

APR '23

## JAMUNA SAMUEL

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### EMPLOYMENT

UNIVERSITY OF PENNSYLVANIA	Senior Lecturer Lecturer Mellon Postdoctoral Fellow	F22– S14, 16– 14–16
STONY BROOK UNIVERSITY	Visiting Asst. Prof. Lecturer	F12–F13 2008–12
WELLESLEY COLLEGE	Visiting Asst. Prof. Visiting Instructor	2005–F06 S05
HARVARD UNIVERSITY	Teaching Assistant	2000–03
YALE UNIVERSITY	Lecturer	S00

### EDUCATION

PhD, Music, CUNY Graduate Center	1997–2005
MA, Music, Yale University	1996–97
BA, Music, Yale College	1992–96

### ARTICLES

#### Peer Reviewed

“Twelve-tone Serial Techniques in Luigi Dallapiccola's *The Prisoner*: A Reaction to Fascist Ideology.” Gregory Decker and Matthew Shaftel, eds., *Singing in Signs: New Semiotic Explorations of Opera* (Oxford University Press, 2019).

“Ethics and Musical Language: Dallapiccola's *Liriche greche* and Their Influence.” *Intersections* 35-1 (2015), 123-53.

“Octatonicism and the 12-Tone Technique: Organizational and Expressive Strategies in Dallapiccola's *The Prisoner*.” *Rivista di analisi e teoria musicale* XIX/2 (2013), 57-82.

## Invited

“Music and Ethics and Dallapiccola’s *Canti di prigionia*.” Roberto Illiano and Luca Sala, eds., *Luigi Dallapiccola: Politics, Text, Musical Thought*. Forthcoming (expected 2024, Brepols Publishers).

## REVIEWS

Nielinger-Vakil, Carola. *Luigi Nono: A Composer in Context*. *Gamut*: Online Journal of the Music Theory Society of the Mid-Atlantic 8 (2015).

S. Pelkey, II and A. Bushard, eds., *Anxiety Muted: American Film Music in a Suburban Age*. *Notes*: The Quarterly Journal of the Music Library Association (Mar. 2016).

“Dallapiccola’s Twelve-Tone Road.” Review Essay, B. Alegant, *The Twelve-Tone Music of Luigi Dallapiccola* (University of Rochester Press, 2010). *Indiana Theory Review* 29/1 (2011), 93–104.

## BOOK PROJECT

*Ethics, Language, Technique: Dallapiccola and the Postwar Avant-Garde*.

A study of Dallapiccola’s works written from 1937 to 1948 and their influence on the second postwar avant-garde generation including Berio, Nono, Maderna in Italy. Whereas his influence has been examined with regard especially to twelve-tone technique, this study explores wider cultural meanings in the way it was employed, investigating the ethics and politics involved in compositional decisions, especially concerning text choices and text-setting techniques.

## OTHER PUBLICATIONS

Preface to collection of essays on Camillo Togni. Angela Carone and Christoph Neidhöfer, eds. Forthcoming (LIM, expected 2023).

“On Dallapiccola’s *Il prigioniero*,” program essay, Friends of the Liceu, Barcelona Opera House, Season Book 2013–14.

“The Fascination with Distance: An Interview by Franco Manfriani with Luca Ronconi” and “Toward and Beyond Baroque Opera: Luca Ronconi and the Monteverdi Trilogy,” translation from the Italian, *Opera Quarterly* 24/3–4 (2008): 275–77 and 278–84.

## GRANTS AND AWARDS

Mellon Postdoctoral Teaching Fellowship in the Humanities, Penn

14–16

The Delmas Foundation Research Grant (research in Venice)	2013
Stony Brook University Faculty in the Arts, Humanities and Lettered Social Sciences Grant (for research abroad)	12–13
Harvard University Certificate of Distinction in Teaching	2001, 2002
Graduate Assistantship and University Fellowship, CUNY	1997–2000

### CONFERENCE PAPERS

“At the Threshold of New Beginning: the Language of Ethics in *Con Luigi Dallapiccola*,” at conference “Utopian Listening: the Late Electroacoustic Music of L. Nono: Technologies, Aesthetics, Histories, Futures,” Tufts and Harvard, Mar 23-26, 2016.

“The Politics of Musical Language: A Gramscian Reading of Dallapiccola’s *Greek Lyrics* and Settings by Postwar Composers,” AMS National, New Orleans, Nov 3, 2012.

“Luigi Dallapiccola’s *The Prisoner*: Personal and Political Ideology through Musical Technique and Form,” Music Theory Workshop on Italian Serialism, McGill, Apr 9, 2010.

“Text and Twelve-Tone Process in Dallapiccola’s *The Prisoner*,” SMT National, Los Angeles, Nov 3, 2006.

### INVITED LECTURES

Lecture/discussion, “Politics and Musical Language in Dallapiccola’s Works.” Rutgers University theory colloquium, S17.

Response paper to musicologist Shana Goldin-Perschbacher’s “Sex”: “Gender and Genre,” Penn Humanities Forum, S16.

Response paper to musicologist Gina Rivera’s “Color”: “Unsung Histories of Rameau’s *Corps sonore*,” PHF, S15.

Lecture in Italian on Puccini’s *Turandot*, Stony Brook Dept. European Studies, seminar Studies in 19<sup>th</sup>-Century Literature: *Orientalismo all’italiana* S10.

Lecture in Italian on Puccini's *La fanciulla del West* and Verdi's *La traviata*, Stony Brook Dept. European Studies, seminar Readings in Italian Literature II, S09.

On Dallapiccola's *Volo di notte, Il prigioniero*, ug seminar, 20th-century Italy, Harvard, S07.

Lecture/discussion on twelve-tone organization of Dallapiccola's *Il prigioniero*, grad. seminar on twelve-tone techniques and analysis, CUNY-GC, S05.

## CONFERENCE and EVENT ORGANIZATION

"Sound, Gender and the Color Line." A series of coordinated events commemorating the 25<sup>th</sup> anniversary of Marian Anderson's death, including exhibit of archival materials, performance, scholarly papers, and local public-school outreach. In collaboration with Penn's Kislak Collection, Music Library, Department of Africana Studies, and Alice Paul Center for Research on Gender and Sexuality. October 25-26, 2018.

"Who is Elena Ferrante?" A Philadelphia-wide book event exploring feminist writing of Elena Ferrante, in collaboration with Pi-Philly, featuring Prof. Giancarlo Lombardi (Graduate Center, CUNY) Philadelphia Athenaeum, Apr 14, 2016

"Circles Around *Sinfonia*: A Six-Day Exploration of the Music of Luciano Berio" (Jan 27-Feb 1, 2016). A collaboration with Curtis Institute, Temple University, and Bowerbird, including symposium "Situating Berio's *Sinfonia*;" concert of Berio's solo works; documentary viewing; seminars open to all students; colloquium by visiting guest expert; discussion/performance of cello *sequenza* with ethnomusicologist Jim Sykes and cellist Tom Kraines.

## TEACHING, SUPERVISING, ADVISING

### UNIV. OF PENNSYLVANIA

#### Undergrad Theory

Mus 272 Contemporary Practices: Theory and Analysis F19

Mus 171/2710 Theory and Musicianship II F17, F21, S23, [S24]

Mus 170/2700 Theory and Musicianship I F14, F16, S17, F18, F19, F20, S20, F21, F22

Mus 70\*/1700 Introduction to Theory and Musicianship: Making Sense of Music S15-S16;

\*Teacher/ TA supervisor/ course coordinator F15-F18, F19, F20, S20, S22, [F23]

Mus 801 Teaching Music Theory (for graduate TAs of Mus 70) F15-S18

#### Undergrad History

Mus 232 Topics in Music History: Mozart: The Last Decade S22

Mus 1322 Composers: Mozart/Da Ponte S23

Mus 1340 Marian Anderson [S24]

Mus 3312 Igor Stravinsky and the Twentieth Century [F23]

## Film Music

Mus 81/CIMS 81/Ital 215 Film Sound and Film Music: Post-1950 Italy S18, S19, S20 [F22]

## Performance and Analysis

Mus 236 Schubert: Chamber Music: Performance and Analysis, co-taught with the Daedalus Quartet and pianist Yu Xi Wang S19

Mus 236 Beethoven: Chamber Music: Performance and Analysis, co-taught with music faculty, the Daedalus Quartet, and Dr. Wang S18, S20

Mus 236 String Quartet: Performance and Analysis: Haydn op. 20, no. 2, co-taught with music faculty and the Daedalus Quartet S17

## Other

[Mus 32 Composers: Mozart and Da Ponte S23]

Mus 32 Composers, Post 1945: Luciano Berio S14

## RUTGERS UNIVERSITY (visiting)

Mus 652: History of Music Theory (for doctoral students in comp/theory) S17

Diss. committee member: "Application of Partimento Technique Toward Present-Day Compositional Practices" S19

## STONY BROOK UNIVERSITY

### Undergraduate Theory/Analysis for majors

Mus 321 Tonal Harmony I F12, F13

Mus 322 Tonal Harmony II S10

Mus 323 Techniques of Music, 1880–present F08, F10, F11

Mus 421 Tonal Analysis S13

### UG History

Mus 101 Introduction to Music F12

Mus 352 Western Music from 1830–present (majors) S11, F13

Mus 450 Puccini to Sciarrino: Twentieth-Century Art Music in Italy S09

UG Teaching Practicum Mus 475 Undergraduate TA supervision, Mus 101 F12

### Graduate Theory/Analysis

Mus 502 Proseminar in Tonal Analysis F13

Mus 504 Analysis of 20<sup>th</sup>–21<sup>st</sup>-Century Music S10, F10, S13

Mus 555 Dallapiccola's Twelve-Tone Music and its Influence (PhD history/analysis) S12

### Grad. History

Mus 507 Studies in Music History: Music in Italy from 1945 to the Present F09

Mus 555 Dallapiccola's Twelve-Tone Music and its Influence (PhD history/analysis) S12

### Grad. Advising (project durations of one to four semesters)

PhD-level independent study

Analysis of 19<sup>th</sup>-century music F12

DMA degree recital

Schoenberg's *The Book of Hanging Gardens* S12

DMA degree lecture-recitals

On Scelsi's *Quattro pezzi per tromba* S11

Decoding Messiaen: toward an analysis and performance of *Cantéyodjayâ* S12

Culture and expression in Bright Sheng's *Tibetan Dance* S11  
György Ligeti's Sonata for Viola Solo S11  
John Cage's *Dream* (1948): a transformation for voice S11  
Sergei Prokofiev's use of the grotesque style in his early piano music F10  
The Taiwan concept in Ty-Zen Hsiao's music of five Taiwanese art songs F10  
The concept of 'layering' in Manoury's vibraphone music: *Le livre des claviers* IV S10  
Bridging the gap: Berio's evocation of the character piece: *Six encores pour piano* S10  
Extended techniques in Berio's *Sequenza* XII and their origins S10  
A comparison of two editions of Berio's *Sequenza* I F09

#### DMA theses

An analysis of Elliot Carter's *Inner Song* for oboe and harp F13  
An analysis of George Crumb's *Music for a Summer Evening* F13  
Musical characterization in Stravinsky's *The Rake's Progress* S11  
Pitch structure in Jacob Druckman's *Valentine* S11  
An analysis of Krzysztof Penderecki's Viola Concerto F10  
Text-music relationships in Alban Berg's op. 2 F10  
Text-music relationships in Schoenberg's *Three Songs for Low Voices*, op. 48 F10  
The compositional roles of Cathy Berberian F10  
An analysis of Berio's *Sequenza* for clarinet F10  
An analysis of Bartók's Viola Concerto F10  
Luciano Berio's *Sequenza* VI for viola and *Chemins* II F10  
A singer's guide to Giacinto Scelsi's *Khoom* S10  
Berio's *Circles*: from the artificial to the organic S10

#### WELLESLEY COLLEGE

Introduction to the Language of Music S05, F05, S06, F06  
Harmonic Concepts in Tonal Music S05, F05, F06  
Puccini to Sciarrino: 20th-Century Art Music in Italy (senior seminar) S06

#### HARVARD

Performance and Analysis: Seminar (chamber music; assisted Robert Levin) F02, S03  
Theory II (analysis and model composition for majors; assisted David Cohen) F01, S02  
First Nights (music appreciation; assisted Thomas Kelly) F00

#### YALE

Elements of Music S00

#### DEPARTMENT SERVICE

#### STONY BROOK UNIVERSITY

- Committee member, comp. exams (analysis), Ph.D. students, musicology S10, S12, S13
- Administrator, sight-singing placement exams for graduate students F10, F12, F13
- Academic advisor, incoming DMA and MM students F12, F13
- Active recruitment of doctoral students in musicology 2009–12

## UNIVERSITY SERVICE

### UNIV. OF PENNSYLVANIA

- Co-organizer, weekly aural-skills training, open to university community, F16–17. (Now permanent offering, separately staffed.)
- Pre-major Advisor, College of Arts and Sciences, S16–present
- Faculty Wellness Ambassador, I-CARE trained, in VPUL pilot program
- Group leader, Penn Reading Project, F17 (Isaacson, The Innovators), F16 (Citizen Kane), F15 (Hughes, The Big Sea)
- Member, Selection Committee (founding member): UG Music Fellows Program 2015–present
- Member, Selection Committee (founding member): Professional Music Fellows, 2016–present
- Appointed Member, Music Advisory Board, 2014.

### STONY BROOK UNIVERSITY

- Elected board member, Stony Brook Child Care Services, 2010–12

## OTHER PROFESSIONAL ACTIVITY

- Manuscript proposal reviewer (textbook), Rowan & Littlefield Press, 2018
- Manuscript proposal reviewer (monograph), University of Michigan Press, 2018
- Elected board member, Network for New Music, Philadelphia, 2017–21. Board vice-president, 2019–21.
- Session Chair, AMS/SMT National 2016, “Dallapiccola and the Dynamics of Influence”
- Secretary, Music Theory Society of the Mid-Atlantic, 2016–18
- Grant evaluator, Social Sciences and Humanities Research Council of Canada, 2012–13
- Program committee member, MTSNYS annual meeting, John Jay College, NYC 2010
- Member, Post-1945 Music Analysis Interest Group, SMT, 2015–
- Member, Film and Multimedia Interest Group, SMT, 2015–
- Member, Autographs and Archival Documents Interest Group, SMT 2016–

## OTHER WORK EXPERIENCE

- Translator of Italian, *Recercare* 2005–08; RILM, 2000–04

## RESIDENTIAL HOUSE ACTIVITY

Resident faculty fellow, Rodin College House, 2014–present.

- Responsible for undergraduate research fellows (CHAS program)
- Campus Security Authority

- Faculty director, The Rodin Arts Collective combined program of three arts-dedicated floors (theatre, dance, visual arts, and music), coordinating three Graduate Associates and year-long calendar of outings and in-house activity. 2015–18
- Faculty director, Musical Engagement Program. Activities include concert outings; organization of community outreach; mentorship of 30 residents. 2014–15
- Founder/director, Hey, Listen! House-wide weekly student recitals/reception featuring solo and collaborative performances of all styles and levels. 2014–16
- Organizer, several Rodin\_24 events within weekly dinner series featuring invited academic speakers.
- Co-leader, House faculty-led book club, 2020-

## **LANGUAGES**

Fluent Italian; reading German, French, Spanish

## **REFERENCES**

Prof. Christoph Neidhöfer, Chair, Dept. of Music Research, Schulich School, McGill  
 Prof. Joseph Straus, Dept. of Music, Graduate Center-CUNY  
 Prof. Anna Weesner, Chair (2015–18), Dept. of Music, UPenn