

JEANNIE MA. GUERRERO

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.....**EMPLOYMENT AND EDUCATION**.....

Eastman School of Music, Associate Professor of Theory, 2003-present

Ph.D., Harvard University, Music Theory, 2003

Dissertation: "Text-Setting Techniques in Luigi Nono's Choral Works (1956 to 1960)"

Adviser: David Lewin

Four choral works show Luigi Nono's innovative choral textures, which arise from procedures that shape traditional choral music. Nono departs from tradition by distributing textual components via serial mechanisms so that no single performer declaims entire semantic units. Such fragmented allocation spreads to dimensions of pitch, duration, and dynamics. Between musical dimensions, a novel type of "multidimensional counterpoint" creates environments that invite extremely active engagement on the part of listeners. Multidimensional textures reflect specific poetic issues, described in detail, which resonate with Nono's social aims.

A.M., Harvard University, Music Theory, 2001

B.M. (Highest Distinction), Eastman School of Music, Theory/Piano, 1998

A.B. (Honors), The University of Chicago, Classical Languages and Literatures, 1993

Seminari Estivi di Jacopo da Bologna, Dozza, Italy, 2002, 2003

.....**RESEARCH**.....

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| ◇ Luigi Nono | ◇ 14th-Century Music |
| ◇ Text-Music Relations | ◇ Parallel Currents in the Visual Arts |

ARTICLES IN REFEREED JOURNALS

- "The Presence of Hindemith in Nono's Sketches: A New Context for Nono's Music," forthcoming in *Hindemith-Jahrbuch/Annales Hindemith* (2011/2012)
- "Rzewski and Nono: Their Defining Reactions to Political Theatre," forthcoming in *Contemporary Music Review* 29.6 (2010): 573-586
- "Non-Conventional Planar Designs in the Works of Nono and Tintoretto," *Music Theory Spectrum* 32.2 (2010): 26-43
- "The Presence of Hindemith in Nono's Sketches: A New Context for Nono's Music," *The Journal of Musicology* 26.4 (2009): 481-511
- Review-Article of David Lewin, *Studies in Music With Text* (Oxford, 2006), *Gamut* 1.1 (2008): 1-19

- “Francesco’s Dream: Scholastic Elements in Landini’s Three-Voice Ballate,” *Music Theory Online* 13.4 (2007): §1-40
- “Serial Intervention in Nono’s *Il canto sospeso*,” *Music Theory Online* 12.1 (2006): §1-48
- “Multidimensional Counterpoint and Social Subversion in Luigi Nono’s Choral Music,” *Theory and Practice* 28 (2003): 53-78

ARTICLES IN COLLABORATIVE PUBLICATIONS

- “Musical Analysis and the Characterization of Compositional Identity: New Evidence for the Anonymous ‘Checc’a tte piaccia’,” forthcoming in *L’Ars Nova Italiana del Trecento IX* (Certaldo: Edizioni Centro di Studio Sull’Ars Nova Italiana del Trecento)
- “Poetic and Spatial Dramaturgy in *Cori di Didone*,” forthcoming in *Quaderni dell’Archivio Luigi Nono I*
- “Inconvenient Truths, and Changes to Believe In,” Foreword Essay to “Ethnic Diversity in Music Theory: Voices from the Field,” *Gamut* 2.1 (2009): 45-60
- “Bach’s Contemporaries,” in Christoph Wolff, ed., *Johann Sebastian Bach: “The Man from Whom All True Musical Wisdom Proceeded.” A 250th Anniversary Exhibition* (President and Fellows of Harvard College), 2000

BOOK IN PROGRESS

- *Luigi Nono: Origins*, proposal accepted

The world is intensifying its encounter with Nono’s music. Concerts, seminars, and colloquia devoted to his compositions are growing in number. While many new listeners may instinctually identify with Nono’s social activism, they will have little material at their disposal to inform concert notes, interpretive decisions, and scholarly research. Worse still, scant material exists that enhances and deepens the listening experience of his music; the situation could devastate efforts to reach further audiences. Further, information about music after 1945 suffers from extremely uneven coverage. It has become too easy to group composers together who were personally associated, as were participants at the Darmstadt Ferienkurse, for instance. Canonic expectations have begun to emerge that put non-conformant music at risk of disappearing from the discourse or undergoing gross misinterpretation.

This book addresses these situations by offering points of origin to appreciate, listen to, and study Nono’s compositions. It provides vital information about his cultural mission and the resistance his efforts faced. It confronts Nono’s own words about his music to establish a foundation for critical study of his compositional techniques, which elude the explanatory powers of conventional analysis. Most importantly, the book develops specific strategies to apprehend the music aurally and conceptually. This book distinguishes itself by being the first full-length music-theoretical study of Luigi Nono in the English literature. It organizes the currently scattered biographical information on Nono and provides detailed commentary on writings not available in English. It introduces materials

from the Archivio Luigi Nono in Venice that have yet to be released. It relies heavily on visual models and theories taken directly from resonant movements to develop a new methodology for approaching many types of music.

ARTICLES IN PROGRESS

- “Sonority and Tonal Type in Trecento Italy,” submitted to *Journal of Music Theory*
Several large databases were created in association with this article and will be used in future writings. The databases reveal the statistical frequency of tonal types, cadence placement, and counterpoint-defying progressions.
- “A New Look at Machaut’s *Rose, lis*”
- “Perle-Lansky Cycles in Nono’s Sketches”
My collection of materials from the Archivio Luigi Nono stands at roughly 13,000 digital images. To date my research has only involved ten percent of the collection. I anticipate making many more discoveries as I examine these images.

CONFERENCE PAPERS

- “Nono’s Interests in Avant-Garde Theatre,” “Luigi Nono, the Italian Serialists, and Musical Modernism: A Symposium and Concert,” University of North Carolina at Greensboro, 2011
- “Musical Analysis and the Characterization of Compositional Identity: New Evidence for the Anonymous ‘Checc’a tte piaccia’,” “Beyond 50 Years of Ars Nova Studies at Certaldo: 1959-2009,” Certaldo, Italy, 2009
- “Poetic and Spatial Dramaturgy in *Cori di Didone*,” “The dramaturgy of sound in the music of Luigi Nono,” Fondazione Giorgio Cini, Venice, Italy, 2009
- “Ludus Hindemithensis: Serial Reckonings Behind Nono’s *Polifonica-Monodia-Ritmica*,” Society for Music Theory, Baltimore, MD, 2007
- “Tintoretto, Nono, and Expanses of Silence,” Dublin International Conference on Music Analysis, Trinity College, Dublin, 2005
- “Multidimensional Counterpoint and Social Subversion in Luigi Nono’s Choral Music,” Society for Music Theory, Madison, WI, 2003
- “Unraveling an Enigma: Towards a Modernist Engagement of Schoenberg’s Opus 15/I,” Indiana University Graduate Theory Association and the Graduate Association of Music and Musicians at the University of Texas, 2002

INVITED LECTURES

- “Nono’s Interests in Avant-Garde Theatre,” McGill University, 2011
- “The Presence of Hindemith in Nono’s Sketches,” University of California-Berkeley, 2009
- “Mysteries of the Fourteenth Century: How Technology Might Break a Very, Very Cold Case,” Science and Technology Seminar, University of Rochester Laboratory for Laser Energetics, 2009
- “A Tale of Two Florentines: Mistaken Identities in the Fourteenth Century,” the University of North Texas, 2009
- “Serial Reckonings Behind Nono’s *Polifonica-Monodia-Ritmica*,” the University of Pennsylvania, 2008
- “Schubert’s Back: The Aesthetics of Engagement in Romantic Visual Art and Music,” Northwestern University, Regis University, 2007
- “Do, Re’ mi fa Nono,” Harvard University, Eastman School of Music, University of North Carolina-Greensboro, Swarthmore College, and the University of Michigan, 2003-2004

MISCELLANY

- Program notes for public concerts at the Boston Conservatory: Rimsky-Korsakov’s Polonaise from *Christmas Eve*, Prokofiev’s Piano Concerto No. 2, Shostakovich’s Symphony No. 5, Beethoven’s Symphony No. 5, Borodin’s *In the Steppes of Central Asia*, Elliott Carter’s *Elegy*, 2003

.....**HONORS AND GRANTS**.....

Collaborator, “Plotting the displacement of sound and seeking virtual voices in Luigi Nono’s late work,”
Dr. Friedemann Sallis, University of Calgary, Principal Investigator; Social Sciences and
Humanities Research Council of Canada, 2006-2011

A research team of four will study and interpret data acquired from digital recordings provided
by the Banff Centre of concert performances of two late works by Luigi Nono involving so-
called ‘live’ electronics. Through a careful study of the recorded data we will analyse the sound
fields generated by the concert performances in order to examine the polyphonic structures of
these microtonal sound masses and their real time manipulation in space.

Special Opportunities Research Grant (University of Rochester), 2007-2009

Professional Development Grant (Eastman), 2005, 2009

Emerging Scholar Award, Music Theory Society of New York State, 2003

Gladys Kriebel Delmas Grant for Independent Venetian Research, 2002

John Knowles Paine Traveling Fellowship, 2002

Certificate of Distinction in Teaching (Harvard), 2002-2003, 2001-2002, 2000-2001

Nino and Lea Pirrotta Research Fund Fellowship, 2001

Middlebrook Fellowship, 2000

Thorvald Otterstrom Memorial Scholarship, 1999-2000

Constance McGlinchee Fellowship, 1998-1999

.....**COURSES TAUGHT**.....

EASTMAN SCHOOL OF MUSIC, ROCHESTER, NY

Freshman Theory (Spring 2004/2005/2006)

Sophomore Aural Skills (Fall 2009)

Honors Sophomore Theory (Fall-Spring 2009-2010)

Review Dictation (MM, MA, DMA.; Summer 2004/2005)

Survey of Analytical Techniques (MM; Fall 2003/2004/2005/2006/2007/2008, Spring
2004/2005/2008)

Performance and Analysis (DMA; Fall 2003)

Seminar: Text and Music Throughout the Ages (DMA, PhD; Fall 2005)

Topics in Tonal Music and Analysis [Mozart to Wagner] (DMA; Fall 2006/Spring 2008)

Topics in 20th Century Music and Analysis [Atonality to Minimalism] (DMA; Fall 2004/2007/2008,
Spring 2005/2010, Summer 2009)

Seminar: Music of Luigi Nono (PhD; Spring 2009)

HARVARD UNIVERSITY, CAMBRIDGE, MA

Freshman Theory for Majors (2000-2001/2001-2002)

Theory for Non-Majors (2002-2003)

Undergraduate Tonal Analysis (Fall 2002)

.....**ACADEMIC ADVISING**.....

THESIS COMMITTEES

Adés' America: A Prophecy, Jairo Duarte Lopez (MA Composition), Advisor, 2009

Grisey's Modulations, Hendel Almetus (MA Composition), Advisor, 2008

Denisov's Serial Compositions, Zachary Cairns (PhD Music Theory), Second Reader, in progress

Dynamic Form Vessels, Josh Mailman (PhD Music Theory), Second Reader, in progress

Ginastera's String Quartets Nos. 1 and 2, David Sommerville (PhD Music Theory), Second Reader,
2009

Neighbor Spaces in Neo-Tonal Music, Peter Silberman (PhD Music Theory), Second Reader, 2006

Perle-Lansky Cycles and Klumpenhouwer Networks, Christopher Winders (PhD Composition),
Second Reader, 2008

Alamire Manuscripts, Hanna Mowrey (PhD Musicology), Third Reader, in progress

Ciconia's *Nova musica*, Katherine Hutchings (PhD Musicology), Third Reader, in progress

Schoenberg's Vocal Music, J. Daniel Jenkins (PhD Music Theory), Third Proposal Reader, 2005

Stockhausen's *Wasserlicht*, Paul Miller (PhD Music Theory), Third Proposal Reader, 2005

DMA LECTURE-RECITAL ADVISING

Beethoven, Op. 111 Piano Sonata, Ms Sarah Rhee (Piano), 2007

Bernstein, *Symposium*, Ms Jeanne Bourgeois (Violin), 2008

Chopin, Op. 28 Préludes, Ms Joonhee Kim (Piano), 2008

Crumb, *A Little Suite for Christmas A.D. 1979*, Ms Boram Chung (Piano), 2005

Franck, *Symphonic Variations*, Ms Nam Hee Lim (Piano), 2006

Glass, Dances, Ms Michelle Martin (Organ), 2005
Howells, Three Rhapsodies, Mr Timothy Olsen (Organ), 2005
Kuk-jin Kim, Sanjo No.1 and Chung Gil Kim, *Antiquity*, Ms Hannah Lee (Piano), 2006
Liszt, Piano Concerto No. 1, Ms Yinmin Chang (Piano), 2006
Liszt, *Reminiscences of Don Juan*, Ms Jonghwa Park (Piano), 2008
Martin, Eight Preludes for Piano, Ms Eun Sook Shin (Piano), 2005
Messiaen, *Oiseaux exotiques*, Mr Caleb Harris (Piano), 2009
Messiaen, *Vingt regards sur l'enfant Jesus*, Ms Young-Hyun Cho (Piano), 2006
Mozart, *Le Nozze di Figaro* and Verdi, *La forza del destino*, Mr Jun Qian (Clarinet), 2003
Rzewski, *North American Ballades*, Ms Younkyung Kim (Piano), 2008
Schnittke, Violin Sonata, Ms Juhyun Lee (Violin), 2006
Schumann, *Kreisleriana*, Mr Yuri Blinov (Piano), 2007
Steinmetz, Bassoon Sonata, Ms Heather Wagner (Bassoon), 2008
Stravinsky, *Histoire du Soldat*, Ms Barbara Hull (Trumpet), 2008
Villa-Lobos, *Chôro 1* and *Suite Popular Brasileira*, Ms Linda Chellouf (Guitar), 2005

· · · · · **PROFESSIONAL SERVICE AND EXPERIENCE** · · · · ·

NATIONAL SERVICE

Music Theory Society of New York State
Vice-President, 2008-2010
Treasurer, 2004-2008
Committee on Diversity of the Society for Music Theory, 2006-2008
Liaison, Committee on Professional Development, 2008
Affiliate, Committee on the Status of Women of the Society for Music Theory, 2003-present
Session Chair, Annual Meeting of the Society for Music Theory, 2005, 2007, 2008
Session Chair, Annual Meeting of the Society for Architectural Historians, 2007
Reviewer, *Music Theory Spectrum*, *Music Theory Online*, *Theoria*, Pearson-Prentice Hall Press
Editorial Board, *Music Theory Spectrum*, 2010-2012

UNIVERSITY OF ROCHESTER AND EASTMAN SCHOOL OF MUSIC

School-Level Coordinator, Early Career Faculty Group, University of Rochester, 2007-present
University Event Planner, 2008
Diversity Training Workshop by Joanne Moody, University of Rochester, 2007

Appointee, Eastman School Committee on Diversity, 2007-2008
Junior Faculty Advisory Committee, Eastman Dean Search, 2007
Eastman Undergraduate Curriculum Committee, 2004-2006
Eastman DMA Exam Committee, 2004-2006, 2007-2008
Eastman Graduate Research Committee, 2008, 2009
B.M. Theory Advisor, 2008-2009
Theory Department Undergraduate Curriculum Committee, 2004-2006, 2009-present

HARVARD UNIVERSITY

Founder and Inaugural Coordinator, International Symposium of the Graduate Music Forum
Treasurer, Graduate Music Forum, 2001-2002
Delegate, Workshops and Conferences of Derek Bok Center for Teaching, 2000-2003

PERFORMANCE

Vocal Ensembles

Madrigalia, 18-voice professional ensemble, Rochester, NY, 2006-present
Performing member (featured on two PRI programs with national radio airplay), soloist (featured on one PRI program), rehearsal conductor, rehearsal accompanist, grant writer, Conductor Search Committee
The Boston Cecilia, 60-voice professional ensemble in Boston, MA, 2001-2003
Performing member, contributor to program notes
Concordia Society, 32-voice ensemble in Cambridge, MA, 1999-2001
Harvard University Collegium Musicum, 1998-2000
Eastman-Rochester Chorus, symphonic choir, 1996-1998
Rockefeller Memorial Chapel Choir, 32-voice professional ensemble in Chicago, IL, 1993-1995
The University of Chicago Motet Choir, 1991-1993

Piano Performance and Accompanying

Teachers: Rose Shlyam Grace, Vladimir Leyetchkiss, Tony Caramia, and Elizabeth Di Felice
Freelance Accompanist, Rochester, NY, 2006-present
Accompanist, Advanced Conducting by Dr Jameson Marvin, Harvard University, 2002
Freelance Teacher, Cambridge, MA, 2000-2002
Freelance Accompanist, Chicago, IL, 1991-1995