Communication (rhetoric); Empathy and Conflict; Pedagogy of Empathy; Intercultural Communication and Globalization, and Multicultural Communication and Civic Education

**EDUCATION:** Ph.D., Indiana University; M.A., University of Wisconsin & B.S. Grambling College (Now Grambling State University)

**HONORS, CITATIONS, AND DISTINCTIONS (Abbreviated)**

Recipient, W. George Pinnell Award for Outstanding Service, Indiana University, 2022.  
Recipient, National Communication Association's Presidential Citation for Outstanding service and contributions to the Association, November 2022.  
Consultant, Carnegie Center, Underground Railroad Museum, New Albany, Indiana, 2021.  
Samuel L. Becker Distinguished Service Award, National Communication Association, 2020.  
Indiana University Bicentennial Medal "in recognition of distinguished and distinctive service in support of the mission of Indiana University," 2020.  
Paul Robeson and Zora Neale Hurston Award, National Council for Black Studies for outstanding leadership and promotion of African Humanities, 2019.  
Central States Communication Association (CSCA) established the **Carolyn Calloway-Thomas Inclusivity Speaker Series** in my honor, 2018. Scholars who are invited to be part of the speaker series are given the honorary title of **CSCA Calloway-Thomas Fellow**.  
National Communication Association "Presidential Citation" award for "exceptional service" to the organization and for my efforts in building partnerships between NCA and China, 2017.  
Recipient, National Communication Association's (NCA) Robert J. Kibler Memorial Award, 1999.  
Consultant, President Clinton's Initiative on Race, and the U.S. Department of Justice *One America Dialogue Guide*, 1998.  
Decade Editor, *TIME Magazine* (Special edition on Communication, 1989).  
Recipient, Grambling State University's Distinguished Alumni Award, 1996.  
Carnegie National Scholar, 2001-2002 ( First of only 3 communication scholars to win the award).  
Fulbright Scholarship to Nigeria West Africa, 1990-1991.

Ford Foundation Postdoctoral Fellowship, 1983.

#### ADMINISTRATIVE EXPERIENCE (Indiana University)

**Director**, Graduate Studies, AAADS, 2021---present; **Chair**, AAADS, 2016-2021; **Director**, Interracial Communication Project, 2000-2004; **Associate Dean of the Faculties**, 1992-1996; **Director**, Minority Faculty Fellowship Program, 1986-1992.

#### SELECTED PUBLICATIONS

##### Books

- 2023 (b) (4)
- 2025 (b) (4)
- 2010 *Empathy in the Global World: An Intercultural Perspective*. SAGE: Thousand Oaks, California.
- 2007 *Intercultural Communication: A Text with Readings* ( with Pamela J. Cooper & Cheri J. Simonds). Boston: Pearson Allyn & Bacon.
- 1999 *Intercultural Communication: Roots & Routes*, Boston: Allyn & Bacon (with Pamela J. Cooper & Cecil Blake).
- 1993 *Martin Luther King, Jr. and the Sermonic Power of Public Discourse*. Tuscaloosa, Alabama, University of Alabama Press (Edited with John Lucaites).

##### Articles & Book Chapters

- 2021 "A Global Imperative for Peace." In Constance Glen & Timothy L. Fort, *Music, Business and Peace*. Routledge (Taylor & Francis).
- 2020 "A Timeline of Racial Progress in the U.S., and the Lack of it Through the Years." *Newsweek online*, July 8, 2020 ( with Sam Hill).
- 2018 "A Call for a Pedagogy of Empathy." *Communication Education*, August 2018.
- 2013 "Mary Ann Shadd Cary: Crafting Black Culture through Empirical and Moral Arguments," *Howard Journal of Communications* (July) 24 (3), 239-256.
- 2007 "Barbed Wire Enclosed Spaces and Places: Elites, Ethnic Tensions and Public Policy," *Forum on Public Policy Online: A Journal of the Oxford Round Table*, Oxford University, Spring, pp. 1-19.
- 2003 "W.E. B. DuBois and the Souls of Black Folk: Generating an Expressive Repertoire for African American Communication." In Dolan Hubbard (ed). *The Souls of Black Folk: One Hundred Years Later*, Columbia , MO: University of Missouri Press, pp. 251-268.
- 1991 "Langston Hughes' Message for the Black Masses." *Communication Quarterly* 39 (Spring 1991), pp. 164-177.
- 1997 "Cheer the Weary Traveler: Reframing Conversation and Ethnicity." In Judith Trent (ed). *Communication Views from the Helm for the Twenty-First Century*, Needham Heights, MA: Allyn & Bacon , pp. 375-380.
- 1986 "William G. Allen on 'Orators and Oratory'". *Rhetoric Society Quarterly* (Winter & Spring), pp. 263-277.
- 1981 "Interracial Perceptions of Leadership." *Southern Speech Journal* (Spring), pp.263-277.



## INDIANA UNIVERSITY

DEPARTMENT OF AFRICAN AMERICAN  
AND AFRICAN DIASPORA STUDIES  
College of Arts and Sciences  
Bloomington

June 20, 2022

National Endowment for the Humanities

Dear Colleagues:

In Toni Morrison's marvelous novel *Song of Solomon*, she makes the most fundamental point, when she admonishes her characters to "pass on" things of cultural beauty and to act on deep aspirations. The "Music Unwound" project, created by Joseph Horowitz and his collaborators, is one such moving opportunity! I am pleased, therefore, to be a part of this beautiful project, which makes a compelling case for why sharing an expressive musical culture should be open to all. I am delighted that the festivals will focus on the contributions that Black Americans have made to classical music. What a wonderful way to make in-roads into the "stubborn classism of classical music." By blending black classical music within the context of W. E. B. DuBois's *The Souls of Black Folks*, festival attendees should learn a great deal about the interface between black culture and the rich history that talked it into existence. Some of my work focuses on DuBois and on the argument that it is through rhetorical strategies, songs, arguments, and appeals that African American culture is constituted. Thus, I see one of my roles in this excellent project as helping audiences to understand black expressive culture and the symbiotic relationship between "the spoken word" and black music.

My collaboration on an empathy and peace building project with Professor Constance Glen and other scholars of music, has taught me much about the human dimension of cultures, about the joys of cultural celebration and cooperation, and about the role of trust in human relations. I can also bring useful insights to the project from my work promoting diversity worldwide in my role as a past president of the World Communication Association, and nationally, as a consultant to President Clinton's initiative on race and the U.S. Department of Justice *One America* document.

Finally, "Music Unbound" is a precious project that goes beyond wishful thinking and speaks to an important opportunity for us to correct some glaring cultural and social imbalances in America—the lack of diversity in orchestras and ensembles. I have faith in this golden moment and wish to do my part! And I am highly supportive of the "Music Unwound" project.

Sincerely,

Carolyn Calloway-Thomas  
Professor and Director of Graduate Studies  
Department of African American and African Diaspora Studies

1820-2020 IU BICENTENNIAL

Ballantine Hall 644 1020 E. Kirkwood Ave. Bloomington, IN 47405 (812) 855-3875 fax (812) 855-4432

**John Michael Cooper**

cooperm@southwestern.edu  
 Southwestern University  
 Music Dept., P.O. Box 770  
 Georgetown, Texas, 78626-0770  
 Office Telephone: 512-863-1843

**Education:** Ph.D., Duke University (1994); M.M., Florida State University (1988); B.M., Florida State University (1985 and 1984).

**Teaching Experience:** Southwestern University, Georgetown Texas, 2006-present (Professor of Music); University of North Texas, 1998-2006 (Associate Professor of Music); Illinois Wesleyan University, 1994-98 (Assistant Professor of Music).

**Books:** (b) (4); *Historical Dictionary of Romantic Music*, 2<sup>nd</sup> enlarged ed. (Lanham: Rowman & Littlefield, in progress); *Margaret Bonds: The "Montgomery Variations" and Du Bois "Credo,"* New Cambridge Music Handbooks series (Cambridge: Cambridge University Press, at press); *Historical Dictionary of Romantic Music* (Lanham: The Scarecrow Press, 2013); *Mendelssohn, Goethe, and the Walpurgis Night: The Heathen Muse in Western Europe, 1700-1850*, Eastman Studies in Music (New York: University of Rochester Press, 2007); *Mendelssohn's "Italian" Symphony*, Oxford Studies in Musical Genesis and Structure (Oxford: Oxford University Press, 2003); *The Mendelssohns: Their Music in History*, ed. with Julie D. Prandi (Oxford: Oxford University Press, 2002); *Felix Mendelssohn Bartholdy: A Guide to Research, with a Bibliographic Introduction to Research concerning Fanny Hensel* (New York: Routledge, 2001; 2<sup>nd</sup> edition, revised and enlarged by Angela R. Mace, as *Felix Mendelssohn Bartholdy: A Research and Information Guide*, 2011).

**Published Editions of Music:** 3 editions of works by Margaret Bonds at press with Hildegard Publishing Company; 10 editions of works by Margaret Bonds published by Hildegard Publishing Company (2020-present); 70 editions of works by Florence B. Price published in 60 volumes by G. Schirmer (2019-21); 14 editions of works by Felix Mendelssohn Bartholdy published by Bärenreiter-Verlag (2006-20); 1 edition of music by Felix Mendelssohn Bartholdy published by A-R Editions (2008); 1 edition of music by Felix Mendelssohn Bartholdy published by Dr.-Ludwig-Reichert-Verlag (2001); 1 edition of music by Felix Mendelssohn Bartholdy published by Carus-Verlag (1996).

**Articles and Book Chapters:** "People of Color Who Write Classical Music: Recovering 'Lost' Music by Black Composers as Resistance and Revolution," *Black History Bulletin* 82, no. 1 (2019): 20-27; articles and chapters on J.S. Bach, Berlioz, Brahms, Dvořák, Mendelssohn, Schubert, eighteenth-century performance practice, and *tableaux vivants* (1987-).



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**Conference Presentations and Public Lectures** on Margaret Bonds, Florence Price, Felix Mendelssohn, Richard Strauss, eighteenth-century performance practice, and *tableaux vivants* (1986-).

**Conferences And Performances Directed, Co-Directed, Or Sponsored** at Southwestern University (2017 and 2011), University of North Texas (2004, 2001, 2000), Illinois Wesleyan University (1997, 1996).

**Awards, Grants, and Honors:** Music Library Association, Alpha Kappa Alpha, Inc., Colorado State University School of Music, Theatre and Dance, Florida State University, Fairfield Chorale and Amor Artis Orchestra, Fulbright Foundation, Duke University.

**Consulting (selected):** Member of editorial board for *Felix Mendelssohn Studies* (2022- ); member of Leadership Council, *The Souls of Black Folk: Rediscovering Black Classical Music* (Festival given by the PostClassical Ensemble, Washington, D.C., 16 November 2021); musicological consultant, *ONEcomposer, Season 2* (Margaret Bonds) (organized by Stephen Spinelli and Tamara Acosta, with contributions by Karen Slack and Michelle Cann); Peer reviewer for National Endowment for the Humanities proposal (2019); Peer reviewer for two proposals submitted to Deutsche Forschungsgemeinschaft; peer review for Ashgate Publishing, Boydell & Brewer, Cambridge University Press, Camden House, Oxford University Press, Routledge Publishing, University of Rochester Press, W. W. Norton, and eleven journals; member of Musicological Team, *The Online Chopin Variorum Edition* (2004).

**Professional Memberships and Affiliations:** American Musicological Society, Advisory Board of Central Texas Philharmonic; Audience Ambassador for Lumedia MusicWorks; Society for American Music.

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# SOUTHWESTERN UNIVERSITY

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Michael Dease is one of the world's eminent trombonists, lending his versatile sound and signature improvisations to over 200 recordings and groups as diverse as Grammy-winning artists David Sanborn, Christian McBride, Kanye West, Michel Camilo, and Alicia Keys. Born in Augusta, Georgia, he played the saxophone and trumpet before choosing the trombone at age 17. In 2001, Dease moved to New York City to become part of the historic first class of jazz students at The Juilliard School, earning both Bachelors and Masters degrees, and quickly established a reputation as a brilliant soloist, side-person, and bandleader.

**Give It All You Got** (Posi-Tone, 2021), Dease's newest release, has received positive acclaim from JazzTimes Magazine and a coveted 4-star review from Downbeat Magazine. The music centers on themes of devotion to the past and future of the jazz lineage, realized at the Jazz Institute at Brevard where he serves as director. As a bandleader, this is Dease's eighth album for Posi-Tone, fourteenth of his career, and features Gregory Tardy, Ulysses Owens, as well as his wife Gwen Dease and eldest daughter Brooklyn Dease on percussion.

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**MICHIGAN STATE  
UNIVERSITY**

July 13, 2022

The National Endowment for the Humanities

To the NEH:

I am writing to confirm my participation in the planned "New World Encounters" festival at Brevard, should the present application be funded.

I have long taken a special interest in the interface between jazz and classical music.

Sincerely



**College of Music**

Music Building  
333 W. Circle Dr. Room 102  
East Lansing, MI  
48824

Phone: 517/353-5340  
Fax: 517/432-2880

[www.music.msu.edu](http://www.music.msu.edu)

Music Events Line  
517/355-3345

Michael Dease  
Professor of Jazz Trombone  
2019 Michigan Distinguished Professor  
2018 MSU Teacher/Scholar Award  
[mdease@msu.edu](mailto:mdease@msu.edu)  
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***THE AFRICAN METHODIST EPISCOPAL CHURCH: A HISTORY*** (New York, Cambridge University Press, 2020).

**BOOK IN PROGRESS**

(b) (4)



***BOOKS PUBLISHED WHILE HISTORIOGRAPHER OF THE AFRICAN METHODIST EPISCOPAL CHURCH, 1988-2012***

***RELIGION, RACE AND REGION: RESEARCH NOTES ON AME CHURCH HISTORY (Nashville, AME Sunday School Union, 1995)***

***A LIBERATED PAST: EXPLORATIONS IN AME CHURCH HISTORY (Nashville, AME Sunday School Union, 2003)***

***AFRICAN METHODISM AND ITS WESLEYAN HERITAGE: REFLECTIONS ON AME CHURCH HISTORY (Nashville, AME Sunday School Union, 2009)***

VANDERBILT UNIVERSITY

June 23, 2022

Joseph Horowitz  
c/o Blair School of Music  
Vanderbilt University  
2400 Blakemore Avenue  
Nashville, Tennessee 37212

Dear Professor Horowitz

I am committed to taking part in the "Souls of Black Folk" festival-as an advisor, a speaker, and/or participant in the NPR documentary on Nathaniel Dett, as described in this pending application should it be funded. I am available to teach a relevant course in African American religious history that would include Dett's involvement with the Canada based British Methodist Episcopal Church and showing its influence on the religious content of his compositions. The BME Church, a black denomination, derived from the African Methodist Episcopal Church whose flagship Ohio school, Wilberforce University, also produced such musical luminaries as William Grant Still, W.C. Handy, and Leontyne Price.

Sincerely,

Dennis C. Dickerson  
Reverend James Lawson Chair in History  
Professor of History





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June 1, 2022

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www.

kylegann.com Ä

National Endowment for the Humanities 400 7th Street, SW  
Washington, DC 20506 Ä

Dear NEH Administrators, Ä

This letter is to signify my willingness to participate in the Charles Ives Festival for The Orchestra Now that is being organized by Joseph Horowitz for Ives's sesquicentennial. As the author of a book on Ives's Concord Sonata – *Charles Ives's Concord: Essays After a Sonata* – I am will to act as a discussant and panelist, as described in the present application. I have been for twenty-five years a professor at Bard College, where The Orchestra Now is located, and have published seven scholarly books on American music. In addition, I am Senior Vice President of the Charles Ives Society, an organization originally funded by Ives's estate, which works to provide advocacy for Ives's music and to bring out scholarly editions of it. I have had a lifelong involvement with Ives's music, and look forward to this opportunity. Ä

Sincerely, Ä

Kyle Gann  
Taylor Hawver and Frances Bortle Hawver Professor of Music Bard College Ä

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# MARQUES L. A. GARRETT

University of Nebraska–Lincoln

Professional Website: [www.mlagmusic.com](http://www.mlagmusic.com)

## EDUCATION

- 2018 **FLORIDA STATE UNIVERSITY**  
*Doctor of Philosophy in Music Education (Choral Conducting)*  
 Dissertation Title: The Short Choral Works of R. Nathaniel Dett
- 2010 **UNIVERSITY OF NORTH CAROLINA AT GREENSBORO**  
*Master of Music in Conducting (Choral)*
- 2006 **HAMPTON UNIVERSITY**  
*Bachelor of Arts in Music (Music Education)*

## TEACHING EXPERIENCE

- 2018–present **UNIVERSITY OF NEBRASKA–LINCOLN**  
*Assistant Professor of Music in Choral Activities • Lincoln, Nebraska*
- MUAP 921 – Choral Conducting; MUED 374 – Advanced Conducting; MUSC 972A – Choral Lit to 1600; MUSC 972B – Choral Lit 1600-1750; MUSC 972D – Choral Lit 1750-1900; MUSC 972E – Choral Lit from 1900

## Digital and Print Literature

“Composing and Arranging for Male Choirs.” In *Conducting Men’s Choirs*, edited by Donald L. Trott, 237–51. Chicago: GIA Publications, 2019.

“An Introduction to the Non-Idiomatic Choral Music of Black Composers.” *The Journal of the Association of Anglican Musicians* 29, no. 9 (November 2020): 1, 4–9.

“The Short Choral Works of R. Nathaniel Dett.” PhD dissertation, Florida State University, 2018.

[http://purl.flvc.org/fsu/fd/2018\\_Sp\\_Garrett\\_fsu\\_0071E\\_14525](http://purl.flvc.org/fsu/fd/2018_Sp_Garrett_fsu_0071E_14525).

“Thinking Outside the Box for Black History Month: How Do We Change the Narrative?” *Music in a Minuet* (blog). *National Association for Music Education*, January 30, 2020.

<https://nafme.org/thinking-outside-box-black-history-month/>.

“Unaccompanied Non-Idiomatic Choral Music of Black Composers.” *The Choral Journal* 61, no. 4 (November 2020): 16–33.

**R. Nathaniel Dett Editions: "Son of Mary," "Listen to the Lambs," "Let Us Cheer the Weary Traveler"**

**ACCEPTED CONDUCTING EXPERIENCE**

2018–present **UNIVERSITY OF NEBRASKA-LINCOLN**  
*Conductor* • Lincoln, Nebraska  
 ■Ä Chamber Singers (auditioned mixed choir)  
 ■Ä All-Collegiate Choir (non-auditioned mixed choir)  
 ■Ä University Chorale (non-auditioned soprano-alto choir)  
 American Choral Directors Association • Virginia (Virtual)

**COLLEGE/UNIVERSITY RESIDENCIES**

2022 **HARVARD UNIVERSITY** • Cambridge, Massachusetts • R1 institution  
 2021 **UNIVERSITY OF MISSOURI** • Columbia, Missouri  
**UNIVERSITY OF MISSISSIPPI** • Oxford, Mississippi

May 18, 2022

To the NEH:

I am eagerly committed to taking part, as a speaker and discussant (as described in the present application), in the “Souls of Black Folk” festivals at the Jacobs School of Music/Indiana University and the Blair School of Music/Vanderbilt University.

In addition, I am excited to take part in the planned NPR documentary on R. Nathaniel Dett and Black Classical Music and will serve as a consultant to the script of the planned multi-media symphonic program.

My enthusiasm and advocacy for the music of R. Nathaniel Dett is boundless, and I am the editor of several Dett choral works. Making this music known and exploring the complex career and personality of Dett as composer and conductor are my guiding ambitions as a scholar of American music.

I am grateful for this opportunity and for Joe Horowitz’s continued advocacy of Dett and Black classical music.

Sincerely,

Marques L. A. Garrett  
Assistant Professor of Music in Choral Activities  
University of Nebraska–Lincoln

Dr. Allen C. Guelzo

(b) (6)

209 Bobst Hall  
 83 Prospect Avenue  
 Princeton University  
 Princeton, NJ 08540  
[aguelzo5@princeton.edu](mailto:aguelzo5@princeton.edu)

## Professional Experience

PRINCETON UNIVERSITY, Princeton, New Jersey

Senior Research Scholar in the Council of the Humanities & Director, Initiative on  
 Politics and Statesmanship, James Madison Program in American Ideals and  
 Institutions (2019- )

GETTYSBURG COLLEGE, Gettysburg, Pennsylvania

*Henry R. Luce Professor of the Civil War Era and Director, Civil War Era Studies, (2004-  
 2019)*

## Professional Education

University of Pennsylvania, Ph.D. in History, May, 1986

University of Pennsylvania, M.A. in History, May, 1979

## Books and Editions

Robert E. Lee: A Life (Alfred Knopf, 2021)

Reconstruction: A Concise History (Oxford University Press, 2018) a survey in the  
 Oxford ‘Very Short Introductions’ series

Redeeming the Great Emancipator (Harvard University Press, 2016)

Gettysburg: The Last Invasion (Knopf/Random House, 2013)

Fateful Lightning: A New History of the Civil War and Reconstruction (Oxford  
 University Press, 2012)

Abraham Lincoln as a Man of Ideas (Southern Illinois University Press, 2009)

Lincoln and Douglas: The Debates That Defined America (Simon & Schuster,  
 2008)

Lincoln’s Emancipation Proclamation: The End of Slavery in America (New York:  
 Simon & Shuster, 2004)

Abraham Lincoln: Redeemer President (Grand Rapids, MI: W<sup>m</sup>.B. Eerdmans  
 Publishing, 1999)

## Representative Papers & Essays (1992-20)

“Repent Thou Beast’: The Varieties of Silence and Speaking in Early Quakerism”  
 (forthcoming in *Quaker History* Fall 2022)

- w/Robert deButts, “The Civil War Reminiscences of Cazenove Gardner Lee, 1861-1862,” *Virginia Magazine of History & Biography* 129 (March 2021), 81-114
- “Home Resources: Persistent Localism and Its Demise in the Delaware Valley’s Quaker Townships,” *Pennsylvania History: A Journal of Mid-Atlantic Studies* 88 (January 2021), 1-29
- “Did Robert E. Lee Commit Treason?” *Athenaeum Review* 2 (Spring/Summer 2019)
- “Lincoln and His Biographers,” *Civil War History* 64 (September 2018), 239-271
- “Reconstruction and the End of History,” *American Affairs* 2 (Fall 2018)
- “War Is A Great Evil’: Robert E. Lee in the War With Mexico,” *Southwestern History Quarterly* 122 (July 2018), 58-84
- “Lincoln’s Statesmanship in Navigating a Divided Nation,” *Orbis* 62 (Spring 2018), 168-183
- “Reconstruction as a Pure Bourgeois Revolution,” *Journal of the Abraham Lincoln Association* 39 (Winter 2018), 50-73
- “Lincoln, Cobden and Bright: The Braid of Liberalism in the 19<sup>th</sup>-Century’s Transatlantic World,” *American Political Thought* 4 (Summer 2015), 391-411
- “Does Lincoln Still Belong to the Ages?” in *Journal of the Abraham Lincoln Association* 33 (Winter 2012), 1-13
- “A War Lost and Found,” in *The American Interest* 7 (September-October 2011)
- “Emancipation and the Quest for Freedom,” in *The Civil War Remembered: Official National Park Service Handbook* (Washington, DC: Eastern National, 2011), 72-81
- “Colonel Utley’s Emancipation, or, How Abraham Lincoln Offered to Buy a Slave,” in *Marquette Law Review* 93 (Summer 2010)
- “‘The Most Awful Problem That Any Nation Undertook to Solve’: Reconstruction as a Crisis in Citizenship,” in *Chapman Law Review* 12 (Spring 2009)
- “Houses Divided: Lincoln, Douglas and the Political Landscape of Illinois, 1858,” in *The Journal of American History* (September 2007)
- “Understanding Emancipation: Lincoln’s Proclamation and the Overthrow of Slavery,” in *The Journal of Illinois History* (Winter 2004)
- “Defending Emancipation: Abraham Lincoln and the Conkling Letter, August 1863,” in *Civil War History* 48 (December 2002)
- “Abraham Lincoln and the ‘Doctrine of Necessity,’” in *The Journal of the Abraham Lincoln Association* 18 (Winter 1997)
- “An Heir or a Rebel? Charles Grandison Finney and the New England Theology,” in *The Journal of the Early Republic* 17 (Spring 1997)

Selected Journalism & Contributed Articles:

- “Lincoln’s Lessons for To-day’s Culture Wars,” *Christian Science Monitor* (September 26, 2008)
- “What the Civil War Can Teach Us About Political Restraint,” *Christian Science Monitor* (January 10, 2011)
- “A Vaughan Williams Elegy,” *Books & Culture* (July/August 2016)
- “Play American,” *First Things: A Monthly Journal of Religion & Public Life* (January 2017)
- “Reconstruction Didn’t Fail. It Was Overthrown,” *Time Magazine* (April 30, 2018)
- “Impeaching Johnson,” *The Weekly Standard* (May 4, 2018), 31-33





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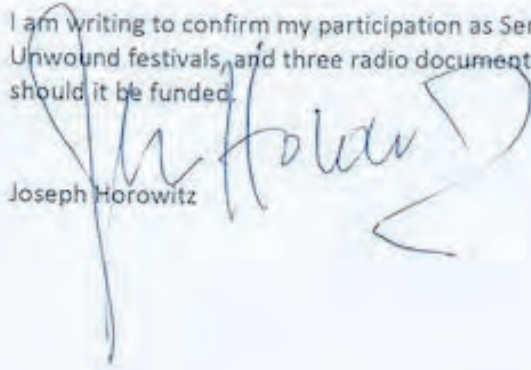
July 1, 2022

49 W. 96 St #6G  
NYC, NY 10025

To the NEH:

I am writing to confirm my participation as Senior Scholar/Project Director in the nine Music Unwound festivals, and three radio documentaries, as described in the present application, should it be funded.

Joseph Horowitz

A handwritten signature in blue ink that reads "Joseph Horowitz". The signature is written in a cursive style with a large, sweeping initial "J".

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## Gayle Magee Ä

University of Illinois, Urbana-Champaign (UIUC) School of Music / 114 W. Nevada St. /  
Urbana, IL [gsmagee@illinois.edu](mailto:gsmagee@illinois.edu) / (b) (6) Ä

### Employment Ä

2005- Professor (2017-)/Associate Professor with Tenure (2010-17)/Assistant Professor  
Tenure-Track (2005-10), Musicology, School of Music, UIUC ;TVh\_glÄ6YY\\_TgX%ÄLb`XaÄTaWÄ  
<XaWXeÄ`aÄ<\_bUT\_ÄEXefcXVg`iXfÄEebZeT`Ä"+)++&#ÄÄ

2001-04 Music Acquisitions/Sponsoring Editor, Indiana University Press 1997-2001  
Assistant Professor, Musicology/Ethnomusicology, University of Toledo 1995-97 Visiting  
Assistant Professor, Musicology/Ethnomusicology/Music Theory, Ä

University of Michigan Ä

### Degrees Ä

1995 Ph.D., Music History: Yale University, New Haven, CT  
1989 B.Mus., Music History/Theory: McMaster University, Hamilton, ON  
1988 Associateship, Piano Performance: Royal Conservatory of Music, Toronto, ON Ä

### Books Ä

Contracted *William Bolcom and American Music*. American Composers. University of Illinois  
Press, manuscript due December 2018 for Fall 2019 publication Ä

2019 *Music, Memory, and the Great War*. Co-edited volume with William Brooks and  
Christina Bashford. University of Illinois Press Ä

2014 *Robert Altman's Soundtracks: Film, Music, and Sound From M\*A\*S\*H to Prairie Home  
Companion*. Music/Media. Oxford University Press Ä

2008 *Charles Ives Reconsidered*. Music in American Life. University of Illinois Press  
2002/2010 *Charles Ives: A Research and Information Guide*. Routledge Music Ä

Bibliographies. Routledge. 2<sup>nd</sup> edition, 2010 Ä

### Awards and Grants (Select List) Ä

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2016 Irving Lowens Award for Best Scholarly Article, Society for American Music 2014  
NEH Scholarly Editions and Translations Award for AMS and MUSA (Co-PI) 2013-15  
Copland Fund Operating Grants for the Charles Ives Society (3, annual) 2013 National Arts  
Associate Distinguished Member, Sigma Alpha Iota Ä

2012 NEH Summer Stipend for *Robert Altman's Soundtracks*  
2008 *Choice* Outstanding Academic Title Award for *Charles Ives Reconsidered* 2007 AMS  
Publication Subvention Award for *Charles Ives Reconsidered*  
2000 NEH Summer Stipend for *Charles Ives Reconsidered*  
1999 Sinfonia Foundation Grant for *Charles Ives Reconsidered*

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**UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN**

217.333.2620 (p) • 217.244.4585 (f) • [music.illinois.edu](http://music.illinois.edu)

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The Swiss American composer and soloist Daniel Schnyder was born 1961 in Zurich, Switzerland and lives in Harlem in New York City.

He studied saxophone, arrangement and composition at Berklee College of Music in Boston. He subsequently finished his classical Flute studies at the conservatory in Zürich and studied musicology at the university of Zuerich.

Originally Daniel Schnyder grew up playing the cello.

Among his credits as a composer are commissions to write new works for the Orpheus Chamber Orchestra in New York, The Soloists of the Berlin Phil, the Tonkuenstler Orchestra in Vienna, the Radio Symphony Orchestra in Berlin, The Norrlands Operan in Sweden, the Chicago Sinfonietta, the Vienna Art Orchestra, the Tonhalle Orchestra Zurich, the Opera of Bern, the NDR Orchestra in Hannover, the NDR Big Band in Germany, the Milwaukee Symphony Orchestra, the New York based new music group "Absolute Ensemble" under the direction of Kristjan Jaervi, the St. Paul Chamber Orchestra, the Chicago Jazz Philharmonic, the American Composers Orchestra, the Postclassical Ensemble in Washington DC, the Pacific Symphony Orchestra and Opera Philadelphia besides many others.

The Album "Absolution" (Enja Nova) featuring Daniel Schnyder's Trombone Concerto received a Grammy nomination for "Best Classical Small Ensemble Recording" in 2002.

He frequently performs with his special chamber music project for saxophone and string quartet, combining composition and improvisation, jazz and traditional chamber music.

The extended catalogue of his chamber music works gets performed and recorded all around the globe.

Many of his chamber music and solo works are featured in and commissioned by major international competitions like the Queen Elisabeth Competition 2022, the Rostal Violin Competition in Berlin, the MURI COMPETITION for Oboe and Bassoon, the AEOLUS COMPETITION for Trombone and the Maurice André Competition in Paris as well as the 2021 ITA Competition, just to mention a few.

As an arranger/composer he produced albums for jazz artists Abdullah Ibrahim ("African Suite"), Lee Konitz ("Tribute to Billie Holiday") and Paquito D'Rivera ("Habañera", Enja Records). He also worked with Simon Shaheen, Peter Herbert, Burhan Öcal, Bassam Saba, Jing Jang, Min Xioa Fen, Marcel Kalife and Jamey Haddad on a variety of projects, merging Arab music and Chinese music elements with jazz and classical music.

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Daniel Schnyder's Opera "Abraham" was premiered in Duesseldorf in November 2014. The Opera "Charlie Parker's Yardbird", a commission by Opera Philadelphia, was premiered in June 2015 with Laurence Brownlee as Charlie Parker. The New York premiere of the work took place at Harlem's legendary "Apollo Theater" in June 2016. Subsequently the work was played in more than 12 major US cities celebrating the legendary music icon 'BIRD'.

Two concerti for ethnic instruments, his Pipa Concerto and his Alphorn Concerto, were premiered in the 2005/06 season to great acclaim. Daniel Schnyder wrote also a concerto for the late Libanese Nay virtuoso Bassam Saba, that became the centerpiece of Daniel Schnyder's special festival program: "Arabian Night".

His symphonic work "Sundiata Keita" for Large Symphony Orchestra, Chorus and 4 soloists from Mali playing traditional instruments was successfully premiered at the 'Berliner Philharmonie' during his stay as composer in residence with the RSO in Berlin.

He also toured with the program "Around the World" featuring the Soloists of the Berlin Philharmonic Orchestra and Stefan Schulz and worked closely with the Scharoun Ensemble as composer in residence and chamber musician.

In projects and recordings with Stefan Schulz ('Haendel in Harlem/ Worlds Beyond), Kristjan Jaervi and David Taylor (Art of the Duo) Daniel Schnyder explores new ways to play and reinvent classical music in our time.

Daniel Schnyder won first prize at the 1996 International Trumpet Guild's Composition Contest. His Trumpet Sonata was selected as one of the official pieces for the Concours Maurice André pour Trompette 2003 (Paris). He won also numerous awards for his chamber music by the International Flute Association, the International Clarinet Association, the City of Zurich, Pro Helvetia, the National Art Council of Switzerland, the American Symphony League and Meet the Composer.

Daniel Schnyder gave master classes in composition, chamber music, improvisation and saxophone at the Hochschule für Musik in Stuttgart under the guidance of Ingo Goritzki, the Baltic Youth Philharmonic and the Bruckner University in Linz.

He also works as a consultant with major festivals, promoters and ensembles, trying to bridge the worlds of classical music, jazz and ethnic music in innovative ways.

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**WILLIAM SHARP, baritone**

**Teaching: Ä**

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**Awards and Competitions: Ä**

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Sincerely,

William Sharp  
Professor of Vocal Studies

**The Peabody Conservatory of The Johns Hopkins University**  
1 East Mount Vernon Place Baltimore, MD 21202 410-234-4500 peabody.jhu.edu

T. (Tracy) Denean Sharpley-Whiting  
[t.sharpley-whiting@vanderbilt.edu](mailto:t.sharpley-whiting@vanderbilt.edu)  
 Vanderbilt University  
 VU Station B Box 351516  
 Buttrick Hall 231, Nashville, TN 37235  
 Office Telephone (Administrative Assistant): 615-343-6390  
 Fax: 615-343-1767

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*Education*

Brown University Ph.D., French Studies (1994) Minor Area: African American Literary and Cultural Criticism

*Professional & Teaching Experience*

**Vanderbilt University, Nashville, TN** Gertrude Conaway Vanderbilt Distinguished Professor of French and African American and Diaspora Studies (**tenured in both**), and affiliated faculty in Latina/Latino Studies, Women's and Gender Studies and Cinema and Media Arts Studies; Director of African American and Diaspora Studies, 2004-2010 & 2011-2012); Director William T. Bandy Center for Baudelaire and Modern French Studies, 2006-2012; Director, Callie House Center for Global Black Cultures and Politics (2014-); Director, African American and Diaspora Studies (2014-2017); Chair, African American and Diaspora Studies (March 2018-)

Gertrude Conaway Vanderbilt Professor Awarded, July 2011

Distinguished Professor Awarded, July 2009

**Hamilton College, Clinton, NY** Professor of French and Africana Studies and Chair of Africana Studies, 2002-2004; Visiting Professor of French and Africana Studies and Chair of Africana Studies, 2001-2002

**Purdue University, West Lafayette, IN** Associate Professor of Foreign Languages and Literatures, African American Studies, Comparative Literature, and Film Studies (Associate Faculty in Women's Studies) (**tenured**), 1998-2002; Assistant Professor of Foreign Languages and Literatures, African American Studies, Comparative Literature, and Film Studies (Associate Faculty in Women's Studies) 1994-1997

*Administrative Experience & Training*

**Associate Provost for Academic Advancement**, Vanderbilt University, November 2021-

**Chair**, African American and Diaspora Studies, Vanderbilt University, March 2018-

**Director**, African American and Diaspora Studies, Vanderbilt University, 2004-2010; (sabbatical 2010-2011); 2011-2012; July 2014-August 2017

**Director**, Callie House Research Center for the Study of Global Black Cultures and Politics, 2014-

**Director**, William T. Bandy Center for Baudelaire and Modern French Studies, Vanderbilt University, June 2006-2012

**Chair**, Africana Studies, Hamilton College, 2001-2004

**Director**, African American Studies and Research Center, Purdue University, 1999-2002

**Faculty Director**, Aix-en-Provence, Vanderbilt-in-France, Fall-Spring 2013-2014; Fall 2011, Summer 2009; Martinique Study Abroad Program, Purdue University-Université des Antilles, Summer 2001

**Interim Chair**, French, Purdue University, 1998- 1999

Scholarly Monographs, Edited, and Co-Edited Volumes

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*Sexualités, identité & corps colonisés: XV<sup>e</sup> siècle – XXI<sup>e</sup> siècle*, eds., Gilles Boëtsch, Nicolas Bancel, Pascal Blanchard, Sylvie Chalaye, Fanny Robles, T. Denean Sharpley-Whiting, Jean-François Staszak, Christelle Taraud, Dominic Thomas, and Naïma Yahï (Groupe de Recherche ACHAC, 2019) Reviewed in *Le Monde*, November 17, 2019

*La Vénus hottentote: écrits, 1810 à 1814, suivi des textes inédits*, par T. Denean Sharpley-Whiting avec collaboration de Roger Little (L'Harmattan, 2018)

*Norton Anthology of Theory and Criticism* (Third Edition), [William E. Cain](#) (Editor), [Laurie Finke](#) (Editor), [John McGowan](#) (Editor), [T. Denean Sharpley-Whiting](#) (Editor), [Jeffrey J. Williams](#) (Editor), [Vincent B. Leitch](#) (Gen. Editor) (W. W. Norton, 2018)

*Bricktop's Paris: African American Women Expatriates in Jazz-Age Paris and The Autobiography of Ada Bricktop Smith, or Miss Baker Regrets* (SUNY Press) Two volumes published collectively—one nonfiction, the other fiction. *Choice* Outstanding Academic Title, 2015 & American Library in Paris 2015 Book Award Long List nominee

*Black France, France noire*, co-edited with Trica Keaton and Tyler Stovall (Duke University Press, 2012)

*Norton Anthology of Theory and Criticism* (Second Edition), [William E. Cain](#) (Editor), [Laurie Finke](#) (Editor), [Barbara Johnson](#) (Editor), [John McGowan](#) (Editor), T. Denean Sharpley-Whiting (Editor), [Jeffrey J. Williams](#) (Editor), [Vincent B. Leitch](#) (Gen. Editor) (W. W. Norton, 2010)

*The Speech: "Race and Barack Obama's "A More Perfect Union,"* ed. T. Sharpley-Whiting (Bloomsbury USA, 2009)

*Beyond Negritude: Paulette Nardal and Essays from La Femme dans la Cité*, Paulette Nardal and edited and translated and with an Introduction by T. Denean Sharpley-Whiting (SUNY Press, 2009)

*Pimps Up, Ho's Down: Young Black Women, Hip Hop and the New Gender Politics* (New York University Press, 2007) \*Reviews in *The Washington Post*, *New York Daily News*, *Philadelphia Inquirer*, *Ms. Magazine*, *The Library Journal*, *The Source* and *URB* magazine; *Ebony* Magazine Top 5 Non-Fiction Pick for April 2007

*Negritude Women* (University of Minnesota Press, 2002)

*The Black Feminist Reader*, co-edited with Joy James (Blackwell, 2000)

*Black Venus: Sexualized Savages, Primal Fears, and Primitive Narratives in French* (Duke University Press, 1999)

*Frantz Fanon: Conflicts & Feminisms* (Rowman & Littlefield, 1998)

*Spoils of War: Women of Color, Cultures & Revolutions*, co-edited w/ Renee T. White (Rowman & Littlefield, 1997) \*Honorable Mention for Outstanding Book by the Gustavus Myers Center for the Study of Bigotry and Human Rights in North America

*Fanon: A Critical Reader*, co-edited w/ Lewis R. Gordon and Renee T. White (Blackwell, 1996)

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# George I. Shirley

JOSEPH EDGAR MADDY DISTINGUISHED UNIVERSITY EMERITUS PROFESSOR OF VOICE

• [gis@umich.edu](mailto:gis@umich.edu)

**George Shirley** (tenor) is in demand nationally and internationally as performer, teacher and lecturer. He has won international acclaim for his performances in the world's great opera houses, including the Metropolitan Opera (New York), Royal Opera (Covent Garden, London), Deutsche Oper (Berlin), Teatro Colón (Buenos Aires), Netherlands Opera (Amsterdam), L'Opéra de Monte Carlo, New York City Opera, Scottish Opera (Glasgow), Chicago Lyric Opera, San Francisco Opera, Washington Opera (Kennedy Center), Michigan Opera Theater, Glyndebourne Festival, and Santa Fe Opera.

Professor Shirley was the first African-American to be appointed to a high school teaching post in music in Detroit, the first African-American member of the United States Army Chorus in Washington, D.C., and the first African-American tenor and second African-American male to sing leading roles with the Metropolitan Opera, where he remained for eleven years.

He is also a published scholar of the history of African-American concert and opera singers, and the producer of an historic two-year series of radio documentaries (for WQXR-NYC) on "Classical Music and the Afro-American."

He has recorded for RCA, Columbia, Decca, Angel, Vanguard, CRI, and Philips and received a Grammy Award in 1968 for his role (Ferrando) in the RCA recording of Mozart's *Così fan tutte*.

In addition to oratorio and concert literature, Mr. Shirley has, in a career that spans 49 years, performed more than 80 operatic roles in major opera houses around the globe with many of the world's most renowned conductors (Solti, Klemperer, Stravinsky, Ormandy, von Karajan, Colin Davis, Boehm, Ozawa, Haitink, Boult, Leinsdorf, Boulez, DePriest, Krips, Cleva, Dorati, Pritchard, Bernstein, Maazel, and others).

Mr. Shirley has served on three occasions as a master teacher in the National Association of Teachers of Singing Intern Program for Young NATS Teachers. He was also a member of the faculty of the Aspen Music Festival and School for ten years.

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May 14, 2022

To the NEH:

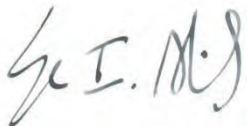
This letter enthusiastically confirms my commitment to participate in both Music Unwound “Souls of Black Folk” festivals, both as a singer and chronicler of my role in desegregating the United States Army Chorus and the Metropolitan Opera. I will, in addition, offer detailed commentary on the history of Black concert and opera singers, a topic I have addressed in print and the broadcast media.

I was honored to write the foreword to Joseph Horowitz’s book “Dvorak’s Prophecy and the Vexed Fate of Black Classical Music,” a book that raises a curtain long closed on the reasons why American Classical Music reflects that of the Old European World rather than that of the New Nation christened America. It is hard, if not impossible, to distinguish American Classical Music from that of European composers. The one genre of music considered worldwide as distinctly American is Jazz, which makes too many classically focused American music lovers unhappy. This notwithstanding, truth rules the day.

Recently I participated in a Black Classical Music festival curated by Joseph in Washington, D.C. I presented a master class with the Duke Ellington School of the Arts students and performed with their choir in concert with the Post Classical Ensemble conducted by Mo. Angel Gil-Ordóñez. This provided me the happy occasion to interact again with high school students blessed with education via the arts.

I look forward with keen anticipation to the Brevard Project in July!

Sincerely,



George I. Shirley  
The Joseph Edgar Maddy Distinguished University Emeritus Professor of Music  
and professor emeritus of music (voice)

(b) (6)  
E-mail: gis@umich.edu

**AYANA OKEEVA SMITH, PH.D.**

ASSOCIATE PROFESSOR, MUSICOLOGY INDIANA UNIVERSITY, JACOBS SCHOOL OF MUSIC AOSMITH@INDIANA.EDU









## JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY  
Bloomington

To the NEH:

I am writing to express my commitment to taking part as a discussant in the “Souls of Black Folk” festival at the Indiana University Jacobs School of Music, as described in the present application.

In addition, my doctoral level seminar on “Shadow Histories” (offered fall 2022), which addresses music and historical narratives that have been overlooked, will link to the festival. In this course, we will be studying music that represents race (and other marginalized identities, such as ethnicity, gender, etc.) and finding analytical solutions to create more nuanced and ethical interpretations. We will also be critiquing historical scholarship on these works, to enhance awareness of how we can present works by marginalized composers both in the classroom and to larger audiences in more inclusive ways. We can use this seminar as a jumping off point for creating a student-centered symposium or workshop related to the “Souls of Black Folk” festival in fall of 2023.

The compositions by Dawson and Dett have been historically marginalized in concert repertoires, in scholarship, and in classroom curricula. It is therefore an urgent project to bring these compositions to the university environment, where we can not only educate American’s future professional performers and educators in this repertory, but also bring these works to a larger public audience. We are looking forward to this exciting collaboration!

Sincerely,

Ayana Smith, PhD  
Associate Professor of Musicology Jacobs School of Music  
Indiana University

1201 E. Third Street | Bloomington, IN 47405-2200 | [music.indiana.edu](http://music.indiana.edu)





English Department  
2083 Lawrenceville Road  
Lawrenceville, NJ 08648-3099  
T 609-896-5145  
www.rider.edu

June 1, 2022

To the NEH:

I write to express my commitment to participate in the "New World Encounters" events described in the present application.

As the author of "New World Symphonies: How American Culture Changed European Music," I remain engrossed in the topic at hand — how American music has impacted abroad. This turns the tables on the usual topic: how European music has impacted in the US. Of course, the impact of American popular music abroad is well appreciated. But it is much less known that African-American music, of all kinds, has profoundly influenced European concert composers.

I look forward to collaborating on the script for the "New World Encounters" concert, and to contributing to the planned NPR documentary on the impact of jazz in the Soviet Union.

Dr. Jack Sullivan  
Chair and Professor of English  
Rider University







College of Arts and Sciences  
Department of Music  
351 Ryder Hall  
Northeastern University  
Boston, Massachusetts 02115-5000  
Phone: 617 373 2440  
Facsimile: 617 373 4129

Northeastern University, Boston.

May 25, 2022.

This is to confirm our agreement for my participation in the new Ives documentary you are preparing for the 150th anniversary commemoration for Charles Ives.

I have a deep sense of history about Ives's reception in the twentieth century. His music awakened me to American modernism many decades ago. I participated in the Ives festival in 1974 as a graduate student totally captivated by the composer, his music, and his writings.

Now it is time to frame his legacy for a younger generation who did not experience the American Renaissance of the Bicentennial decade of the 1970s, which deserves a documentary of its own.

You are the ideal person to do this.

All best

Judith Tick

A handwritten signature in black ink that reads "Judith Tick". The signature is fluid and cursive, with a prominent flourish at the end.

Matthews Distinguished University Professor, emerita







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**ROOSEVELT**  
INSTITUTE

*Hyde Park, NY  
New York, NY  
Washington, DC*

June 21, 2022

Dear National Endowment for the Humanities,

As an American historian, a former musician, and a great lover of classical music, it is a real pleasure express my commitment to support the planned Charles Ives Festival at Bard, should the present application be funded.

I would be delighted to take part in the planned "Charles Ives' America" cross-disciplinary course — and in general, to doing my share to urge Bard students — and also the performing arts public that Bard's Fisher Center serves — to take full advantage of this remarkable opportunity for humanities engagement.

I will also attend the planned Ives concerts (all of which incorporate discussion) and look forward to adding my perspective as a historian of the United States in the twentieth century.

Sincerely,

David B. Woolner

Senior Fellow and Resident Historian of the Roosevelt Institute  
Professor of History, Marist College  
Senior Fellow of the Center for Civic Engagement, Bard College

*Hyde Park, NY*  
4079 Albany Post Road · Hyde Park, NY 12558  
T (845) 486 1150 F (845) 486 1151

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[PERTINENT SCHOLARSHIP BY MU PARTICIPANTS in CAPS]

**1. “CHARLES IVES’ AMERICA”**

1. IVES THE COMPOSER. A pivotal work is PETER BURKHOLDER’s *All Made of Tunes* (1995) — a magisterial compendium of Ives’s borrowings from American hymns and songs. Also, versus earlier, modernist readings of Ives as a dilettante of genius, Burkholder’s book is a groundbreaking appreciation of Ives’s compositional sophistication.

2. IVES AND AMERICA.

Ives has been insufficiently incorporated into the mainstream narrative of American cultural history. He deserves a place alongside kindred self-made creators like Whitman, Melville, and Mark Twain. Like Whitman, Melville and Twain, he rejects the Old World decorum of a Henry James or John Singer Sargent. Ives was “discovered” after World War I by modernists who prioritized the complexity of his tonal and rhythmic procedures. Only with the passing of modernism has he been more appropriately contextualized as a product of his own time (e.g., Jan Swafford’s *Charles Ives* [1996]). The resulting re-portrayal makes Ives more familiar, less forbidding, less elitist. JOSEPH HOROWITZ’s writings on Ives (e.g., in *Moral Fire: Musical Portraits from America’s Fin-de-Siècle* [2012]) use Ives to re-interpret the genteel tradition (the dominant intellectual template for the Gilded Age, espousing uplift) as a dynamic force in its ripest, fin-de-siècle manifestations. Other pertinent writings by MU participants:

DAVID HERTZ, *Angels of Reality [Ives, Frank Lloyd Wright, Wallace Stevens]* (1993).

JUDITH TICK’s essays “Charles Ives and the Politics of Direct Democracy,” in *Ives Studies*, ed. Philip Lambert (1997) and “Charles Ives and Gender Ideology,” in *Musicology and Difference. Essays on Gender and Sexuality*, ed. Ruth Solie (1995)

GAYLE SHERWOOD MAGEE, *Charles Ives Reconsidered* (2008)

ALLEN GUELZO, “Play American,” *First Things* (2017)

Primary sources: Ives, *Essays Before a Sonata; Memos* (ed. Kirkpatrick); *Correspondence* (ed. Tom Owens, 2007); Ives: his recordings (1933-43); Vivian Perlis (ed.): *Charles Ives Remembered* (1974)

An early landmark in Ives scholarship: Henry and Sidney Cowell, *Charles Ives and His Music* (1968). Frank Rossiter’s *Charles Ives and His America* (1975) portrayed Ives as a victim of his time. In *American Studies*, Robert Crunden’s *Ministers of Reform* (1982) is a landmark effort to contextualize Ives within the largest possible American cultural narrative. Crunden is also author of a comparably capacious Ives essay in *An Ives Celebration* (ed. Wiley Hitchcock and Vivian Perlis, 1978).

**2. “THE SOULS OF BLACK FOLK”**

Pertinent scholarship by MU participants:

JOHN MICHAEL COOPER, *Margaret Bonds*, (Oxford University Press, in progress)

COOPER, *Margaret Bonds: The “Montgomery Variations” and Du Bois “Credo,”* (Cambridge Univ. Press, at press)

COOPER, “People of Color Who Write Classical Music: Recovering ‘Lost’ Music by Black Composers as Resistance and Revolution,” *Black History Bulletin* (2019)

COOPER, 13 editions of works by Margaret bonds; 70 editions of works by Florence Price

MARQUES GARRETT, *The Short Choral Works of R. Nathaniel Dett* (2018)

GARRETT, 3 editions of works by Nathaniel Dett

JOSEPH HOROWITZ, *Dvorak’s Prophecy and the Vexed Fate of Black Classical Music* (2021)

TRACY SHARPLEY-WHITING, *Bricktop’s Paris: African American Woman in Paris* (2016)

GEORGE SHIRLEY, “Il Rodolfo Negro, or the Masque of Blackness,” in *Blackness in Opera* (2012)

James Trotter, *Music and Some Highly Musical People* (1881)  
 W. E. B. Du Bois, *The Souls of Black Folk* (1903)  
 Lawrence Levine, *Black Culture and Black Consciousness: Afro-American Thought from Slavery to Freedom* (1977)  
 Vivian Flagg McBrier, *R. Nathaniel Dett, His Life and Works* (1977)  
 Georgia Ryder, "Harlem Renaissance Ideals in the music of Robert Nathaniel Dett," in *Black Music in the Harlem Renaissance*, ed. Samuel A. Floyd (1990)  
 A.K. Simpson, *Follow Me: The Life and Music of R. Nathaniel Dett* (1993)  
 J. Spencer: *The New Negroes and their Music: The Success of the Harlem Renaissance* (1997)  
 Eileen Southern, *The Music of Black Americans: A History* (1997)  
 Gwynne Kuhner Brown, "Whatever Happened to William Levi Dawson's 'Negro Folk Symphony?'" *Journal of the Society of American Music* (2012)

### 3. "NEW WORLD ENCOUNTERS"

The central theme of the festival is: how American culture impacted on European and European-born composers of classical music.

1. JACK SULLIVAN's *New World Symphonies: How American Culture Changed European Music* (1999) includes a detailed overview of the influence of American music abroad. Of particular pertinence to MU is the author's treatment of Ravel and Poe, of Hindemith and Whitman, and of Stravinsky and jazz. The book argues that studies and assumptions about American/European cultural exchange underestimate American impact.

2. JOSEPH HOROWITZ's *Artists in Exile: How Refugees from 20<sup>th</sup> Century War and Revolution Transformed the American Performing Arts* (2008 -- a *NY Times Book Review* Editors' Pick; a *The Economist* Best Book of the Year) extrapolates two templates, one "Russian" and the other "Germanic." The Russians, the author argues, "became Americans"; the Germanics "stayed German" (with e.g. Paul Hindemith as an exemplar and Kurt Weill the exception proving the rule). The book's main topics include Stravinsky and Balanchine as linked studies in Americanization, with Balanchine becoming the "truer" American. The influence of jazz is a core component.

3. TRACY SHARPLEY-WHITING's *Bricktop's Paris: African American Woman in Paris during the Two World Wars* (2016) explores how Josephine Baker and other African-American women realized personal freedom and creativity in interwar Paris.

On absorption of American popular music by classical composers, a landmark study is Gunther Schuller's 2-vol history of jazz. An exemplary recent writer on this topic is David Schiff: *The Ellington Century* (2012) and *Rhapsody in Blue* (1997). The latter book deals in part with the influence of jazz on Ravel (whose Concerto in G, a response to Gershwin, is a featured festival work).

On Stravinsky in America, the composers' conversations with Robert Craft are full of detail. Though these books are more Craft than Stravinsky, the exchange about the Symphony in Three Movements is revelatory; Stravinsky describes how this work was influenced by WW II newsreel images (*Memories and Commentaries* [1960]). Though Stephen Walsh, in *Stravinsky: The Second Exile* (2008), debunks this passage, he is demonstrably wrong (cf. the visual presentation in the present application). On the same topic: the New York Philharmonic archives are packed with pertinent (unpublished) correspondence between Stravinsky and the orchestra (which commissioned this work as a Victory Symphony).

Stravinsky's denials that his symphony relates to wartime events cannot be taken seriously.

The influence of American popular culture in Berlin and Paris after WW I has been richly documented. Of special interest is Brenda Gottschild's *Digging the Africanist Presence in American Performance* (1996), arguing for the seminal impact of Josephine Baker and other black dancers on Balanchine. Also notable: Bryan Gilliam (ed.), *Music and Performance during the Weimar Republic* (2005); Anton Kaes, etc. (ed.), *The Weimar Republic Sourcebook* (1995); Jeffrey Jackson, *Making Jazz French* (2003). William Shack, *Harlem in Montmartre: A Paris Jazz Story Between the Wars* (2001).

## 1. Brevard Music Festival -- New World Encounters -- July 2023

### SCHEDULE OF EVENTS:

--July 11: "Russia and Jazz" -- Parker Concert Hall (cap. 400). A program of music and commentary presented by the Brevard Jazz Institute (Michael Dease, director), with Genadi Zagor. Like many of his colleagues at the Moscow Conservatory, Zagor (son of a Russian jazz guitarist) listened to the Voice of America "Jazz Hour," collected jazz LPs, played jazz, etc.; it symbolized American freedoms. Zagor will play some jazz (including some of his father's own jazz versions of Tchaikovsky and Shostakovich), also an extended solo improvisation on Gershwin's *Rhapsody in Blue* -- and discuss the influence of jazz on 20<sup>th</sup> century Russian musicians and composers.

--TBA: Brevard Public Library -- "Artists in Exile." Horowitz and Daniel Schnyder discuss the influence of jazz on Hindemith and Stravinsky, and kindred topics drawn from Horowitz's *Artists in Exile: How Refugees from 20<sup>th</sup> Century European War and Revolution Transformed the American Performing Arts*

--July 15: "New World Encounters." WPA Auditorium (cap. 2,500). Brevard Music Center Orchestra conducted by JoAnn Falletta. With Genadi Zagor (piano), visuals by Bogdanoff, script by Horowitz. For more on this multi-media program, see Narrative, p. 4.

Pre-concert discussion: Jazz and Soviet Russia

Hindemith: Scherzo from *Symphonic Metamorphoses* (with jazz fugue)

Narration and visuals: "Jazz" in Berlin and Paris (Josephine Baker, etc.)

Ravel: "Blues" from Violin Sonata (Zagor and SDSO concertmaster)

Ravel: Piano Concerto in G (Zagor)

Encore: Ravel improvisation (Zagor)

intermission

Stravinsky: Tango (solo piano: Zagor)

Narration and visuals: "Jazz" and Stravinsky

Stravinsky: Royal March from *Soldier's Tale*

Narration and visuals

Stravinsky: *Ebony* Concerto (with jazz band)

Narration and visuals

Stravinsky: Symphony in Three Movements. Visual presentation: <https://vimeo.com/31621069>

Post-concert discussion with audience: Falletta, Zagor, Horowitz, Dease

--July 17: "A Soldier's Tale." Porter Center (cap. 700). Daniel Schnyder, composer/saxophone; David Taylor, bass trombone; faculty ensemble conducted by JoAnn Falletta. A program exploring jazz fusion today, with two leading practitioners. Schnyder is a Swiss/American, a product of European conservatory training and a lifelong infatuation with jazz. His "Subzero" is by far the most widely performed bass trombone concerto. It was composed for Taylor, whose background includes Juilliard, Stokowski's American Symphony, the Lincoln Center Chamber Music Society, Duke Ellington, the Mingus Project, and Gil Evans' big band.

Stravinsky: *A Soldier's Tale* (with abridged libretto)

Schnyder: *Berlin 1920* Suite (for same ensemble as *Soldier's Tale*)

Schnyder: Bass Trombone Concerto

TBA: master classes by Zagor, Schnyder, Taylor

TBA: classroom instruction by Horowitz, Dease, Zagor, Siegwart Reichwald

NPR: Horowitz, John Beyrle (former US Ambassador to Russia) and Jack Sullivan will produce a 50-minute radio documentary, “The Jazz Hour,” as part of National Public Radio’s “More than Music” series – incorporating commentary and live performances from the Brevard festival. “More than Music” airs on 450 stations nationally via the daily newsmagazine “1A.” Ambassador Beyrle writes in his letter of commitment: “I was directly involved in programming and hosting American jazz ensembles during their trouble-filled tours of Soviet Russia in the 1980s, and served as a cultural broadcast host and producer at the Voice of America under Presidents Carter and Reagan. The lessons learned in that bygone era are freshly relevant today. Examining these earlier periods of bilateral competition can offer valuable insight and perspective on Russia’s grievance-laden rejection of international norms in launching its unprovoked war on Ukraine.”

Brevard Project II: Year two of the Brevard Project, a week-long think tank/seminar that is an outgrowth of MU, will explore the implications for American orchestras of today’s “postclassical” musical environment, fusing genres and traditions. (Not included in the MU budget.)

Brevard CEO Mark Weinstein comments: “Thanks to the NEH and Music Unwound, Brevard has become a force in humanities-based musical instruction and concert production. Not only has Music Unwound inspired a cross-disciplinary approach to our classroom and concert activities; beginning in summer 2022, we initiated an annual Brevard Project – a week-long think tank and seminar tackling the challenges facing classical music today. Our inaugural 2022 Brevard Project explored new, more inclusive repertoire parameters, including Black classical music. The 2023 Brevard Project explores ‘postclassical music,’ fusing folk, popular, and classical genres. Integrating jazz, ‘New World Encounters’ is an exciting departure for our audiences and students. It’s also a fit for our resident music historian, Siegwart Reichwald, and for our director of jazz, Michael Dease, who has long taken a special interest in the fusion of jazz and classical idioms.”

Script input from Ambassador John Beyrle, cultural historian Jack Sullivan (author of *New World Symphonies: How American Culture Changed European Music*), African-American Studies professor Tracey Sharpley-Whiting (on Josephine Baker and jazz in Paris), and Michael Dease (Professor of Jazz Trombone at Michigan State University, Director of Jazz Brevard Jazz Institute, winner of *Downbeat* Magazine critics’ poll for 2021 Trombonist of the Year).

## **2.Jacobs School of Music: “The Souls of Black Folk” – October 2023**

### **SCHEDULE OF EVENTS:**

--October 20: “Hope in the Night.” Musical Arts Center (cap. 1500), Philharmonic Orchestra and Oratorio Chorus conducted by Arthur Fagin. With George Shirley (tenor/speaker/host); violinist, pianist, and vocal soloists TBA. Script by Marques Garrett, John Michael Cooper, and Horowitz, visuals by Bogdanoff. For a description of this multi-media program, see Narrative, p. 3.

Pre-concert discussion with George Shirley and Carolyn Calloway-Thomas

“Swing Low” (historic 1909 recording by Fisk Jubilee Singers)

Harry Burleigh: Swing Low (performed by George Shirley)

Narration and visuals; readings from W. E. B. DuBois

“Keep Me from Sinkin’ Down” (performed by George Shirley)

Samuel Coleridge-Taylor: “Keep Me from Sinkin’ Down” for violin and orchestra

Narration and visuals (including readings from Dett’s essays)

Nathaniel Dett: *The Ordering of Moses* (oratorio) – excerpt

Intermission

William Levi Dawson: *Negro Work Song* for orchestra

Narration and visuals

William Levi Dawson: *Negro Folk Symphony*

Discussion with audience: Garrett, Cooper, Shirley, Ayana Smith, Carolyn Calloway-Thomas, Horowitz



--TBA: film screening – “The Souls of Black Folk,” produced for Naxos by Horowitz, featuring George Shirley, the African-American conductors Michael Morgan and Roderick Cox (on Dawson), etc. Commentary: Carolyn Calloway-Thomas on W. E. B. Du Bois; George Shirley; Marques Garrett; John Michael Cooper.

--TBA: master class by George Shirley

--TBA: Graduate student presentations (“Shadow History” seminar).

Classroom linkage: Among the Music History and African-American Studies courses linked to the festival, Ayana Smith’s seminar on “Shadow History” will extensively address Black classical music; her graduate students will read papers on Dawson and Dett. Classroom visitors will include George Shirley, Marques Garrett, John Michael Cooper. Other IU partners include Comparative Literature and the African American Arts Institute.

Humanities resources: George Shirley (the first African-American tenor to sing leading roles at the Metropolitan Opera), Dett scholar Marques Garrett, Black classical music scholars John Michael Cooper and Ayana Smith, Carolyn Calloway-Thomas (Professor of African-American Studies). Outreach resources include the Jacobs Academy and the Center for Rural Engagement. (See Halina Goldberg’s Letter of Commitment).

### **3.Chicago Sinfonietta: “Charles Ives’ America” – March 2024 – in collaboration with Roosevelt University (Chicago) and Illinois State University (Normal, Ill.)**

#### **SCHEDULE OF EVENTS:**

--TBA: Roosevelt University and Illinois State University: “Ives, Transcendentalism, and the *Concord Sonata*” – Steven Mayer, piano, with readings (Emerson, Hawthorne, Thoreau, Ives) by William Sharp, plus commentary by Peter Burkholder, Gayle Sherwood Magee, Alan Lessoff, and Horowitz.

TBA – Roosevelt University and Illinois State University: screening (with commentary) of “Charles Ives’ America,” a documentary film featuring William Sharp, Steven Mayer, etc., produced by Horowitz for Naxos. Commentary by Burkholder, Magee, Lessoff, and Horowitz.

TBA – Roosevelt University and Illinois State: “Charles Ives: A Life in Music” with William Sharp (baritone), Steven Mayer (pianist). This presentation (a staple of “Ives’s America”) uses Ives’s songs to tell the story of his life. The script (by Horowitz) interpolates letters by Charles and Harmony Ives, various Ives writings, reviews of Ives performances, etc. Eight Ives songs are sung. “The Alcotts,” from Ives’s *Concord Sonata*, is also performed. Commentary by Sharp, Burkholder, Magee, Lessoff, and Horowitz.

TBA -- Illinois State: A lecture by Horowitz and Lessoff on Mark Twain, Charles Ives, and the Gilded Age, presenting *Adventures of Huckleberry Finn* and Ives’s Symphony No. 2 as kindred exercises in mining American vernacular speech and song, turning hallowed European genres (novel, symphony) into vibrant American genres. Also: challenging stereotypes of Gilded Age America.

--March 15-16: “Charles Ives’s America” – Chicago Sinfonietta conducted by Mei-Ann Chen. Orchestra Hall (Chicago, cap. 2,500) and Wentz Hall (Naperville, Ill.; cap. 617). With William Sharp (baritone), visuals by Bogdanoff, script by Burkholder, Magee, and Horowitz. For a description of this multi-media program, see Narrative p. 5. For an audio/visual sampling of part one:

<https://vimeo.com/283784729/460e2bf811>

Pre-concert discussion with Burkholder and Magee

Ives: *The Unanswered Question*

Ives: Symphony No. 1 (excerpt)

Sources for *Three Places in New England* (once-popular songs)

Ives: *Three Places in New England*: “The St. Gaudens on Boston Common”; Putnam’s Camp; “The Housatonic at Stockbridge” (voice/piano); The Housatonic at Stockbridge (orchestra)

Intermission

Sources for Ives’ Symphony No. 2 (once-popular songs)

Ives: Symphony No. 2

Discussion with audience: Chen, Magee, Burkholder, Horowitz

Part one of this concert tells the story of Ives’ life (Danbury, Yale, etc.) and his evolution as a composer. It also illustrates his use of popular songs, and his commemoration of Col. Shaw’s heroic Black regiment, in *Three Places*. Part two illustrates how Ives’ Symphony No. 2 uses such songs as “Pigtown Fling,” “Wake, Nicodemus,” and “Bringing in the Sheaves” to create an American fabric and (in the finale) celebrate the freedom of enslaved Americans. He also may be heard thumbing his nose at a Bach fugue.

--TBA: Roosevelt University and Illinois State: William Sharp master class

Collaboration: The Chicago Sinfonietta enjoys a close relationship with Chicago’s Roosevelt University, with one of the most diverse campuses in the US (21% Hispanic; 16% African-American). Blake-Anthony Johnson, the Sinfonietta’s CEO, is a prominent Roosevelt faculty member. The Ives festival will be embedded in a multitude of courses, including Music History and “Orchestral Performance.” At Illinois State (with 30% minority enrollment), Alan Lessoff’s course on the Gilded Age, partnered by Ross Kennedy, will link to Ives festival events. Students from both universities will attend the Orchestra Hall concert of the Chicago Sinfonietta.

Humanities resources: Alan Lessoff and Ross Kennedy are Professors of History at Illinois State University; Lessoff is an authority on the culture and intellectual history of 19<sup>th</sup> century America. Gayle Sherwood Magee (Univ. of Illinois) and Peter Burkholder (Indiana University) are prominent Ives scholars. William Sharp has studied and performed the songs of Ives (including their provenance) for decades. Joseph Horowitz has written extensively on Ives in the context of late Gilded Age America.

#### **4. Brevard Music Festival – “Charles Ives’ America” – July 2024**

SCHEDULE OF EVENTS:

TBA: “Charles Ives: A Life in Music” with William Sharp (baritone), pianist TBA (from Brevard faculty), actress TBA (from Brevard’s opera program). Porter Center (cap. 550). Further information – see Chicago Sinfonietta, p. 3 above.

TBA: Brevard Public Library. A lecture by Horowitz and Allen Guelzo on Mark Twain and Charles Ives, presenting *Adventures of Huckleberry Finn* and Ives’s Symphony No. 2 as kindred exercises in mining American vernacular speech and song, turning hallowed European genres (novel, symphony) into vibrant American genres.

July 19: “Charles Ives’s America” -- Brevard Music Center Orchestra (professionals plus collegiate students) conducted and hosted by JoAnne Falletta. WPA Auditorium (cap. 2,500). With William Sharp (baritone), visuals by Bogdanoff, script by Burkholder and Horowitz. For a description of this multi-media program, see Narrative p. 5. For an audio/visual sampling of part one:

<https://vimeo.com/283784729/460e2bf811>

Pre-concert presentation: Horowitz/Falletta (with film clips)

Post-concert discussion with audience: Guelzo, Falletta, Horowitz, Sharp

For concert details, see Chicago Sinfonietta, p. 3 above.

July 21: “American Roots” -- Brevard Festival Orchestra (high school musicians) conducted by Kenneth Lam. WPA Auditorium (cap. 2,500). This program will be crafted by Horowitz, Lam, and students. Hosted by students, the concert will contextualize the achievement of Charles Ives in creating an “American style.” The repertoire will include music by Ives, Paine (Symphony No. 1 excerpt), Chadwick (*Jubilee*), and Dvorak (*American Suite* excerpts). The closing work will be Gottschalk’s *A Night in the Tropics* with a “monster orchestra” and Cuban percussion.

TBA: “Ives, Transcendentalism, and the *Concord* Sonata” – Michael Chertock, piano, with readings (Emerson, Hawthorne, Thoreau, Ives) by William Sharp, plus commentary by Allen Guelzo on the Transcendentalists.

TBA: William Sharp master class

Brevard is both a festival and an educational institution – and under the MU umbrella the education arm collaborates with the concert arm in unprecedented ways. Both high school and collegiate Brevard students, as well as students in the opera program, have taken part in ancillary MU humanities activities. For “Kurt Weill’s America,” in summer 2017, the student singers in Weill’s *Street Scene* also had occasion to sample the play upon which the opera is based. For “Charles Ives’ America,” Horowitz and historian Allen Guelzo will work with high school students for a full week. The students themselves will host the “American Roots” program.

Brevard VP for Artistic Planning Jason Posnock comments: “As at Brevard’s previous Music Unwound festivals, the beneficiaries of these humanities-infused presentations will include both the general public and the pre-professional and young-professional student performers, who acquire an exceptional contextualized understanding of the music they perform. In music schools and music festivals, this is a surprisingly rare strategy. Also, as an outgrowth of Music Unwound, we are creating a scholarship program for Hispanic and African-American students in collaboration with Lorenzo Candelaria, who heads Music Unwound at the Blair School of Music and also retains an important role in the musical life of El Paso.”

NPR: Horowitz, Gayle Sherwood Magee, Judith Tick, and Peter Burkholder will produce a 50-minute radio documentary on the Ives Sesquicentenary as part of his National Public Radio “More than Music” series – incorporating commentary and live performances from the Brevard festival. “More than Music” airs on 450 stations nationally via the daily newsmagazine “1A.”

Brevard Project III: Year three of the Brevard Project, a week-long think tank/seminar that is a direct outgrowth of MU, will explore the significance of Ives as a neglected fundament for American symphonic identity.

Humanities resources: Gayle Sherwood Magee, Judith Tick, and Peter Burkholder are leading Ives authorities. Allen Guelzo is an eminent historian of the Civil War deeply versed in Ives. William Sharp has studied and performed the songs of Ives (including their provenance) for decades. Joseph Horowitz has written extensively on Ives in the context of late Gilded Age America. JoAnn Falletta has long championed American music composed before World War I. Siegwart Reichwald is the music historian who serves as Brevard’s principal classroom instructor.

## **5. Jacobs School of Music – “Charles Ives’ America” – October 2024**

### **SCHEDULE OF EVENTS:**

TBA: Screenings (with commentary) of “Charles Ives’ America,” a documentary film featuring William Sharp, Steven Mayer, etc., produced by Horowitz for Naxos. Commentary: Peter Burkholder and

David Hertz.

TBA: “Charles Ives: A Life in Music” with William Sharp (baritone), Steven Mayer (pianist), actress TBA, venue TBA. Further information – see Chicago Sinfonietta, p. 3 above. Commentary: Peter Burkholder, Gayle Sherwood Magee.

TBA: A lecture by Peter Burkholder and Horowitz on Mark Twain and Charles Ives, presenting *Adventures of Huckleberry Finn* and Ives’s Symphony No. 2 as kindred exercises in mining American vernacular speech and song, turning hallowed European genres (novel, symphony) into vibrant American genres.

--October 18: “Charles Ives’s America” – Philharmonia Orchestra conducted by Arthur Fagin at Musical Arts Center (cap. 1500). With William Sharp (baritone), visuals by Bogdanoff, script by Burkholder, Magee, and Horowitz. For a description of this multi-media program, see Narrative p. 5. For an audio/visual sampling of part one: <https://vimeo.com/283784729/460e2bf811>  
For concert details, see Chicago Sinfonietta, p. 3 above.  
Pre-concert discussion: Burkholder, Magee, Horowitz  
Post-concert discussion with audience: Magee, Burkholder, Sharp, Horowitz

--TBA: “Ives, Transcendentalism, and the *Concord* Sonata” – Steven Mayer, piano, with readings (Emerson, Hawthorne, Thoreau, Ives) by William Sharp, plus commentary by Peter Burkholder and Gayle Sherwood Magee on Ives’s sources and his relationship to the Transcendentalist writers.

--TBA: William Sharp master class

Classroom linkage:

--“Charles Ives’ America,” a cross-disciplinary course. Readings include Twain, *Huckleberry Finn*; Melville, *Benito Cereno*; Emerson; Thoreau; Van Wyck Brooks on the Gilded Age; Horowitz, *Moral Fire*, etc. Topics include the Gilded Age re-assessed; the pertinence of the arts to American history; Transcendentalism; the Civil War and race. Instructors include David Hertz, Peter Burkholder, Gayle Sherwood Magee. Hertz comments in his letter of commitment: “Ives was unique in his ability to read American writers such as Emerson and Thoreau carefully, and to find new directions for American music incorporating their creative freedom in new ways.”

--Music History (existing courses).

Humanities resources: Peter Burkholder (IU), and Gayle Sherwood Magee (Univ. of Illinois) are Ives scholars who have delved deeply into the cultural context of his life and work; Horowitz; David Hertz is an IU Professor of American Studies /Comparative Literature who has written extensively about Ives.

## **6. The Orchestra Now – “Charles Ives’ America” – November 2024**

SCHEDULE OF EVENTS:

TBA: “Charles Ives: A Life in Music” with William Sharp (baritone) and Donald Berman (piano), at Bard College’s Luma Theatre (cap. 200). Commentary: Sharp, Berman, Horowitz, Peter Burkholder. Further information – see Chicago Sinfonietta, p. 3 above.

TBA: A lecture by Horowitz and Peter Burkholder on Mark Twain and Charles Ives at Bard’s Luma Theatre, presenting *Adventures of Huckleberry Finn* and Ives’s Symphony No. 2 as kindred exercises in mining American vernacular speech and song, turning hallowed European genres (novel, symphony) into vibrant American genres.

Nov. 7: “Charles Ives’s America” – Carnegie Hall (NYC). With William Sharp (baritone), visuals by Bogdanoff, script by Burkholder and Horowitz. For a description of this multi-media program, see Narrative p. 5. For an audio/visual sampling of part one: <https://vimeo.com/283784729/460e2bf811> For concert details, see Chicago Sinfonietta, p. 3 above.

Pre-concert presentation on Ives and Mark Twain (see above – with Horowitz and Burkholder)

TBA: “Ives and the Piano” at Bard’s Luma Theater. The *Concord* Sonata and short piano pieces, plus related paintings by Carl Ruggles (projected on a screen). Readings from Emerson and Thoreau (William Sharp). Donald Berman, piano. Commentary by Sharp, Berman, Burkholder, and Kyle Gann.

Classroom linkage:

--“Charles Ives’ America,” a cross-disciplinary course. Readings include Twain, *Huckleberry Finn*; Melville, *Benito Cereno*; Emerson; Thoreau; Van Wyck Brooks on the Gilded Age; Horowitz, *Moral Fire*, etc. Topics include the Gilded Age re-assessed; the pertinence of the arts to American history; Transcendentalism; the Civil War and race. Instructors include Kyle Gann, Richard Aldous, David Woolner, Horowitz.

TBA: William Sharp master class at Luma Theatre

Humanities resources: Bard College President Leon Botstein is a polymath; William Sharp has studied and performed the songs of Ives (including their provenance) for decades; Peter Burkholder is the pre-eminent authority on Ives’s vernacular sources; Kyle Gann is the author of a book about the *Concord* Sonata; Horowitz has written extensively on Ives in the context of late Gilded Age America; Richard Aldous (Bard) and David Woolner (Hyde Park) are historians of the US; Donald Berman has recovered, annotated, published, and advocated/performed the short piano works of Ives.

## **7.Blair School of Music – “Charles Ives’ America” – December 2024**

SCHEDULE OF EVENTS:

TBA: Screenings (with commentary) of “Charles Ives’ America,” a documentary film featuring William Sharp, Steven Mayer, etc., produced by Horowitz for Naxos.

TBA: “Charles Ives: A Life in Music” with William Sharp (baritone), Amy Dorfman (pianist), actress TBA, venue TBA. Further information – see Chicago Sinfonietta, p. 3 above.

TBA: A lecture by Horowitz and Allen Guelzo on Mark Twain and Charles Ives, presenting *Adventures of Huckleberry Finn* and Ives’s Symphony No. 2 as kindred exercises in mining American vernacular speech and song, turning hallowed European genres (novel, symphony) into vibrant American genres.

Dec. 7: “Charles Ives’s America” – Blair School Orchestra conducted by TBA. Ingram Center (cap. 800). With William Sharp (baritone), visuals by Bogdanoff, script by Burkholder and Horowitz. For a description of this multi-media program, see Narrative p. 5. For an audio/visual sampling of part one: <https://vimeo.com/283784729/460e2bf811> concert details, see Chicago Sinfonietta, p. 3 above.

Pre-concert discussion: Burkholder, Horowitz, Candelaria

Post-concert discussion with audience: Burkholder, Horowitz, Candelaria, Sharp, Guelzo

TBA: “Ives, Transcendentalism, and the *Concord* Sonata” – Amy Dorfman, piano, with readings (Emerson, Hawthorne, Thoreau, Ives) by William Sharp, plus commentary by Allen Guelzo on the Transcendentalists.

TBA: “Ives and the String Quartet” – the Blair String Quartet performs the two Ives Quartets; Dashon Burton performs the songs embedded in these works; commentary by Allen Guelzo

TBA: William Sharp master class

Classroom linkage: Joy Calico's "Art Music Since 1900" – a required Music course with 70 sophomores – will link to all Ives events. Also: "Charles Ives' America," a cross-disciplinary course. Readings include Twain, *Huckleberry Finn*; Melville, *Benito Cereno*; Emerson; Thoreau; Van Wyck Brooks on the Gilded Age; Horowitz, *Moral Fire*, etc. Topics include the Gilded Age re-assessed; the pertinence of the arts to American history; Transcendentalism; the Civil War and race.

Humanities resources: Allen Guelzo is a prominent authority on 19<sup>th</sup> century America, including the Civil War and Transcendentalism. Peter Burkholder is a leading Ives authority. William Sharp has studied and performed the songs of Ives (including their provenance) for decades; Joseph Horowitz has written extensively on Ives in the context of late Gilded Age America. Joy Calico is a Blair Prof. of Music.

### **8.South Dakota Symphony -- New World Encounters – February 2025**

#### SCHEDULE OF EVENTS:

TBA: "Russia and Jazz" – Orpheum Theatre, Sioux Falls (cap. 680). A program of music and commentary with Genadi Zagor and the Sioux Falls Jazz and Blues Society. Like many of his colleagues at the Moscow Conservatory, Zagor (son of a Russian jazz guitarist) listened to the Voice of America "Jazz Hour," collected jazz LPs, played jazz, etc.; it symbolized American freedoms. Zagor will play some jazz with the Society (including some of his father's own jazz versions of Tchaikovsky and Shostakovich), also an extended solo improvisation on Gershwin's *Rhapsody in Blue* -- and discuss the influence of jazz on 20<sup>th</sup> century Russian musicians and composers.

TBA: "Artists in Exile." (Multiple South Dakota venues.) Joseph Horowitz discusses the influence of jazz on Hindemith and Stravinsky and kindred topics drawn from his *Artists in Exile: How Refugees from 20<sup>th</sup> Century European War and Revolution Transformed the American Performing Arts* (2008).

TBA: Visits by Ambassador John Beyrle and Genadi Zagor to South Dakota State and the University of South Dakota. Presentations on the impact of jazz in interwar Paris and in Soviet Russia – including Josephine Baker film clips; some solo piano jazz and recordings (e.g., by Soviet Gershwin specialist Alexander Tsfasman); Beyrle on jazz and the cultural Cold War.

Feb. 8: "New World Encounters." South Dakota Symphony conducted by Delta David Gier. Washington Pavilion, Sioux Falls (cap. 2,000). With Zagor (piano), visuals by Bogdanoff, script by Tracy Sharpley-Whiting, Jack Sullivan, and Horowitz. For a description of this multi-media program, see Narrative, p. 4. Pre-concert discussion with Beyrle: Jazz and Soviet Russia  
Post-concert discussion with audience: Gier, Zagor, Horowitz, Beyrle  
For further program information, see Brevard Festival program, p. 1 above.

Feb. 10: 3 Young People's Concerts: "New World Encounters." South Dakota Symphony conducted by Gier. Washington Pavilion. With Zagor (piano), visuals by Bogdanoff, script by Horowitz. Adapted/abridged from the subscription concert.

Feb. 11 and 12: Repeat of "New World Encounters" symphonic program at South Dakota State University (Larson Hall, cap. 1,000) and University of South Dakota (Aalfs Auditorium, cap. 1,171).

#### Collaboration:

MU has forged ongoing relationships between the South Dakota Symphony, the Sioux Falls public schools, Augustana College, South Dakota State University, and the University of South Dakota. These

partnerships are driven by Music Director Gier. Student attendance at SDSO Music Unwound concerts is robust. Gier comments: “The South Dakota Symphony has developed a national reputation for its community engagement programs. Our flagship program is the Lakota Music Project, developed with Native American collaborators over the past six seasons. The LMP has engendered other engagement projects. We have found a wonderful partner in the NEH Music Unwound program – as when it supported Hispanic outreach via schools and churches for ‘Copland and Mexico.’”

Classroom linkage: Music, Political Science, and History courses, plus the SDSU Cyber Leadership and Intelligence Program. The participating scholars most active in shaping this application are David Reynolds (Music, SD State), Peter Hoelsing (Ethnomusicology, State Univ. of SD), Timothy Schorn and Ilmira Dulyanova (Political Science, USD), and David Burrow (Russian literature, USD). They will integrate their courses into “New World Encounters” and drive students to festival programs. Schorn writes in his letter of commitment that MU would be “incredibly important” for International Studies and Russian Studies, both of which link to the Dept. of History and “emphasize the importance of culture in understanding people and countries.” The cultural Cold War, Schorn adds, furnishes “terrific evidence of the importance of culture in the battle of ideas and the public contest between countries.”

Tracy Sharpley-Whiting, former US Ambassador to Russia John Beyrle, and Jack Sullivan will collaborate on the script for the orchestral program. Beyrle (an eyewitness/participant in cultural exchange with Russia, including jazz programming) will speak to students at the University of South Dakota and South Dakota State. Beyrle writes in his letter of commitment: “I look forward to taking part . . . as a ‘veteran’ of these culture wars during my three-decade career as a Soviet/Russian expert in the State Department . . . I was directly involved in programming and hosting American jazz ensembles during their trouble-filled tours of Soviet Russia in the 1980s, and served as a cultural broadcast host and producer at the Voice of America under Presidents Carter and Reagan. The lessons learned in that bygone era are freshly relevant today.”

## **9. Blair School of Music – “The Souls of Black Folk” – March 2025**

### **SCHEDULE OF EVENTS:**

April 5: “Hope in the Night.” Ingram Center (cap. 800). Blair School Orchestra conducted by Tucker Biddlecome. Choruses: The Aeolians (Oakwood University), Blair School, W. O. Smith School, Nashville School of the Arts. George Shirley, host/tenor. Dashon Burton, baritone. TBA. Script by Marques Garrett, John Michael Cooper, and Horowitz, visuals by Bogdanoff. For a description of this multi-media program, see Narrative, p. 3.

Pre-concert discussion with George Shirley, Marques Garrett, and Tracy Sharpley-Whiting

“Swing Low” (historic 1909 recording by Fisk Jubilee Singers)

“Swing Low” and “Go Down, Moses” (performed by W. O. Smith School Chorus)

Narration and visuals

“Keep Me from Sinkin’ Down” (performed by George Shirley)

Samuel Coleridge-Taylor: “Keep Me from Sinkin’ Down” for violin and orchestra

Narration and visuals

William Grant Still: Scherzo (“Humor”) from *African-American Symphony*

William Levi Dawson: “Hope in the Night” (from *Negro Folk Symphony*)

Intermission

Nathaniel Dett: *The Ordering of Moses* (oratorio)

Post-concert discussion with audience: Shirley, Garrett, Candelaria, Whiting, Horowitz

April 7: “A Tribute to Nathaniel Dett” (Turner Hall) – a program of music and readings (from Dett’s essays and poems). Pianist and organist TBA. Blair School Chorale and the Aeolians conducted by Tucker Biddlecome. Scripted by Marques Garrett. Commentary: Dennis Dickerson (on Dett and the

British Methodist Church), Joy Calico, Marques Garrett, Tracy Sharpley-Whiting. The centerpiece of this concert will be Dett's *Chariot Jubilee* for chorus and organ.

TBA: "Harry Burleigh Show" at Smith School and at National Museum of African-American Music. Dashon Burton, George Shirley, and Joseph Horowitz.

TBA: film screening at National Museum of African-American Music – "The Souls of Black Folk," produced for Naxos by Horowitz, featuring George Shirley, the African-American conductors Michael Morgan and Roderick Cox (on Dawson), etc.

TBA: "An Evening with George Shirley" at the National Museum of African-American Music. The topics would include desegregating the Metropolitan Opera, and such major African-American vocalists as Roland Hayes, Marian Anderson, and Paul Robeson.

TBA: master class by George Shirley at the Blair School of Music

Collaboration:

--The National Museum of African-American Music (Nashville) is the only museum dedicated to preserving and celebrating the many music genres created, influenced, and inspired by African Americans. The museum's curated collections share the story of the American soundtrack by integrating history and interactive technology to bring the musical heroes of the past into the present. The museum will host three festival events (see above).

--The Aeolians is a concert chorus based at Oakwood University, a historically Black university in Huntsville, Alabama. The Aeolians will take part in the performance of Dett's *The Ordering of Moses* and other Dett choral works.

--The W. O. Smith School is a community music school whose student body is 40% African-American and 40% Hispanic. The Smith School chorus takes part in "The Souls of Black Folk" (see above). Smith School students will attend the concert. Horowitz's young readers book *Dvorak and America* will be used to prep Smith School students.

Classroom linkage: Joy Calico's "Art Music Since 1900" – a required Music course with 70 sophomores – will link to Dett, Dawson, and "The Souls of Black Folk." Tracy Sharpley-Whiting will teach a concurrent African-American Studies course dealing with such pertinent topics as the Harlem Renaissance and the trans-Atlantic experience of Black concert and operatic artists (e.g. the soprano Lillian Evanti in "Black Paris"). Dennis Dickerson will teach an African-American religious history course linking to Dett. All will participate in festival panel discussions and presentations.

NPR: Horowitz, Marques Garrett, and John Michael Cooper will produce a 50-minute radio documentary on Nathaniel Dett as part of Horowitz's National Public Radio "More than Music" series – incorporating commentary and live performances from the Blair School festival. "More than Music" airs on 450 stations nationally via the daily newsmagazine "1A."

Humanities resources: Tracy Sharpley-Whiting (Associate Provost/Prof. of African-American and Diaspora Studies, Vanderbilt University) is a scholar of the Harlem Renaissance and "Black Paris"; Dennis Dickerson (Prof. of History, Vanderbilt) specializes in African-American religious history; George Shirley was the first African-American tenor to sing leading roles at the Metropolitan Opera, also a writer/broadcaster on the history of African-American vocalists; Lorenzo Candelaria, Dean of the Blair School, is a prominent historian of American music; Marques Garrett is a leading Dett scholar; John Michael Cooper is a scholar of Black classical music; Joy Calico is Prof. of Music (Blair); Horowitz.



**RESEARCH & RELATED BUDGET - Budget Period 1**

OMB Number: 4040-0001  
Expiration Date: 12/31/2022

UEI:

Enter name of Organization:

Budget Type:  Project  Subaward/Consortium

Budget Period: 1 Start Date:  End Date:

**A. Senior/Key Person**

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Ms.	Kristin		Roca		(b) (6)	0.60			4,425.00	0.00	4,425.00

Project Role:

Additional Senior Key Persons:     **Total Funds requested for all Senior Key Persons in the attached file**

**Total Senior/Key Person**

**B. Other Personnel**

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
		Cal.	Acad.	Sum.			
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Graduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
3	<input type="text" value="See Budget Justification"/>	1.80			5,921.00	0.00	5,921.00

**Total Number Other Personnel** **Total Other Personnel**

**Total Salary, Wages and Fringe Benefits (A+B)**

### C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>

Additional Equipment:

Add Attachment

Delete Attachment

View Attachment

Total funds requested for all equipment listed in the attached file

Total Equipment

### D. Travel

Funds Requested (\$)

1. Domestic Travel Costs ( Incl. Canada, Mexico and U.S. Possessions)	6,125.00
2. Foreign Travel Costs	<input type="text"/>
<b>Total Travel Cost</b>	6,125.00

### E. Participant/Trainee Support Costs

Funds Requested (\$)

1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text"/>
3. Travel	<input type="text"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text"/>	<input type="text"/>
<input type="text"/> Number of Participants/Trainees	<b>Total Participant/Trainee Support Costs</b>

**F. Other Direct Costs**

**Funds Requested (\$)**

1. Materials and Supplies	
2. Publication Costs	
3. Consultant Services	21,000.00
4. ADP/Computer Services	
5. Subawards/Consortium/Contractual Costs	
6. Equipment or Facility Rental/User Fees	
7. Alterations and Renovations	
8. <input type="text"/>	
9. <input type="text"/>	
10. <input type="text"/>	
11. <input type="text"/>	
12. <input type="text"/>	
13. <input type="text"/>	
14. <input type="text"/>	
15. <input type="text"/>	
16. <input type="text"/>	
17. <input type="text"/>	
<b>Total Other Direct Costs</b>	21,000.00

**G. Direct Costs**

**Funds Requested (\$)**

**Total Direct Costs (A thru F)** 37,471.00

**H. Indirect Costs**

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

**Total Indirect Costs**

**Cognizant Federal Agency**  
(Agency Name, POC Name, and POC Phone Number)

**I. Total Direct and Indirect Costs**

**Funds Requested (\$)**

**Total Direct and Indirect Institutional Costs (G + H)** 37,471.00

**J. Fee**

**Funds Requested (\$)**

**K. Total Costs and Fee**

**Funds Requested (\$)**

**Total Costs and Fee (I + J)** 37,471.00

**L. Budget Justification**

(Only attach one file.)

## RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
<b>Section A, Senior/Key Person</b>		4,425.00
<b>Section B, Other Personnel</b>		5,921.00
Total Number Other Personnel	3	
<b>Total Salary, Wages and Fringe Benefits (A+B)</b>		10,346.00
<b>Section C, Equipment</b>		
<b>Section D, Travel</b>		6,125.00
1. Domestic	6,125.00	
2. Foreign		
<b>Section E, Participant/Trainee Support Costs</b>		
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
<b>Section F, Other Direct Costs</b>		21,000.00
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services	21,000.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Other 1		
9. Other 2		
10. Other 3		
11. Other 4		
12. Other 5		
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

**Section G, Direct Costs (A thru F)**

37,471.00
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**Section H, Indirect Costs**

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**Section I, Total Direct and Indirect Costs (G + H)**

37,471.00
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**Section J, Fee**

--

**Section K, Total Costs and Fee (I + J)**

37,471.00
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## **THE ORCHESTRA NOW (“Charles Ives’ America”)**

### **The Orchestra Now, Bard College**

#### **A.Senior/Key Person**

Kristin Roca, Executive Director: [REDACTED] % of salary ((b) (6)) = \$4,425

#### **B.Other Personnel**

Director Orchestra Studies: [REDACTED] % of salary ((b) (6)) = \$(b) (6)

Orchestra Stage Manager: [REDACTED] % of salary ((b) (6)) = \$(b) (6)

Assoc Production Manager: [REDACTED] % of salary ((b) (6)) = \$(b) (6)

TOTAL OTHER PERSONNEL: \$5,921

#### **D.Travel/Hotel**

--Joseph Horowitz (Project Director/Senior Scholar): [no travel cost]; hotel \$1,500

--Donald Berman (Scholar/Performer): \$150 (Boston-NYC); hotel \$1,000

--William Sharp (Scholar/Performer): \$175 (DC-NYC); hotel \$1,500

--Peter Burkholder (Scholar): \$300 (Indianapolis-NYC); hotel \$1,500

TOTAL TRAVEL: \$6,125

#### **F.Other Direct Costs**

##### **3.Consultant Services**

--Joseph Horowitz (Project Director/Senior Scholar): \$10,500 (see “General Notes”)

--Peter Bogdanoff (Visual Artist): \$2,000 (see “General Notes”)

--Peter Burkholder (Scholar): \$2,500 for speaking and advising

--Richard Aldous (Scholar): \$1,000 for speaking

--Kyle Gann (Scholar): \$1,000 for speaking

--Donald Berman (Scholar/Performer): \$2,000 for speaking and advising (pro-rated)

Berman is paid for performing and commenting re: “Ives and the Piano,” a multi-media presentation incorporating paintings by Carl Ruggles.

--William Sharp (Scholar/Performer): \$2,000 (pro-rated)

Sharp is paid for singing and acting on the main orchestral program, a public master class, classroom visits, and an ancillary Ives concert for which he speaks and sings. Sharp is widely known for his expertise in the life and work of Charles Ives (he is arguably the leading present-day exponent of Ives’s songs).

TOTAL: \$21,000

TOTAL FESTIVAL 5: \$37,471

**RESEARCH & RELATED BUDGET - Budget Period 1**

OMB Number: 4040-0001  
Expiration Date: 12/31/2022

UEI:

Enter name of Organization:

Budget Type:  Project  Subaward/Consortium

Budget Period: 1 Start Date:  End Date:

**A. Senior/Key Person**

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Mr.	Lorenzo		Candelaria		(b) (6)	0.03			9,000.00	0.00	9,000.00

Project Role:

Additional Senior Key Persons:     **Total Funds requested for all Senior Key Persons in the attached file**

**Total Senior/Key Person**

**B. Other Personnel**

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
		Cal.	Acad.	Sum.			
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Graduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
4	See Budget Justification	2.00			11,000.00	0.00	11,000.00

**Total Number Other Personnel** **Total Other Personnel**

**Total Salary, Wages and Fringe Benefits (A+B)**

### C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>

Additional Equipment:

Add Attachment

Delete Attachment

View Attachment

Total funds requested for all equipment listed in the attached file

Total Equipment

### D. Travel

Funds Requested (\$)

1. Domestic Travel Costs ( Incl. Canada, Mexico and U.S. Possessions)	15,100.00
2. Foreign Travel Costs	<input type="text"/>
<b>Total Travel Cost</b>	15,100.00

### E. Participant/Trainee Support Costs

Funds Requested (\$)

1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text"/>
3. Travel	<input type="text"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text"/>	<input type="text"/>
<input type="text"/> Number of Participants/Trainees	<b>Total Participant/Trainee Support Costs</b>



**F. Other Direct Costs****Funds Requested (\$)**

1. Materials and Supplies	140.00
2. Publication Costs	
3. Consultant Services	45,000.00
4. ADP/Computer Services	
5. Subawards/Consortium/Contractual Costs	
6. Equipment or Facility Rental/User Fees	
7. Alterations and Renovations	
8. <input type="text"/>	
9. <input type="text"/>	
10. <input type="text"/>	
11. <input type="text"/>	
12. <input type="text"/>	
13. <input type="text"/>	
14. <input type="text"/>	
15. <input type="text"/>	
16. <input type="text"/>	
17. <input type="text"/>	
<b>Total Other Direct Costs</b>	45,140.00

**G. Direct Costs****Funds Requested (\$)****Total Direct Costs (A thru F)** 80,240.00**H. Indirect Costs**

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

**Total Indirect Costs** 

**Cognizant Federal Agency**  
 (Agency Name, POC Name, and  
 POC Phone Number)

**I. Total Direct and Indirect Costs****Funds Requested (\$)****Total Direct and Indirect Institutional Costs (G + H)** 80,240.00**J. Fee****Funds Requested (\$)****K. Total Costs and Fee****Funds Requested (\$)****Total Costs and Fee (I + J)** 80,240.00**L. Budget Justification**

(Only attach one file.)

## RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
<b>Section A, Senior/Key Person</b>		9,000.00
<b>Section B, Other Personnel</b>		11,000.00
Total Number Other Personnel	4	
<b>Total Salary, Wages and Fringe Benefits (A+B)</b>		20,000.00
<b>Section C, Equipment</b>		
<b>Section D, Travel</b>		15,100.00
1. Domestic	15,100.00	
2. Foreign		
<b>Section E, Participant/Trainee Support Costs</b>		
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
<b>Section F, Other Direct Costs</b>		45,140.00
1. Materials and Supplies	140.00	
2. Publication Costs		
3. Consultant Services	45,000.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Other 1		
9. Other 2		
10. Other 3		
11. Other 4		
12. Other 5		
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

**Section G, Direct Costs (A thru F)**

80,240.00
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**Section H, Indirect Costs**

--

**Section I, Total Direct and Indirect Costs (G + H)**

80,240.00
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**Section J, Fee**

--

**Section K, Total Costs and Fee (I + J)**

80,240.00
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## **BLAIR SCHOOL OF MUSIC PROJECT 1 (“The Souls of Black Folk”)**

### **A. Senior/Key Person**

Dean Lorenzo Candelaria: 100% of salary ((b) (6)) = \$4,500

### **B. Other Personnel**

Associate Dean for External Relations: 100% of salary ((b) (6)) = \$((b) (6))

Director of Marketing and Communications: 100% of salary ((b) (6)) = \$((b) (6))

General Manager, Performing Arts Center: 100% of salary ((b) (6)) = \$((b) (6))

Director of Technical Operations: 100% of salary ((b) (6)) = \$((b) (6))

TOTAL OTHER PERSONNEL: \$5,500

### **D.Travel/Hotel**

--Joseph Horowitz (Project Director/Senior Scholar): \$150 (NYC-Nashville); hotel: \$2,500

--John Michael Cooper (Scholar): \$250 (Dallas-Nashville); hotel: \$1,250

--Marques Garrett (Scholar): \$500 (Omaha-Nashville); hotel: \$1,250

--George Shirley (Scholar/Performer): \$300 (Detroit-Nashville); hotel: \$1,750

TOTAL: \$7,950

### **F.Other Direct Costs**

#### **1.Materials and Supplies**

--“Dvorak and America” young readers books for Smith School students: \$140 for 20 books at cost

#### **3.Consultant Services**

--Joseph Horowitz (Project Director/Senior Scholar): \$10,500 (see “General Notes”)

--Peter Bogdanoff (Visual Artist): \$2,000 (see “General Notes”)

--Dashon Burton (Scholar/Performer): \$2,000 (pro-rated) for speaking

--John Michael Cooper (Scholar): \$2,500 for speaking and advising

--Marques Garrett (Scholar): \$2,500 for speaking and advising

--Tracy Sharpley-Whiting (Scholar): \$1,000 for speaking and advising

--Dennis Dickerson (Scholar): \$1,000 for speaking and advising

--George Shirley (Scholar/Performer): \$2,000 (pro-rated) for speaking and advising

Shirley is paid for singing and acting on the main orchestral program, a public master class, classroom visits, and an ancillary concert for which he speaks and sings. Shirley is an eyewitness to history (the desegregation of the Metropolitan Opera); he has also written and spoken widely on the history of African-American concert and opera singers.

TOTAL: \$24,640 (including Supplies)

TOTAL FESTIVAL 3: \$42,590

## **BLAIR SCHOOL OF MUSIC PROJECT 2 (“Charles Ives’ America”)**

### **A. Senior/Key Person**

Dean Lorenzo Candelaria: 100% of salary ((b) (6)) = \$4,500

### **B. Other Personnel**

Associate Dean for External Relations: 100% of salary ((b) (6)) = \$((b) (6))

Director of Marketing and Communications: 100% of salary ((b) (6)) = \$((b) (6))

General Manager, Performing Arts Center: <sup>90%</sup> % of salary ((b) (6)) = \$((b) (6))  
Director of Technical Operations: <sup>90%</sup> % of salary ((b) (6)) = \$((b) (6))  
TOTAL OTHER PERSONNEL: \$5,500

#### **D.Travel/Hotel**

--Joseph Horowitz (Project Director/Senior Scholar): \$150 (NYC-Nashville); hotel \$2,500  
--Allen Guelzo (Scholar): \$150 (NYC-Nashville); hotel \$1,250  
--Peter Burkholder (Scholar): \$350 (Indianapolis-Nashville); hotel \$1,250  
--William Sharp (Scholar/Performer): \$250 (DC-Nashville); hotel \$1,250  
TOTAL TRAVEL: \$7,150

#### **F.Other Direct Costs**

##### **3.Consultant Services**

--Joseph Horowitz (Project Director/Senior Scholar): \$10,500 (see "General Notes")  
--Peter Bogdanoff (Visual Artist): \$2,000 (see "General Notes")  
--Allen Guelzo (Scholar): \$2,000 for speaking and advising  
--Peter Burkholder (Scholar): \$2,000 for speaking and advising  
--Joy Calico (Scholar): \$1,000 for speaking  
--William Sharp (Scholar/Performer): \$2,000

Sharp is paid for singing and acting on the main orchestral program, a public master class, classroom visits, and an ancillary Ives concert for which he speaks and sings. Sharp is widely known for his expertise in the life and work of Charles Ives (he is arguably the leading present-day exponent of Ives's songs).

TOTAL: \$20,500

TOTAL FESTIVAL 4: \$37,650

**RESEARCH & RELATED BUDGET - Budget Period 1**

OMB Number: 4040-0001  
Expiration Date: 12/31/2022

UEI: (b) (4)

Enter name of Organization: Chicago Sinfonietta

Budget Type:  Project  Subaward/Consortium

Budget Period: 1 Start Date: 04/30/2023 End Date: 01/01/2026

**A. Senior/Key Person**

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Ms.	a	ila	Muha	ed	(b) (6)	0.60			3,000.00	0.00	3,000.00

Project Role: PD/PI

Additional Senior Key Persons:     Total Funds requested for all Senior Key Persons in the attached file

Total Senior/Key Person

**B. Other Personnel**

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
		Cal.	Acad.	Sum.			
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Graduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
5	See Budget Justification	2.00			6,800.00	0.00	6,800.00

Total Number Other Personnel

Total Other Personnel

**Total Salary, Wages and Fringe Benefits (A+B)**

### C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>

Additional Equipment:

Add Attachment

Delete Attachment

View Attachment

Total funds requested for all equipment listed in the attached file

Total Equipment

### D. Travel

Funds Requested (\$)

1. Domestic Travel Costs ( Incl. Canada, Mexico and U.S. Possessions)	9,250.00
2. Foreign Travel Costs	<input type="text"/>
<b>Total Travel Cost</b>	9,250.00

### E. Participant/Trainee Support Costs

Funds Requested (\$)

1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text"/>
3. Travel	<input type="text"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text"/>	<input type="text"/>
<input type="text"/> Number of Participants/Trainees	<b>Total Participant/Trainee Support Costs</b>

**F. Other Direct Costs**

**Funds Requested (\$)**

1. Materials and Supplies	
2. Publication Costs	
3. Consultant Services	24,000.00
4. ADP/Computer Services	
5. Subawards/Consortium/Contractual Costs	
6. Equipment or Facility Rental/User Fees	
7. Alterations and Renovations	
8. ans	300.00
9. Tic et Su sidies	2,100.00
10.	
11.	
12.	
13.	
14.	
15.	
16.	
17.	
<b>Total Other Direct Costs</b>	<b>26,400.00</b>

**G. Direct Costs**

**Funds Requested (\$)**

**Total Direct Costs (A thru F)** 45,43 .00

**H. Indirect Costs**

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)

**Total Indirect Costs**

**Cognizant Federal Agency**  
(Agency Name, POC Name, and POC Phone Number)

**I. Total Direct and Indirect Costs**

**Funds Requested (\$)**

**Total Direct and Indirect Institutional Costs (G + H)** 45,43 .00

**J. Fee**

**Funds Requested (\$)**

**K. Total Costs and Fee**

**Funds Requested (\$)**

**Total Costs and Fee (I + J)** 45,43 .00

**L. Budget Justification**

(Only attach one file.)



## RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
<b>Section A, Senior/Key Person</b>		3,000.00
<b>Section B, Other Personnel</b>		6,800.00
Total Number Other Personnel	5	
<b>Total Salary, Wages and Fringe Benefits (A+B)</b>		9,800.00
<b>Section C, Equipment</b>		
<b>Section D, Travel</b>		9,250.00
1. Domestic	9,250.00	
2. Foreign		
<b>Section E, Participant/Trainee Support Costs</b>		
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
<b>Section F, Other Direct Costs</b>		26,400.00
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services	24,000.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Other 1	300.00	
9. Other 2	2,100.00	
10. Other 3		
11. Other 4		
12. Other 5		
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

**Section G, Direct Costs (A thru F)**

45,43 .00
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**Section H, Indirect Costs**

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**Section I, Total Direct and Indirect Costs (G + H)**

45,43 .00
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**Section J, Fee**

--

**Section K, Total Costs and Fee (I + J)**

45,43 .00
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## CHICAGO SINFONIETTA (“Charles Ives’ America”)

### A.Senior/Key Person

Kamila Muhammed, Education Director: █% of salary ((b) (6)) = \$3,000

### B.Other Personnel

Artistic Operations Manager: █% of salary ((b) (6)) = \$(b) (6)

Community Engagement Manager: █% of salary ((b) (6)) = \$(b) (6)

Marketing and Communications Director: █% of salary ((b) (6)) = \$(b) (6)

Marketing Fellow: █% of salary ((b) (6)) = \$(b) (6)

Production Manager: █% of salary ((b) (6)) = \$(b) (6)

TOTAL OTHER PERSONNEL: \$6,787

### D.Travel/Hotel

--Joseph Horowitz (Project Director/Senior Scholar): \$200 (NYC-Chicago); hotel \$2,500

--Steven Mayer (Scholar/Performer): \$300 (Denver-Chicago); hotel \$1,000

--William Sharp (Scholar/Performer): \$250 (DC-Chicago); hotel \$1,250

--Alan Lessoff (Scholar) [no travel]; hotel \$1,250

--Gayle Sherwood Magee (Scholar): [no travel]; hotel \$1,250

--Peter Burkholder (Scholar); [no travel]; hotel: \$1,250

TOTAL: \$9,250

### F.Other Direct Costs

#### 3.Consultant Services

--Joseph Horowitz (Project Director/Senior Scholar): \$10,500 (see “General Notes”)

--Peter Bogdanoff (Visual Artist): \$2,000 (see “General Notes”)

--Peter Burkholder: \$2,500 for speaking and advising

--Alan Lessoff (Scholar): \$2,500 for speaking and advising

--Gayle Sherwood Magee (Scholar): \$2,500 for speaking and advising

--William Sharp (Scholar/Performer): \$2,000 (pro-rated)

Sharp is paid for singing and acting on the main orchestral program, a public master class, classroom visits, and an ancillary Ives concert for which he speaks and sings. Sharp is widely known for his expertise in the life and work of Charles Ives (he is arguably the leading present-day exponent of Ives’s songs).

--Steven Mayer (Scholar/Performer): \$1,000 (pro-rated) for speaking and a public master class Mayer specializes in the *Concord* Sonata and has performed it more than any other active pianist. He is deeply familiar with its language and its sources.

TOTAL: \$24,000

#### 8.Other Costs

--Vans: \$300 (to bus Illinois State students to Orchestral Hall in Chicago)

--Ticket subsidies for students from Roosevelt University and Illinois State University: \$15 per ticket = \$2,100 for 140 tickets

TOTAL: \$2,400

TOTAL FESTIVAL 8: \$45,437

**RESEARCH & RELATED BUDGET - Budget Period 1**

OMB Number: 4040-0001  
Expiration Date: 12/31/2022

UEI: (b) (4)

Enter name of Organization: Jacobs School of Music

Budget Type:  Project  Subaward/Consortium

Budget Period: 1 Start Date: 04/30/2023 End Date: 01/01/2026

**A. Senior/Key Person**

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Ms.	alina		Gold erg		(b) (6)	0.50			2,548.00	0.00	2,548.00

Project Role: PD/PI

Additional Senior Key Persons:     **Total Funds requested for all Senior Key Persons in the attached file**

**Total Senior/Key Person**

**B. Other Personnel**

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
		Cal.	Acad.	Sum.			
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Graduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
5	See Budget Justification	3.00			16,458.00	0.00	16,458.00

**Total Number Other Personnel** **Total Other Personnel**

**Total Salary, Wages and Fringe Benefits (A+B)**

### C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
Screen / udio	20,000.00

Additional Equipment:

Add Attachment

Delete Attachment

View Attachment

Total funds requested for all equipment listed in the attached file

Total Equipment

20,000.00

### D. Travel

Funds Requested (\$)

1. Domestic Travel Costs ( Incl. Canada, Mexico and U.S. Possessions)	15,050.00
2. Foreign Travel Costs	
<b>Total Travel Cost</b>	15,050.00

### E. Participant/Trainee Support Costs

Funds Requested (\$)

1. Tuition/Fees/Health Insurance	
2. Stipends	
3. Travel	
4. Subsistence	
5. Other	
<input type="text"/> Number of Participants/Trainees	
<b>Total Participant/Trainee Support Costs</b>	

**F. Other Direct Costs**

**Funds Requested (\$)**

1. Materials and Supplies	
2. Publication Costs	
3. Consultant Services	41,000.00
4. ADP/Computer Services	
5. Subawards/Consortium/Contractual Costs	
6. Equipment or Facility Rental/User Fees	
7. Alterations and Renovations	
8. <input type="text"/>	
9. <input type="text"/>	
10. <input type="text"/>	
11. <input type="text"/>	
12. <input type="text"/>	
13. <input type="text"/>	
14. <input type="text"/>	
15. <input type="text"/>	
16. <input type="text"/>	
17. <input type="text"/>	
<b>Total Other Direct Costs</b>	41,000.00

**G. Direct Costs**

**Funds Requested (\$)**

**Total Direct Costs (A thru F)** 95,262.00

**H. Indirect Costs**

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

**Total Indirect Costs**

**Cognizant Federal Agency**  
(Agency Name, POC Name, and POC Phone Number)

**I. Total Direct and Indirect Costs**

**Funds Requested (\$)**

**Total Direct and Indirect Institutional Costs (G + H)** 95,262.00

**J. Fee**

**Funds Requested (\$)**

**K. Total Costs and Fee**

**Funds Requested (\$)**

**Total Costs and Fee (I + J)** 95,262.00

**L. Budget Justification**

(Only attach one file.)

## RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
<b>Section A, Senior/Key Person</b>		2, 54.00
<b>Section B, Other Personnel</b>		16, 458.00
Total Number Other Personnel	5	
<b>Total Salary, Wages and Fringe Benefits (A+B)</b>		19, 212.00
<b>Section C, Equipment</b>		20, 000.00
<b>Section D, Travel</b>		15, 050.00
1. Domestic	15, 050.00	
2. Foreign		
<b>Section E, Participant/Trainee Support Costs</b>		
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
<b>Section F, Other Direct Costs</b>		41, 000.00
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services	41, 000.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Other 1		
9. Other 2		
10. Other 3		
11. Other 4		
12. Other 5		
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

**Section G, Direct Costs (A thru F)**

95,262.00
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**Section H, Indirect Costs**

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**Section I, Total Direct and Indirect Costs (G + H)**

95,262.00
-----------

**Section J, Fee**

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**Section K, Total Costs and Fee (I + J)**

95,262.00
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## THE JACOBS SCHOOL OF MUSIC PROJECT 1 (“The Souls of Black Folk”)

### A.Senior/Key Person

Halina Goldberg, Musicology Chair: █% of salary ((b) (6)) = \$1,877

### B.Other Personnel

Musicology Administrator: █% of salary ((b) (6)) = \$(b) (6)  
Artistic Operations Director: █% of salary ((b) (6)) = \$(b) (6)  
Lead Multimedia Production Specialist: █% of salary ((b) (6)) = \$(b) (6)  
Executive Director of Production: █% of salary ((b) (6)) = \$(b) (6)  
Assistant Director of Communications: █% of salary ((b) (6)) = \$(b) (6)  
TOTAL OTHER PERSONNEL: \$8,229

### D.Travel/Hotel

--Joseph Horowitz (Project Director/Senior Scholar): \$300 (NYC-Indianapolis); hotel \$2,500  
--George Shirley (Scholar/Performer): \$400 (Detroit-Indianapolis); hotel \$1,250  
--John Michael Cooper (Scholar): \$350 (Dallas-Indianapolis); hotel \$1,250  
--Marques Garrett (Scholar): \$550 (Omaha-Indianapolis); hotel \$1,250  
TOTAL TRAVEL: \$7,850

### F.Other Direct Costs

#### 3.Consultant Services

--Joseph Horowitz (Project Director/Senior Scholar): \$10,500 (see “General Notes”)  
--Peter Bogdanoff (Visual Artist): \$2,000 (see “General Notes”)  
--George Shirley (Scholar/Performer): \$2,000  
Shirley is paid for singing and acting on the main orchestral program, a public master class, classroom visits, and an ancillary concert for which he speaks and sings. Shirley is an eyewitness to history (the desegregation of the Metropolitan Opera); he has also written and spoken widely on the history of African-American concert and opera singers.  
--John Michael Cooper (Scholar): \$2,500 for speaking and advising  
--Marques Garrett (Scholar): \$2,500 for speaking and advising  
--Carolyn Calloway-Thomas (scholar): \$1,000 for speaking  
--Ayana Smith (scholar): \$1,000 for speaking  
TOTAL: \$22,500

#### 6.Equipment or Facility Rental/User Fees

--Screen/projector rental for multi-media concert: \$5,000  
--Audio engineer for all events: \$5,000  
TOTAL: \$10,000

TOTAL FESTIVAL 6: \$50,456

## THE JACOBS SCHOOL OF MUSIC PROJECT 2 (“Charles Ives’ America”)

### A.Senior/Key Person

Halina Goldberg, Musicology Chair: █% of salary ((b) (6)) = \$1,877

### B.Other Personnel

Musicology Administrator: █% of salary ((b) (6)) = \$(b) (6)

Artistic Operations Director: [REDACTED] % of salary ((b) (6)) = \$((b) (6))  
Lead Multimedia Production Specialist: [REDACTED] % of salary ((b) (6)) = \$((b) (6))  
Executive Director of Production: [REDACTED] % of salary ((b) (6)) = \$((b) (6))  
Assistant Director of Communications: [REDACTED] % of salary ((b) (6)) = \$((b) (6))  
TOTAL OTHER PERSONNEL: \$8,229

#### **D.Travel/Hotel**

--Joseph Horowitz (Project Director/Senior Scholar): \$300 (NYC-Indianapolis); hotel \$2,500  
--Gayle Sherwood Magee (Scholar): [no travel costs]; hotel \$1,250  
--William Sharp (Scholar/Performer): \$250 (DC-Indianapolis); hotel \$1,250  
--Steven Mayer (Scholar/Performer): \$400 (Denver-Indianapolis); hotel \$1,250  
TOTAL: \$7,200

#### **F.Other Direct Costs**

##### **3.Consultant Services**

--Joseph Horowitz (Project Director/Senior Scholar): \$10,500 (see "General Notes")  
--Peter Bogdanoff (Visual Artist): \$2,000 (see "General Notes")  
--Daniel Hertz (Scholar): \$1,000 for speaking and advising  
--Gayle Sherwood Magee (Scholar): \$2,000 for speaking and advising  
--William Sharp (Scholar/Performer): \$2,000 (pro-rated)  
Sharp is paid for singing and acting on the main orchestral program, a public master class, classroom visits, and an ancillary Ives concert for which he speaks and sings. Sharp is widely known for his expertise in the life and work of Charles Ives (he is arguably the leading present-day exponent of Ives's songs).  
--Steven Mayer (Scholar/Performer): \$1,000 (pro-rated) for speaking and a public master class  
Mayer specializes in the *Concord* Sonata and has performed it more than any other active pianist. He is deeply familiar with its language and its sources.  
TOTAL: \$18,500

##### **6.Equipment or Facility Rental/User Fees**

--Screen/projector rental for multi-media concert: \$5,000  
--Audio engineer for all events: \$5,000  
TOTAL: \$10,000

TOTAL FESTIVAL 7: \$44,806

**RESEARCH & RELATED BUDGET - Budget Period 1**

OMB Number: 4040-0001  
Expiration Date: 12/31/2022

UEI:

Enter name of Organization:

Budget Type:  Project  Subaward/Consortium

Budget Period: 1 Start Date:  End Date:

**A. Senior/Key Person**

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Ms.	Jennifer		Teisinger		(b) (6)	0.25			2,420.00	0.00	2,420.00

Project Role:

Additional Senior Key Persons:     Total Funds requested for all Senior Key Persons in the attached file:

Total Senior/Key Person:

**B. Other Personnel**

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
		Cal.	Acad.	Sum.			
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Graduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
3	See Budget Justification	1.50			, 60.00	0.00	, 60.00

Total Number Other Personnel Total Other Personnel:

**Total Salary, Wages and Fringe Benefits (A+B)**

### C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>

Additional Equipment:

Add Attachment

Delete Attachment

View Attachment

Total funds requested for all equipment listed in the attached file

Total Equipment

### D. Travel

Funds Requested (\$)

1. Domestic Travel Costs ( Incl. Canada, Mexico and U.S. Possessions)	<input type="text" value="11,100.00"/>
2. Foreign Travel Costs	<input type="text"/>
<b>Total Travel Cost</b>	<input type="text" value="11,100.00"/>

### E. Participant/Trainee Support Costs

Funds Requested (\$)

1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text"/>
3. Travel	<input type="text"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text"/>	<input type="text"/>
<input type="text"/> Number of Participants/Trainees	<input type="text"/>
<b>Total Participant/Trainee Support Costs</b>	<input type="text"/>

**F. Other Direct Costs**

**Funds Requested (\$)**

1. Materials and Supplies	
2. Publication Costs	
3. Consultant Services	16,500.00
4. ADP/Computer Services	
5. Subawards/Consortium/Contractual Costs	
6. Equipment or Facility Rental/User Fees	500.00
7. Alterations and Renovations	
8. <input type="text"/>	
9. <input type="text"/>	
10. <input type="text"/>	
11. <input type="text"/>	
12. <input type="text"/>	
13. <input type="text"/>	
14. <input type="text"/>	
15. <input type="text"/>	
16. <input type="text"/>	
17. <input type="text"/>	
<b>Total Other Direct Costs</b>	1,000.00

**G. Direct Costs**

**Funds Requested (\$)**

**Total Direct Costs (A thru F)** 38,332.00

**H. Indirect Costs**

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

**Total Indirect Costs**

**Cognizant Federal Agency**  
(Agency Name, POC Name, and POC Phone Number)

**I. Total Direct and Indirect Costs**

**Funds Requested (\$)**

**Total Direct and Indirect Institutional Costs (G + H)** 38,332.00

**J. Fee**

**Funds Requested (\$)**

**K. Total Costs and Fee**

**Funds Requested (\$)**

**Total Costs and Fee (I + J)** 38,332.00

**L. Budget Justification**

(Only attach one file.)

## RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
<b>Section A, Senior/Key Person</b>		2,4 2.00
<b>Section B, Other Personnel</b>		, 60.00
Total Number Other Personnel	3	
<b>Total Salary, Wages and Fringe Benefits (A+B)</b>		10,232.00
<b>Section C, Equipment</b>		
<b>Section D, Travel</b>		11,100.00
1. Domestic	11,100.00	
2. Foreign		
<b>Section E, Participant/Trainee Support Costs</b>		
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
<b>Section F, Other Direct Costs</b>		1 ,000.00
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services	16,500.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees	500.00	
7. Alterations and Renovations		
8. Other 1		
9. Other 2		
10. Other 3		
11. Other 4		
12. Other 5		
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

**Section G, Direct Costs (A thru F)**

38,332.00
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**Section H, Indirect Costs**

--

**Section I, Total Direct and Indirect Costs (G + H)**

38,332.00
-----------

**Section J, Fee**

--

**Section K, Total Costs and Fee (I + J)**

38,332.00
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## **SOUTH DAKOTA SYMPHONY (“New World Encounters”)**

### **A.Senior/Key Person**

Jennifer Teisinger, Executive Director: █% of salary ((b) (6)) = \$2,472

### **B.Other Personnel**

Artistic Operations Director: █% of salary ((b) (6)) = \$(b) (6)

Education/Youth Orchestra Manager: █% of salary ((b) (6)) = \$(b) (6)

Music Director: █% of salary ((b) (6)) = \$(b) (6)

TOTAL OTHER PERSONNEL: \$7,760

### **D.Travel/Hotel**

--Joseph Horowitz (Project Director/Senior Scholar): \$600 (NYC-Sioux Falls); hotel \$2,500

--John Beyrle (Scholar): \$600 (DC-Sioux Falls); hotel \$2,000

TOTAL: \$11,100

### **F.Other Direct Costs**

#### **3.Consultant Services**

--Joseph Horowitz (Project Director/Senior Scholar): \$10,500 (see “General Notes”)

--Peter Bogdanoff (Visual Artist): \$2,000 (see “General Notes”)

--John Beyrle (Scholar): \$4,000 for speaking and advising

TOTAL: \$16,500

#### **6.Equipment or Facility Rental/User Fees**

--Screen/projector rental for multi-media concert: \$500

TOTAL FESTIVAL 9: \$38,332



**RESEARCH & RELATED BUDGET - Budget Period 1**

OMB Number: 4040-0001  
Expiration Date: 12/31/2022

UEI:

Enter name of Organization:

Budget Type:  Project  Subaward/Consortium

Budget Period: 1 Start Date:  End Date:

**A. Senior/Key Person**

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Mr.	Joseph		Horowitz		(b) (6)	0.75			9,000.00	0.00	9,000.00

Project Role:

Additional Senior Key Persons:     Total Funds requested for all Senior Key Persons in the attached file

Total Senior/Key Person

**B. Other Personnel**

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)	
		Cal.	Acad.	Sum.				
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Graduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
4	See Budget Justification	1.00			15,204.00	0.00	15,204.00	
4	<b>Total Number Other Personnel</b>						<b>15,204.00</b>	
							<b>Total Other Personnel</b>	<b>15,204.00</b>
							<b>Total Salary, Wages and Fringe Benefits (A+B)</b>	<b>24,204.00</b>

**C. Equipment Description**

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
Screen / Projector	16,000.00

Additional Equipment:

Total funds requested for all equipment listed in the attached file

Total Equipment

**D. Travel****Funds Requested (\$)**

1. Domestic Travel Costs ( Incl. Canada, Mexico and U.S. Possessions)	1,500.00
2. Foreign Travel Costs	
<b>Total Travel Cost</b>	1,500.00

**E. Participant/Trainee Support Costs****Funds Requested (\$)**

1. Tuition/Fees/Health Insurance	
2. Stipends	
3. Travel	
4. Subsistence	
5. Other <input type="text"/>	
<input type="text"/> Number of Participants/Trainees	
<b>Total Participant/Trainee Support Costs</b>	

**F. Other Direct Costs**

**Funds Requested (\$)**

1. Materials and Supplies	
2. Publication Costs	
3. Consultant Services	31,000.00
4. ADP/Computer Services	
5. Subawards/Consortium/Contractual Costs	296,742.00
6. Equipment or Facility Rental/User Fees	
7. Alterations and Renovations	
8. Radio	29,500.00
9.	
10.	
11.	
12.	
13.	
14.	
15.	
16.	
17.	
<b>Total Other Direct Costs</b>	<b>357,242.00</b>

**G. Direct Costs**

**Funds Requested (\$)**

**Total Direct Costs (A thru F)** 398,946.00

**H. Indirect Costs**

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
<b>Total Indirect Costs</b>			

Cognizant Federal Agency  
(Agency Name, POC Name, and  
POC Phone Number)

**I. Total Direct and Indirect Costs**

**Funds Requested (\$)**

**Total Direct and Indirect Institutional Costs (G + H)** 398,946.00

**J. Fee**

**Funds Requested (\$)**

**K. Total Costs and Fee**

**Funds Requested (\$)**

**Total Costs and Fee (I + J)** 398,946.00

**L. Budget Justification**

(Only attach one file.)

Add Attachment

Delete Attachment

View Attachment

## RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
<b>Section A, Senior/Key Person</b>		9,000.00
<b>Section B, Other Personnel</b>		15,204.00
Total Number Other Personnel	4	
<b>Total Salary, Wages and Fringe Benefits (A+B)</b>		24,204.00
<b>Section C, Equipment</b>		16,000.00
<b>Section D, Travel</b>		1,500.00
1. Domestic	1,500.00	
2. Foreign		
<b>Section E, Participant/Trainee Support Costs</b>		
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
<b>Section F, Other Direct Costs</b>		357,242.00
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services	31,000.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs	296,742.00	
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Other 1	29,500.00	
9. Other 2		
10. Other 3		
11. Other 4		
12. Other 5		
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

<b>Section G, Direct Costs (A thru F)</b>	398,946.00
<b>Section H, Indirect Costs</b>	
<b>Section I, Total Direct and Indirect Costs (G + H)</b>	398,946.00
<b>Section J, Fee</b>	
<b>Section K, Total Costs and Fee (I + J)</b>	398,946.00

**GENERAL NOTES:**

As Project Director and Senior Scholar, Joseph Horowitz is paid \$500 per day on site for “implementation” (he is on site for all nine projects – a total of more than five dozen days). In the fees below, scholars are generally paid \$500 per day on site. However, in order to accommodate the maximum number of institutions, this implementation fee for Horowitz (which had no cap in MU cycles 1, 2, and 3) has been capped at \$2,500 per project (even though in fact Horowitz is spending more than five days on site per project). In addition, he is paid \$8,000 (\$9,000 in cycles 1, 2, and 3) for each of the nine MU projects for “planning.” “Planning” includes, e.g.: principal writer/producer of multi-media “Music Unwound” scripts/shows (in consultation with participating scholars); principal liaison with orchestras, museums, schools, and scholars; writer of program notes and other educational materials; advisor on marketing, promotion, and collaboration. “Implementation” includes, e.g.: director/producer of Music Unwound symphonic concerts; hosting/producing ancillary concerts and discussions; hosting and producing pre-concert events and post- concert discussions for the symphonic programs; school lectures and visits.

Peter Bogdanoff is paid \$2,000 per project for his work creating the visual component for each multi-media concert.

Re: the scholars listed below:

Scholars may not be compensated by the NEH for teaching or co-teaching a credit-bearing course; they may be compensated by the NEH for additionally advising or speaking.

Re: the scholar/performers and scholar/composer listed below, the NEH payments here are pro-rated and only reflect that portion of their fee that goes toward scholarly commentary (vs performance).

Brevard Music Center, as the lead partner, acts as CFO for both years – and accordingly receives an “additional” \$2,000 per year for this work.

Re: “Travel/Hotel” below, all hotel rooms are budgeted at \$250/night. Some will cost more, others less -- \$250 is an average.

**LBREVARD MUSIC CENTER PROJECT 1 (“New World Encounters”)**

**A.Senior/Key Person**

Jason Posnock, Vice President and Chief Artistic Officer: <sup>(b) (6)</sup>% of salary ((b) (6)) = \$4,500

**B.Other Personnel**

Chief Financial Officer: <sup>(b) (6)</sup>% of salary ((b) (6)) = \$<sup>(b) (6)</sup> [financial oversight for entire Project]

Director of Production: <sup>(b) (6)</sup>% of salary ((b) (6)) = \$<sup>(b) (6)</sup>

Artistic Coordinator: <sup>(b) (6)</sup>% of salary ((b) (6)) = \$<sup>(b) (6)</sup>

Senior Director of Marketing: <sup>(b) (6)</sup>% of salary ((b) (6)) = \$<sup>(b) (6)</sup>

TOTAL OTHER PERSONNEL: \$7,602

**D.Travel (no hotel costs at Brevard)**

--Joseph Horowitz: \$300 (NYC/Asheville)

--Daniel Schnyder: \$300 (NYC/Asheville)  
TOTAL: \$600

### **F. Other Direct Costs**

#### **3. Consultant Services**

--Joseph Horowitz (Project Director/Senior Scholar): \$10,500 (see "General Notes")  
--Peter Bogdanoff (Visual Artist): \$2,000 (see "General Notes")  
--Daniel Schnyder (Scholar/Composer): \$1,500 (pro-rated)  
TOTAL: \$14,000

#### **6. Equipment or Facility Rental/User Fees**

--Screen/projector rental for multi-media concert: \$8,000

#### **8. Other Costs: NPR documentaries**

As described in the Project Narrative, three 50-minute National Public Radio documentaries will be produced featuring excerpts from Music Unwound performances. These are part of a series of such documentaries produced by Horowitz for the daily newsmagazine "1A." As "producer," Horowitz scripts and edits these programs; he also conducts all the interviews with participants (as many as half a dozen per show); conferring with pertinent scholars, he creates a final script with editing instructions for Peter Bogdanoff, including precise musical excerpts (some which begin or end under spoken comments).

Bogdanoff handles the technical side of things, including integrating the musical selections. The shows must be edited (and re-edited multiple times) to fit a precise three-part framework (13 minutes/17 minutes/17 minutes). Horowitz and Bogdanoff hand NPR a finished product. They are paid \$1,000 apiece per show with the understanding that this constitutes partial payment; they must supplement those payments from other sources. Horowitz's full fee (reflecting the prevalent industry standard for such work) is \$8,000 per show. Bogdanoff's is \$2,500 per show. The NEH allocations below are therefore \$7,000 per show to Horowitz, and \$1,500 per show to Bogdanoff. The additional payments are to scholars serving as script advisors and commentators.

--NPR documentary ("The Jazz Hour"):

Joseph Horowitz: \$7,000

Peter Bogdanoff: \$1,500

John Beyrle: \$500

Jack Sullivan: \$500

--NPR documentary ("The Ordering of Moses"):

Joseph Horowitz: \$7,000

Peter Bogdanoff: \$1,500

Marques Garrett: \$500

John Michael Cooper: \$500

Dennis Dickerson: \$500

--NPR documentary ("Charles Ives' America"):

Joseph Horowitz: \$7,000

Peter Bogdanoff: \$1,500  
Judith Tick: \$500  
Gayle Magee: \$500  
Peter Burkholder: \$500  
TOTAL RADIO: \$29,500

TOTAL FESTIVAL 1: \$64,202

## II. BREVARD MUSIC CENTER PROJECT 2 (“Charles Ives’ America”)

### A. Senior/Key Person

Jason Posnock, Vice President and Chief Artistic Officer: <sup>(b) (6)</sup>% of salary ((b) (6)) = \$4,500

### B. Other Personnel

Chief Financial Officer: <sup>(b) (6)</sup>% of salary ((b) (6)) = \$<sup>(b) (6)</sup> [financial oversight for entire Project]

Director of Production: <sup>(b) (6)</sup>% of salary ((b) (6)) = \$<sup>(b) (6)</sup>

Artistic Coordinator: <sup>(b) (6)</sup>% of salary ((b) (6)) = \$<sup>(b) (6)</sup>

Senior Director of Marketing: <sup>(b) (6)</sup>% of salary ((b) (6)) = \$<sup>(b) (6)</sup>

TOTAL OTHER PERSONNEL: \$7,602

### D. Travel (no hotel costs at Brevard)

--Joseph Horowitz (Project Director/Senior Scholar): \$300 (NYC/Asheville)

--Allen Guelzo (Scholar): \$300 (NYC/Ashville)

--William Sharp (Scholar/performer): \$300 (DC/Asheville)

TOTAL TRAVEL: \$900

### 3. Consultant Services

--Joseph Horowitz (Project Director/Senior Scholar): \$10,500 (See General Notes)

--Peter Bogdanoff (Visual Artist): \$2,000 (See General Notes)

--Allen Guelzo (Scholar): \$2,500 for speaking and advising

--William Sharp (Scholar/performer): \$2,000 (pro-rated)

Sharp is paid for singing and acting on the main orchestral program, a public master class, classroom visits, and an ancillary Ives concert for which he speaks and sings. Sharp is widely known for his expertise in the life and work of Charles Ives (he is arguably the leading present-day exponent of Ives’s songs).

TOTAL: \$17,000

### 6. Equipment or Facility Rental/User Fees

--Screen/projector rental for multi-media concert: \$8,000

TOTAL FESTIVAL 2: \$38,002

## III. BLAIR SCHOOL OF MUSIC PROJECT 1 (“The Souls of Black Folk”)

### A. Senior/Key Person

Dean Lorenzo Candelaria: <sup>(b) (6)</sup>% of salary ((b) (6)) = \$4,500



**B. Other Personnel**

Associate Dean for External Relations: █ % of salary ((b) (6)) = \$(b) (6)  
Director of Marketing and Communications: █ % of salary ((b) (6)) = \$(b) (6)  
General Manager, Performing Arts Center: █ % of salary ((b) (6)) = \$(b) (6)  
Director of Technical Operations: █ % of salary ((b) (6)) = \$(b) (6)  
TOTAL OTHER PERSONNEL: \$5,500

**D.Travel/Hotel**

--Joseph Horowitz (Project Director/Senior Scholar): \$150 (NYC-Nashville); hotel: \$2,500  
--John Michael Cooper (Scholar): \$250 (Dallas-Nashville); hotel: \$1,250  
--Marques Garrett (Scholar): \$500 (Omaha-Nashville); hotel: \$1,250  
--George Shirley (Scholar/Performer): \$300 (Detroit-Nashville); hotel: \$1,750  
TOTAL: \$7,950

**F.Other Direct Costs**

**1.Materials and Supplies**

--“Dvorak and America” young readers books for Smith School students: \$140 for 20 books at cost

**3.Consultant Services**

--Joseph Horowitz (Project Director/Senior Scholar): \$10,500 (see “General Notes”)  
--Peter Bogdanoff (Visual Artist): \$2,000 (see “General Notes”)  
--Dashon Burton (Scholar/Performer): \$2,000 (pro-rated) for speaking  
--John Michael Cooper (Scholar): \$2,500 for speaking and advising  
--Marques Garrett (Scholar): \$2,500 for speaking and advising  
--Tracy Sharpley-Whiting (Scholar): \$1,000 for speaking and advising  
--Dennis Dickerson (Scholar): \$1,000 for speaking and advising  
--George Shirley (Scholar/Performer): \$2,000 (pro-rated) for speaking and advising  
Shirley is paid for singing and acting on the main orchestral program, a public master class, classroom visits, and an ancillary concert for which he speaks and sings. Shirley is an eyewitness to history (the desegregation of the Metropolitan Opera); he has also written and spoken widely on the history of African-American concert and opera singers.  
TOTAL: \$24,640 (including Supplies)

TOTAL FESTIVAL 3: \$42,590

**IV.BLAIR SCHOOL OF MUSIC PROJECT 2 (“Charles Ives’ America”)**

**A. Senior/Key Person**

Dean Lorenzo Candelaria: █ % of salary ((b) (6)) = \$4,500

**B. Other Personnel**

Associate Dean for External Relations: █ % of salary ((b) (6)) = \$(b) (6)  
Director of Marketing and Communications: █ % of salary ((b) (6)) = \$(b) (6)  
General Manager, Performing Arts Center: █ % of salary ((b) (6)) = \$(b) (6)  
Director of Technical Operations: █ % of salary ((b) (6)) = \$(b) (6)  
TOTAL OTHER PERSONNEL: \$5,500

**D.Travel/Hotel**

- Joseph Horowitz (Project Director/Senior Scholar): \$150 (NYC-Nashville); hotel \$2,500
  - Allen Guelzo (Scholar): \$150 (NYC-Nashville); hotel \$1,250
  - Peter Burkholder (Scholar): \$350 (Indianapolis-Nashville); hotel \$1,250
  - William Sharp (Scholar/Performer): \$250 (DC-Nashville); hotel \$1,250
- TOTAL TRAVEL: \$7,150

**F.Other Direct Costs**

**3.Consultant Services**

- Joseph Horowitz (Project Director/Senior Scholar): \$10,500 (see “General Notes”)
- Peter Bogdanoff (Visual Artist): \$2,000 (see “General Notes”)
- Allen Guelzo (Scholar): \$2,000 for speaking and advising
- Peter Burkholder (Scholar): \$2,000 for speaking and advising
- Joy Calico (Scholar): \$1,000 for speaking
- William Sharp (Scholar/Performer): \$2,000

Sharp is paid for singing and acting on the main orchestral program, a public master class, classroom visits, and an ancillary Ives concert for which he speaks and sings. Sharp is widely known for his expertise in the life and work of Charles Ives (he is arguably the leading present-day exponent of Ives’s songs).

TOTAL: \$20,500

TOTAL FESTIVAL 4: \$37,650

**V: THE ORCHESTRA NOW (“Charles Ives’ America”)**

**The Orchestra Now, Bard College**

**A.Senior/Key Person**

Kristin Roca, Executive Director: █% of salary (\$88,500) = \$4,425

**B.Other Personnel**

Director Orchestra Studies: █% of salary ((b) (6)) = \$(b) (6)

Orchestra Stage Manager: █% of salary ((b) (6)) = \$(b) (6)

Assoc Production Manager: █% of salary ((b) (6)) = \$(b) (6)

TOTAL OTHER PERSONNEL: \$5,921

**D.Travel/Hotel**

- Joseph Horowitz (Project Director/Senior Scholar): [no travel cost]; hotel \$1,500
  - Donald Berman (Scholar/Performer): \$150 (Boston-NYC); hotel \$1,000
  - William Sharp (Scholar/Performer): \$175 (DC-NYC); hotel \$1,500
  - Peter Burkholder (Scholar): \$300 (Indianapolis-NYC); hotel \$1,500
- TOTAL TRAVEL: \$6,125

**F.Other Direct Costs**

**3.Consultant Services**

- Joseph Horowitz (Project Director/Senior Scholar): \$10,500 (see “General Notes”)
- Peter Bogdanoff (Visual Artist): \$2,000 (see “General Notes”)
- Peter Burkholder (Scholar): \$2,500 for speaking and advising

--Richard Aldous (Scholar): \$1,000 for speaking  
 --Kyle Gann (Scholar): \$1,000 for speaking  
 --Donald Berman (Scholar/Performer): \$2,000 for speaking and advising (pro-rated)  
 Berman is paid for performing and commenting re: "Ives and the Piano," a multi-media presentation incorporating paintings by Carl Ruggles.  
 --William Sharp (Scholar/Performer): \$2,000 (pro-rated)  
 Sharp is paid for singing and acting on the main orchestral program, a public master class, classroom visits, and an ancillary Ives concert for which he speaks and sings. Sharp is widely known for his expertise in the life and work of Charles Ives (he is arguably the leading present-day exponent of Ives's songs).  
 TOTAL: \$21,000

TOTAL FESTIVAL 5: \$37,471

## VI: THE JACOBS SCHOOL OF MUSIC PROJECT 1 ("The Souls of Black Folk")

### A.Senior/Key Person

Halina Goldberg, Musicology Chair: <sup>96%</sup> % of salary ((b) (6)) = \$1,877

### B.Other Personnel

Musicology Administrator: <sup>96%</sup> % of salary ((b) (6)) = \$<sup>(b) (6)</sup>  
 Artistic Operations Director: <sup>96%</sup> % of salary ((b) (6)) = \$<sup>(b) (6)</sup>  
 Lead Multimedia Production Specialist: <sup>96%</sup> % of salary ((b) (6)) = \$<sup>(b) (6)</sup>  
 Executive Director of Production: <sup>96%</sup> % of salary ((b) (6)) = \$<sup>(b) (6)</sup>  
 Assistant Director of Communications: <sup>96%</sup> % of salary ((b) (6)) = \$<sup>(b) (6)</sup>  
 TOTAL OTHER PERSONNEL: \$8,229

### D.Travel/Hotel

--Joseph Horowitz (Project Director/Senior Scholar): \$300 (NYC-Indianapolis); hotel \$2,500  
 --George Shirley (Scholar/Performer): \$400 (Detroit-Indianapolis); hotel \$1,250  
 --John Michael Cooper (Scholar): \$350 (Dallas-Indianapolis); hotel \$1,250  
 --Marques Garrett (Scholar): \$550 (Omaha-Indianapolis); hotel \$1,250  
 TOTAL TRAVEL: \$7,850

### F.Other Direct Costs

#### 3.Consultant Services

--Joseph Horowitz (Project Director/Senior Scholar): \$10,500 (see "General Notes")  
 --Peter Bogdanoff (Visual Artist): \$2,000 (see "General Notes")  
 --George Shirley (Scholar/Performer): \$2,000  
 Shirley is paid for singing and acting on the main orchestral program, a public master class, classroom visits, and an ancillary concert for which he speaks and sings. Shirley is an eyewitness to history (the desegregation of the Metropolitan Opera); he has also written and spoken widely on the history of African-American concert and opera singers.  
 --John Michael Cooper (Scholar): \$2,500 for speaking and advising  
 --Marques Garrett (Scholar): \$2,500 for speaking and advising  
 --Carolyn Calloway-Thomas (scholar): \$1,000 for speaking  
 --Ayana Smith (scholar): \$1,000 for speaking  
 TOTAL: \$22,500

## 6. Equipment or Facility Rental/User Fees

--Screen/projector rental for multi-media concert: \$5,000

--Audio engineer for all events: \$5,000

TOTAL: \$10,000

TOTAL FESTIVAL 6: \$50,456

## VII: THE JACOBS SCHOOL OF MUSIC PROJECT 2 (“Charles Ives’ America”)

### A. Senior/Key Person

Halina Goldberg, Musicology Chair: 2% of salary ((b) (6)) = \$1,877

### B. Other Personnel

Musicology Administrator: 5% of salary ((b) (6)) = \$ (b) (6)

Artistic Operations Director: 5% of salary ((b) (6)) = \$ (b) (6)

Lead Multimedia Production Specialist: 5% of salary ((b) (6)) = \$ (b) (6)

Executive Director of Production: 5% of salary ((b) (6)) = \$ (b) (6)

Assistant Director of Communications: 5% of salary ((b) (6)) = \$ (b) (6)

TOTAL OTHER PERSONNEL: \$8,229

### D. Travel/Hotel

--Joseph Horowitz (Project Director/Senior Scholar): \$300 (NYC-Indianapolis); hotel \$2,500

--Gayle Sherwood Magee (Scholar): [no travel costs]; hotel \$1,250

--William Sharp (Scholar/Performer): \$250 (DC-Indianapolis); hotel \$1,250

--Steven Mayer (Scholar/Performer): \$400 (Denver-Indianapolis); hotel \$1,250

TOTAL: \$7,200

### F. Other Direct Costs

#### 3. Consultant Services

--Joseph Horowitz (Project Director/Senior Scholar): \$10,500 (see “General Notes”)

--Peter Bogdanoff (Visual Artist): \$2,000 (see “General Notes”)

--Daniel Hertz (Scholar): \$1,000 for speaking and advising

--Gayle Sherwood Magee (Scholar): \$2,000 for speaking and advising

--William Sharp (Scholar/Performer): \$2,000 (pro-rated)

Sharp is paid for singing and acting on the main orchestral program, a public master class, classroom visits, and an ancillary Ives concert for which he speaks and sings. Sharp is widely known for his expertise in the life and work of Charles Ives (he is arguably the leading present-day exponent of Ives’s songs).

--Steven Mayer (Scholar/Performer): \$1,000 (pro-rated) for speaking and a public master class. Mayer specializes in the *Concord* Sonata and has performed it more than any other active pianist. He is deeply familiar with its language and its sources.

TOTAL: \$18,500

## 6. Equipment or Facility Rental/User Fees

--Screen/projector rental for multi-media concert: \$5,000

--Audio engineer for all events: \$5,000

TOTAL: \$10,000

TOTAL FESTIVAL 7: \$44,806

## VIII. CHICAGO SINFONIETTA (“Charles Ives’ America”)

### A. Senior/Key Person

Kamila Muhammed, Education Director: █% of salary ((b) (6)) = \$3,000

### B. Other Personnel

Artistic Operations Manager: █% of salary ((b) (6)) = \$(b) (6)

Community Engagement Manager: █% of salary (\$30,833) = \$(b) (6)

Marketing and Communications Director: █% of salary (\$65,000) = \$(b) (6)

Marketing Fellow: █% of salary ((b) (6)) = \$(b) (6)

Production Manager: █% of salary ((b) (6)) = \$(b) (6)

TOTAL OTHER PERSONNEL: \$6,787

### D. Travel/Hotel

--Joseph Horowitz (Project Director/Senior Scholar): \$200 (NYC-Chicago); hotel \$2,500

--Steven Mayer (Scholar/Performer): \$300 (Denver-Chicago); hotel \$1,000

--William Sharp (Scholar/Performer): \$250 (DC-Chicago); hotel \$1,250

--Alan Lessoff (Scholar) [no travel]; hotel \$1,250

--Gayle Sherwood Magee (Scholar): [no travel]; hotel \$1,250

--Peter Burkholder (Scholar); [no travel]; hotel: \$1,250

TOTAL: \$9,250

### F. Other Direct Costs

#### 3. Consultant Services

--Joseph Horowitz (Project Director/Senior Scholar): \$10,500 (see “General Notes”)

--Peter Bogdanoff (Visual Artist): \$2,000 (see “General Notes”)

--Peter Burkholder: \$2,500 for speaking and advising

--Alan Lessoff (Scholar): \$2,500 for speaking and advising

--Gayle Sherwood Magee (Scholar): \$2,500 for speaking and advising

--William Sharp (Scholar/Performer): \$2,000 (pro-rated)

Sharp is paid for singing and acting on the main orchestral program, a public master class, classroom visits, and an ancillary Ives concert for which he speaks and sings. Sharp is widely known for his expertise in the life and work of Charles Ives (he is arguably the leading present-day exponent of Ives’s songs).

--Steven Mayer (Scholar/Performer): \$1,000 (pro-rated) for speaking and a public master class. Mayer specializes in the *Concord* Sonata and has performed it more than any other active pianist. He is deeply familiar with its language and its sources.

TOTAL: \$24,000

#### 8. Other Costs

--Vans: \$300 (to bus Illinois State students to Orchestral Hall in Chicago)

--Ticket subsidies for students from Roosevelt University and Illinois State University: \$15 per ticket = \$2,100 for 140 tickets

TOTAL: \$2,400

TOTAL FESTIVAL 8: \$45,437

**IX.SOUTH DAKOTA SYMPHONY (“New World Encounters”)**

**A.Senior/Key Person**

Jennifer Teisinger, Executive Director: [REDACTED] % of salary ((b) (6)) = \$2,472

**B.Other Personnel**

Artistic Operations Director: [REDACTED] % of salary ((b) (6)) = \$(b) (6)

Education/Youth Orchestra Manager: [REDACTED] % of salary ((b) (6)) = \$(b) (6)

Music Director: [REDACTED] % of salary ((b) (6)) = \$(b) (6)

TOTAL OTHER PERSONNEL: \$7,760

**D.Travel/Hotel**

--Joseph Horowitz (Project Director/Senior Scholar): \$600 (NYC-Sioux Falls); hotel \$2,500

--John Beyrle (Scholar): \$600 (DC-Sioux Falls); hotel \$2,000

TOTAL: \$11,100

**F.Other Direct Costs**

**3.Consultant Services**

--Joseph Horowitz (Project Director/Senior Scholar): \$10,500 (see “General Notes”)

--Peter Bogdanoff (Visual Artist): \$2,000 (see “General Notes”)

--John Beyrle (Scholar): \$4,000 for speaking and advising

TOTAL: \$16,500

**6.Equipment or Facility Rental/User Fees**

--Screen/projector rental for multi-media concert: \$500

TOTAL FESTIVAL 9: \$38,332

**GRAND TOTAL: \$398,946**