

## Contributors to Issue 8

The book that constitutes the bulk of issue 8 of *Music & Musical Performance: An International Journal* may be considered a symposium on the American symphony orchestra—its past, present, and future. Several dozen musicians have contributed to this discussion of how to maintain and keep vital an important institution of American cultural life, most of them in the colloquy placed between chapters 3 and 4 as an interlude. The two authors who contributed independent sections to the book also deserve to have their profiles briefly here.

Robert Freeman (1935–2022) is the principal author of this, his last—and by now posthumous—publication. A third-generation member of a family of musicians, Bob (as he was known to all) was concerned throughout his life about the future of classical music. In the course of leading three major institutions of higher learning in the performing arts (the Eastman School of Music, the New England Conservatory, and the College of Fine Arts at the University of Texas in Austin), Robert Freeman became an influential figure nationwide. His devotion to keeping music a vital part of America’s cultural life was matched only by his energy, articulateness, and restless imagination. (And, one must add, by his lifelong enthusiasm for baseball.) During the last decade of his very active life, Freeman put together four books that deal, in various ways, with the challenges and possibilities of the music profession in America today. The first of these was *The Crisis of Classical Music in America: Lessons from a Life in the Education of Musicians* (Rowman & Littlefield, 2014, <https://rowman.com/ISBN/9781442233027/The-Crisis-of-Classical-Music-in-America-Lessons-from-a-Life-in-the-Education-of-Musicians>). The second was his memoir, *Commitment: A Life in the Service of Music*, published in 2023 by Dorrance, <https://bookstore.dorrancepublishing.com/commitment-a-life-in-the-service-of-music/>. The third was *Gilbert Kalish, American Pianist* (Pendragon Press, 2021; now available from Edwin Mellen Press, <https://mellenpress.com/author/robert-freeman/8522/>). The fourth and final one in the quasi-series is the book presented here. (Further, see the abstract and, in the book, the editor’s note.)

Leonard Slatkin (b. 1944), son of two prominent Los Angeles musicians, is one of America's most distinguished conductors, having directed the St. Louis Symphony Orchestra, the National Symphony in Washington, DC, the BBC Symphony Orchestra, the Symphony Orchestra of Lyons (France), and the Detroit Symphony Orchestra, as well as having been a guest conductor at some of the world's best orchestras. Innovative programming, awareness of the needs of the community in which the orchestra resides, communicative skills, as well as promotion of the works of American composers have characterized his tenure with different ensembles. His recordings are available on the EMI, Naxos, RCA, Telarc, and Vox labels. Slatkin has received many honors, including six Grammy awards and numerous nominations. He is the author of *Conducting Business: Unveiling the Mystery Behind the Maestro* (2012) <https://www.leonardslatkin.com/conducting-business/>; *Leading Tones: Reflections on Music, Musicians, and the Music Industry* (2017); *Classical Crossroads: The Path Forward for Music in the 21st Century* (2021); and *Eight Symphonic Masterworks of the Twentieth Century: A Study Guide for Conductors* (2024), all published by Rowman & Littlefield.

Mark Adamo (b. 1962) is an American composer, librettist, music critic, and professor of composition at New York University. He made his mark especially as a composer of operas: *Little Women* (1998, premiered by Houston Grand Opera), *Lysistrata, or The Nude Goddess* (2005, New York City Opera), *The Gospel of Mary Magdalene* (2013, San Francisco Opera), and *Becoming Santa Claus* (2015, Dallas Opera). He has written librettos for his own operas as well as for *The Lord of Cries*, an opera whose music is by his spouse, John Corigliano. <https://www.markadamo.com/>

## Reviewers

Kimberly A. Francis is a feminist musicologist and Professor of Music at the University of Guelph, where she also serves as the Director of the School of Fine Art and Music in the College of Arts and an affiliate of the Sexualities, Genders, and Social Change program. Her research focuses on the intersections between gender and cultural engagement with an eye toward championing equitable and inclusive practices in the field of musicology. Her research has been featured internationally, including reviews in *Gramophone Magazine* and most recently by Craig Norris on CBC Radio's "The Morning Edition." Dr. Francis's current research is supported by a five-year SSHRC Insight Grant, where she and co-PI Sofie Lachapelle are exploring ideas about French speech sounds as they developed in and were normalized through education, medicine, law, culture, entertainment, and phonetics from 1850 to 1914.

Dr. Francis received her PhD in musicology from the University of North Carolina at Chapel Hill in 2010, work for which she received the Glen Haydon Award. She will be a featured presenter at the August 2021 Bard Music Festival (NY, USA) on Nadia Boulanger and Her World, the first Bard Festival centered on a woman musician. Francis will also host the 30th Anniversary, international Feminist Theory & Music conference at the University of Guelph in July 2022, an event supported by a SSHRC Connections Grant and the Office of Research at the University of Guelph. Other future projects include a series of collected essays (co-edited by Margot Irvine) on creative women in the shadow of the First World War; an exploration of French, white women composers and their engagement with the occult during the interwar years; and, with Alyssa Woods, *A Sonic Tapestry*, a series of works capturing Guelph musicians' reactions to the COVID-19 pandemic.

Dr. Jacob Gran is a music theorist who did his schooling at Saint John's University in Collegeville, Minnesota (BA 2012) and Louisiana State University in Baton Rouge, Louisiana (MM 2014; PhD 2019) where he wrote his dissertation on chromaticism in the piano music of Johannes Brahms. His research interests include the history of theory, historical composition pedagogy, and the music of the long nineteenth century. He has presented his research at regional and international conferences, and his peer-reviewed research has been published in *Indiana Theory Review* ("Ornamental and Motivic Integration in Chopin's op. 9 Nocturnes," 2017) and *Music Theory Online* ("A General Method for Composing a Canon against a Cantus Firmus using Sergei Taneev's Double-Shifting Counterpoint," forthcoming, 2024). He also runs a YouTube channel where he teaches counterpoint and music composition to a public audience (<https://www.youtube.com/@JacobGran>).

Rob Haskins is professor and chair at the University of New Hampshire (Durham, NH), where he has taught since 2004. He holds the DMA and PhD degrees from the Eastman School of Music, University of Rochester; his principal teachers of harpsichord were Arthur Haas and Christopher Kite. He also studied piano with Lillian Freundlich and harpsichord with Shirley Mathews at the Peabody Institute of The Johns Hopkins University. He has published two books: *John Cage* (Reaktion, 2012, , <https://reaktionbooks.co.uk/work/john-cage>) and *Classical Listening: Two Decades of Reviews from "The American Record Guide"* (Rowman & Littlefield, 2015, <https://rowman.com/ISBN/9781442249363/Classical-Listening-Two-Decades-of-Reviews-from-The-American-Record-Guide>). He was the musical director for Alarm Will Sound's restaging of John Cage's *Song Books* at the Holland Festival, 2012; he also performed in the production.

James Leve is a Professor of Musicology and Coordinator of Music History at Northern Arizona University. He received a Ph.D. in Musicology from Yale University in 1998. A leading musical theater scholar, Leve has published a monograph on John Kander and Fred Ebb, *Kander and Ebb* (Yale UP, 2009). He is currently working on three projects, a monograph on Charles Strouse, a study of disability in musical theater, and an essay collection on the child and musical theater (Ashgate, forthcoming). Leve has also written about seventeenth-century Italian comic opera. He edited a modern edition of Jacopo Melani's *Il podestà di Colognole* (1657) (A-R Editions, 2005). Leve is the recipient of several major fellowships, including two Fulbright Fellowships and two National Endowment of the Humanities Summer Stipends.

Ralph P. Locke (<https://www.esm.rochester.edu/directory/locke-ralph/>) is Emeritus Professor of Musicology at the University of Rochester's Eastman School of Music and Research Affiliate at the University of Maryland (College Park). A member of this Journal's Advisory Editorial Board, he has published widely on music and society in Europe and America from ca. 1600 to the present, and is Senior Editor of the University of Rochester Press's book series *Eastman Studies in Music* (<https://boydellandbrewer.com/eastman-studies-in-music/#:-:text=The%20University%20of%20Rochester%20Press,Cobb.>). His CD reviews appear in *American Record Guide* (<https://www.americanrecordguide.com/>), The Arts Fuse (<https://artsfuse.org/?s=ralph+locke>), NewYorkArts.net (<https://newyorkarts.net/?s=ralph+locke>), *OperaToday.com*, and *The Boston Musical Intelligencer* (<https://www.classical-scene.com/?s=ralph+locke>). [RLocke@esm.rochester.edu](mailto:RLocke@esm.rochester.edu)

Kailan R. Rubinoff is Associate Professor of Musicology and Director of Undergraduate Studies for the School of Music at the University of North Carolina at Greensboro. Her publications on the early music revival and eighteenth-century performance practice appear in *twentieth-century music*, *Journal of Musicology*, *Music and Politics*, and the *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*, as well as in the collections *Early Music*, *Music and Protest in 1968* (Cambridge, 2013), *Historical Performance and New Music: Aesthetics and Practices* (Routledge, 2023), and *Early Music in the 21<sup>st</sup> Century* (Oxford, 2024). She is currently writing a book on the historical performance movement in the Netherlands.

Gabriel Solis is a professor of music and Divisional Dean of the Arts at the University of Washington. He is a scholar of music history and ethnomusicology whose work has focused on jazz and American popular music in global contexts, and on Indigenous musics of Australia and Papua New Guinea. His research has been motivated principally by the question of how music situates us in time, through memory and history, and how it helps us

create community. He is the author of two books on Thelonious Monk (2008 and 2013) and co-editor with Bruno Nettl of *Musical Improvisation: Art, Education, and Society* (2009). His latest book, *Singing the Black Pacific: Blackness, Indigeneity, and Music in Australia and Melanesia* is forthcoming in 2026 from Oxford University Press.

Nicolas Waldvogel teaches conducting and music history at University of the Pacific's Conservatory of Music. He has guest-conducted the Orchestra de la Suisse Romande, Switzerland, and the State Philharmonic "Dinu Lipatti," Romania. He was a conducting fellow at the Tanglewood Festival, where he studied with Gustav Meier, Seiji Ozawa, and John Nelson. He also assisted Horst Stein in a production of Wagner's *Der Ring der Nibelungen* at the Deutsche Oper in Berlin, Germany.

Waldvogel has performed with Yo-Yo Ma, Anonymous 4, and with Alan Gilbert. His credits include a performance of Ives's immense Fourth Symphony, Verdi's *La traviata*, Mozart's *Così fan Tutte*, Richard Einhorn's *Voices of Light*, Bruckner's Ninth Symphony, and the complete symphonies by Jean Sibelius. He is the author of the "Symphony" article in Oxford Bibliographies Online.