

Candidates for President-Elect

Michael Cherlin (Ph.D. and M. Phil., Music Theory, Yale University, 1983 and 1980; B.A. with highest honors, Music with secondary concentration in Philosophy, Rutgers University, 1978) is Professor of Theory and Composition at the University of Minnesota, where he has been teaching since 1988. He was appointed Founding Director of the Interdisciplinary Program in Collaborative Arts at Minnesota in 2006. Michael's research interests include Arnold Schoenberg and the Second Viennese School, relations of music and literature, and music's place within the history of ideas. He has published articles in *Music Theory Spectrum*, *The Journal of the American Musicological Society*, *Intégral*, *The Journal of Musicology*, *Perspectives of New Music*, *Theory and Practice*, *Journal of the Arnold Schoenberg Institute*, *In Theory Only*, and *Indiana Theory Review*. He has co-edited two books, *The Great Tradition: Dramatic and Musical Theater in Austria and Central Europe* (Cherlin, Filipowicz, and Rudolph, eds., Berghahn Press, 2003) and *Musical Transformation and Musical Intuition: Eleven Essays in Honor of David Lewin* (Atlas and Cherlin, eds., Ovenbird Press, 1994). His book *Schoenberg's Musical Imagination* was published by Cambridge University Press in 2007. He has recently co-authored with Sumanth Gopinath "Somewhere Down in the United States': The Art of Bob Dylan's Ventriloquism," which will appear as a chapter in *Highway 61 Revisited: Bob Dylan's Road from Minnesota to the World* (University of Minnesota Press). A chapter on Schoenberg's chamber music for strings is also forthcoming in *The Schoenberg Companion* (Auner and Shaw, eds., Cambridge University Press). Michael's service to SMT includes two terms as a member of the Editorial Board for *Music Theory Spectrum* (2004–6 and 1993–95) and one term as a member of the Executive Board (2000–2003). He is a past President of Music Theory Midwest. He has been a faculty member of the Mannes Institute for Advanced Studies in Music Theory (Schoenberg and His Legacy, 2007), held the Endowed Chair in Music at the University of Alabama (spring 2007), and been a recipient of a NEH stipend (2005) and a McKnight Research Award (2006–9). He is currently working on a study of the music of James Dillon.

Lynne Rogers (Ph.D. and M.F.A., Music Theory, Princeton University, 1989 and 1983; M.A., Music Theory, University of Washington, 1980; B.A., Music with a concentration in piano, Pomona College, 1976) is Associate Professor of Music at William Paterson University, where she has been teaching since 2005. She previously held positions at the Oberlin Conservatory, The University of Texas at Austin, and The University of Wisconsin at Madison. Her research interests include the music of Stravinsky and his compositional process, serialism, theories of musical form, and, recently, theories of musical meaning. Her articles and reviews have appeared in the *International Journal of Musicology*, *The Journal of Musicology*, *The Journal of the Royal Musical Association*, *Mitteilungen der Paul Sacher Stiftung*, *Music Theory Spectrum*, and *Notes* (Quarterly Journal of the Music Library Association). She received the Eva Judd O'Meara Award for the best review published in *Notes* in 1997. Her article "Opposites Interact: Motivic Organization in Shapely's Clarinet Concerto" is forthcoming in *Contemporary Music Review*. She is currently co-editing a volume of essays from the Fourth International Schenker Symposium. She regularly presents papers at meetings of the SMT and of international and regional societies, and has given numerous invited lectures in the United States, Canada, Switzerland, and Brazil. Her research has been supported by grants from the National Endowment for the Humanities, Oberlin College, the Paul Sacher Foundation, and The University of Texas at Austin. She has served SMT as a member of the Publication Awards Committee (2005–6) as well as its chair (2007), as chair of the Graduate Workshop Program Subcommittee (2006), and as a member of the Executive Board (2003–5). She was a member of the Editorial Board of *College Music Symposium* (2002–4), and also served on the Executive Board of the Music Theory Society of New York State (2005–7) and on the Program Committee of the Music Theory Society of the Mid-Atlantic (2008).

Candidates for Secretary

Mary I. Arlin (Ph.D. and M.M., Music Theory, Indiana University, 1972 and 1965; B.S. cum laude, Music Education, Ithaca College, 1961) is Professor Emerita of Music Theory in the School of Music at Ithaca College. Her research interests include history of theory, theories of rhythm and meter, and pedagogy of music theory. She has published articles in the *Journal of Music Theory*, *Teacher's Guide: AP Music Theory* (1999), *Société belge de musicology*, *Musik-Texte: Zeitschrift für neue Musik* (forthcoming), and *Karel Husa: A Composer's Life in Essays and Documents* (ed. Radice, Mellen Press, 2002). She is the author of *Esquisse de l'histoire de l'harmonie: an English-Language Translation of the*

François-Joseph Fétis History of Harmony (Pendragon, 1994), editor and co-author of *Music Sources: A Collection of Excerpts and Complete Movements*, 2nd ed. (Prentice-Hall, 1989), and she edited and arranged Giacomo Zucchi's *Three Serenades*, Op. 3, for viola and piano (International Music Co., 1988). She served as the book reviewer for *Pan Pipes* (1991–95) and has presented papers at SMT and CMS. She is a past President (1995–99), Secretary (1972–90), and Program Committee chair (2003) of the Music Theory Society of New York State, and she has also served SMT in several capacities: as a member of the Program Committee (1984 and 1993), Nomination Committee (1995) as well as its chair (1996), Publications Award Committee (2008–10), and as Editor of the Newsletter (1999–2004). She is currently chair of the Editorial Board for the *Journal of Music Theory Pedagogy* (2006–8).

Kevin J. Swinden (Ph.D., Music Theory, University at Buffalo, 1997; B.Mus., Honors Music Theory and Composition, University of Western Ontario, 1992) is Associate Professor in the Faculty of Music at Wilfrid Laurier University, where he has been teaching since 2002. From 1998–2002 he was Assistant Professor of Music Theory at the University of Mississippi. His research interests include theories of nineteenth-century chromaticism, harmonic function, and the interaction of Schenkerian theory and theories of harmonic function. In 2006, he was a Fellow at the Mannes Institute for Advanced Study in Music Theory (Chromaticism). His articles have appeared in *Music Theory Spectrum*, *College Music Symposium*, *Music Analysis*, and the *Cambridge Companion to Bruckner*. He regularly presents papers and chairs sessions at national and regional society meetings. In 2006, he delivered the keynote address to the South Central Society for Music Theory and in 2003 appeared as an invited guest speaker on the University of Western Ontario Doctoral Colloquia series. He has previously served the SMT as a session chair at the Los Angeles annual meeting (2006) and as member and chair of the website subcommittee of the Committee for Professional Development (2005–07). He was president of the South Central Society for Music Theory from 2001–2002, and previously served the South Central Society as Vice-President, Treasurer, Secretary, and Program Committee chair.

Candidates for Executive Board Members-at-Large

Taylor A. Greer (Ph.D., Music Theory, Yale University, 1987; M.M., Music Theory, University of Michigan, 1981; B.A., Music and Philosophy, Yale College, 1978) is Associate Professor at the Pennsylvania State University, where he has taught since 1987. His research interests include nineteenth-century French *mélodie*, aesthetics, American music, early modernism, and Schenkerian theory. Much of his research has focused on the thought of Charles Seeger, the twentieth-century theorist, composer, and philosopher, for which he was awarded a fellowship from the American Council of Learned Societies in 1991. His book, *A Question of Balance: Charles Seeger's Philosophy of Music*, was published by the University of California Press in 1998. He wrote a "Critical Commentary" to accompany the posthumous publication of Seeger's composition treatise in *Studies in Musicology II, 1929-1979* (Pescatello, ed., University of California Press, 1994). He also contributed essays on Seeger's ideas for two collections: *Understanding Charles Seeger: Pioneer in American Musicology* (Yung and Ries, eds., University of Illinois Press, 1999) as well as *Folklore-In-The-Making: Benjamin A. Botkin and American Culture* (Rodgers and Hirsch, eds., University of Oklahoma Press, forthcoming). Recently, he has begun exploring the writings of Ruth Crawford, Seeger's second wife, in an essay entitled "Philosophical Counterpoint: A Comparison of Seeger's Composition Treatise and Crawford's Folksong Appendix" in *Ruth Crawford Seeger's Worlds: Innovation and Tradition in Twentieth-century American Music* (Allen and Hisama, eds., University of Rochester Press, 2007). He has published essays and reviews in the *Journal of Music Theory*, *Theory and Practice*, *In Theory Only*, and *Modernism/Modernity*, and has delivered papers at the Society for Music Theory, the American Musicological Society, the Society for American Music, the Music Theory Society of New York State, and the Modernist Studies Association. He has served on both the SMT Program Committee, both as member (2004) and as chair (2005), and on the SMT Nominating Committee (1993). He also has been active in the Music Theory Society of New York State as a member of the Executive Board (1988–90, 1997–2000), chair of the Program Committee (1989), and as Editor of *Theory and Practice* (1997–2000). In 2007 he received the Faculty Award for Outstanding Teaching from Penn State University's College of Arts and Architecture.

Patricia Hall (Ph.D., Music Theory, Yale University, 1989; M.A., Music Theory, Columbia University, 1980; B.A., Biological Psychology, University of California at Berkeley, 1976) is Associate Professor of Music Theory at the University of California at Santa Barbara, where she has taught since 1988. Her

research interests include nineteenth- and twentieth-century theory, the music of Alban Berg, film music, twentieth-century musical sketches, and music and politics. Her book, *A View of Berg's 'Lulu' Through the Autograph Sources* (University of California Press, 1997), won an ASCAP Deems-Taylor Award. She is the co-editor of *A Handbook to Twentieth-Century Musical Sketches* (Hall and Sallis, eds., Cambridge University Press, 2004) and author of *A View of Berg's 'Wozzeck' Through the Autograph Sources* (Oxford University Press, in progress). Her articles and reviews have been published in *The Musical Quarterly*, *The Berg Companion* (Jarman, ed.), *Alban Berg, Historical and Analytical Perspectives* (Gable and Morgan, eds.), *The Cambridge Companion to Berg* (Pople, ed.), *The Rosaleen Moldenhauer Memorial: Music History from the Primary Sources* (Newsom and Mann, eds.), *Computing in Musicology*, *A Handbook to Twentieth-Century Musical Sketches* (Hall and Sallis, eds.), *The Musical Times*, *Music Theory Spectrum*, and the *Journal of Music Theory*. She has recently given papers at national conferences of the Society for Music Theory, the American Musicological Society, and Music and the Moving Image. She was the Secretary of the West Coast Conference of Music Theory and Analysis (1995–2000). She has served on the SMT Program Committee (1997), the Committee for the Status of Women (2000–2002), and the Editorial Board of *Music Theory Spectrum* (1998–99). Her research has been supported by grants from the Fulbright Commission and the Paul Sacher Archive. She is currently Editor of *Music and Politics*, an online journal.

Michael Klein (Ph.D., Music Theory, University at Buffalo, 1995; M.M. and B.M., Piano Performance, University of Rochester – Eastman School of Music, 1987 and 1985) is Associate Professor and Chair of the Department of Music Studies at Temple University, where he has taught since 1999. His research interests include musical meaning (semiotics and hermeneutics), musical narrative, aesthetics, music and philosophy, and the music of Chopin, Debussy, Liszt, and Lutoslawski. He is the author of *Intertextuality in Western Art Music* (Indiana University Press, 2005). His article “Chopin’s Fourth Ballade as Musical Narrative” in *Music Theory Spectrum* (2004) won SMT’s publication award in 2005. He has published articles and reviews in *Music Theory Spectrum*, *Nineteenth-Century Music*, *Twentieth-Century Music*, *Journal of the American Liszt Society*, and *Indiana Theory Review*. His essay “Lutoslawski’s *Partita* for Violin and Piano: A New Perspective on His Late Music” in *After Chopin: Essays in Polish Music* (Trochimczyk, ed., Polish Music Center at USC, 2000) won the Wilk Prize for research in Polish music. He has given numerous papers at regional, national, and international conferences. He has been an invited lecturer at SUNY Buffalo, the University of Wisconsin at Madison, Yale University, Florida State University, and Cambridge University. He has served SMT as a member of the Editorial Board for *Music Theory Spectrum* (2004–06), the Publications Committee (2004–06), the Local Arrangements Committee (2001), and the Committee on Professional Development (1998–2000). He currently serves as a member of the Executive Board for the Music Theory Society of the Mid-Atlantic. He also serves as an Associate Editor for the journal *Nineteenth-Century Music*.

Ramon Satyendra (Ph.D., Music Theory, University of Chicago, 1992; M.M., Music Theory, Northwestern University, 1985; B.A., Music, University of Chicago, 1983) is Associate Professor and Director of Graduate Studies in the department of music theory at the University of Michigan. His previous position was at Yale University, where in 1998 he received the Clauss Prize for Teaching Excellence in the Humanities. His research interests include the music of Liszt, mathematical music theory, South Asian music, and jazz. He regularly performs as a classical pianist and jazz organist. His articles have appeared or are forthcoming in *Music Theory Spectrum*, the *Journal of Music Theory*, *Music Analysis*, *American Mathematical Monthly*, *Music Theory Online*, *Contemporary Music Review*, and elsewhere. Representative articles include “Conceptualizing Expressive Chromaticism in Liszt’s Music” in *Music Analysis* (1997), “An Informal Introduction to Lewin’s Transformational Theory” in the *Journal of Music Theory* (2004), and “Analyzing the Unity Within Contrasts: Chick Corea’s ‘Starlight’” in *Engaging Music: Essays in Music Analysis* (Stein, ed., Oxford University Press, 2005). He has given numerous guest lectures and conference papers; he recently presented “New Meanings for the Common Terms of Tonal Theory” at the RMA/SMA “Tonality in Perspective” conference at King’s College. He has thrice been a Fellow of the Mannes Institute for Advanced Studies in Music Theory (Transformation, 2003; Musical Form, 2004; Jazz Meets Pop, 2008). He has served as Editor of the *Journal of Music Theory* and as a member of the Editorial Board for *Music Theory Spectrum*. He is currently on the Editorial Boards of the *Journal of Mathematics and Music* and *Intégral*.