**VALERIE WOODRING GOERTZEN**

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**EDUCATION**

 Ph. D. in Musicology, University of Illinois at Urbana-Champaign, October 1987

Dissertation: “The Piano Transcriptions of Johannes Brahms,” directed by Nicholas Temperley

 M. Mus. in Musicology, University of Illinois, Urbana-Champaign, May 1980

 Thesis: “American Piano Sheet Music 1875–90 at the University of Illinois,” directed by Lawrence Gushee

 B.A. in Music, with high honors, Whittier College, Whittier, California, May 1976

**PUBLICATIONS**

Critical editions

Brahms, Johannes. *Arrangements von Werken anderer Komponisten für Klavier*. Johannes Brahms Neue Ausgabe sämtlicher Werke Serie IX Band 2. Munich: G. Henle, 2017.

 Brahms, Johannes. *Chaconne* *from the Partita in D Minor for solo violin (BWV 1004) by Johann Sebastian Bach, Arrangement for Left Hand Alone*. Munich: G. Henle, forthcoming.

Brahms, Johannes. *Arrangements von Werken anderer Komponisten für ein Klavier oder zwei Klaviere zu vier Händen*. Johannes Brahms Neue Ausgabe sämtlicher Werke Serie IX Band 1. Munich: G. Henle, 2012.

*Clara Schumann*: *Exercises, Preludes, and Fugues*. Bryn Mawr, PA: Hildegard, 2001.

“Clara Schumann.” In *Women Composers: Music Through the Ages*, edited by Martha Furman Schleifer and Sylvia Glickman, 6: 44–104. New York: G.K. Hall, 1999.

Articles, essays, and book chapters

“Brahms's Arrangements.” In *Brahms in Context*, edited by Katy Hamilton and Natasha Loges. Cambridge: Cambridge University Press, 2017 (in press).

“‘auch für 4händige Seele genießbar:’Adaptation and Recomposition in Brahms’s Piano Arrangements.” In *Brahms am Werk: Konzepte—Texte—Prozessse*, edited by Siegfried Oechsle and Michael Struck, with Katrin Eich, 221–42. Munich: G. Henle, 2016.

“At the Piano with Joseph and Johannes: Joachim’s Overtures in Brahms’s Circle.” In *Brahms in the Home and the Concert Hall*, edited by Katy Hamilton and Natasha Loges, 158−77. Cambridge: Cambridge University Press, 2014.

 **“**Clara Wieck Schumann’s Improvisations and Her ‘Mosaics’ of Small Forms.” In *Beyond Notes: Improvisation in Western Music in the Eighteenth and Nineteenth Centuries*, edited by Rudolf Rasch. Speculum Musicae 16. Turnhout, Belgium**:** Brepols, 2011.

“The Eighteenth Century.” In *From Convent to Concert Hall: A Guide to Women Composers*, edited by Sylvia Glickman and Martha Furman Schleifer, 91–152. Westport, CT: Greenwood Press, 2003.

“Setting the Stage: Clara Schumann’s Preludes.” In *In the Course of Performance: Studies in the World of Musical Improvisation*, edited by Bruno Nettl, 237–60. Chicago: University of Chicago Press, 1998.

“By Way of Introduction: Preluding by 18th- and Early 19th-Century Pianists.”

 *The Journal of Musicology* 14, no. 3 (Summer 1996): 299–337.

Reviews

Review of CD, *Brahms: Recaptured by Pupils & Colleagues. Carl Friedberg, Edith Heymann, Marie Baumayer, Ilona Eibenschutz, Etelka Freund, and Johannes Brahms*. Arbiter 163, 2015. *Nineteenth-Century Music Review*, forthcoming.

Review of *Brahms gewidmet: Ein Beitrag zu Systematik und Funktion der Widmung in der zweiten Hälfte des 19. Jahrhunderts*, by Andrea Hammes. *American Brahms Society Newsletter* 34, no. 2 (Fall 2016): 8–10.

Review of *Music in 1853: The Biography of a Year*, by Hugh Macdonald. Woodbridge, UK: The Boydell Press, 2012. *Journal of Musicological Research* 33, no. 4 (October 2014): 361−64.

 Review of *Clara Schumann: Arrangements for Solo Piano*, edited by Jonathan Kregor. Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries 56. Middleton, WI: A-R Editions, Inc., 2012. *Notes of the Music Library Association* 70, no. 3 (March 2014): 522−25.

Review of *Stimme und Geige: Amalie und Joseph Joachim, Biographie und Interpretationsgeschichte*, by Beatrix Borchard, Wiener Veröffentlichungen zur Musikgeschichte 6. *American Brahms Society Newsletter* 29, no. 1(Spring 2011): 6–8.

 Review of *Fanny Hensel, the Other Mendelssohn*, byR. Larry Todd. *Ad Parnassum* 7, no. 15 (April 2010): 133–38.

 Review of *Johannes Brahms: An Annotated Bibliography of the Literature from 1982 to 1996*, by Thomas Quigley, in collaboration with Mary I. Ingraham. *Notes of the Music Library Association* 56, no. 3 (March 2000): 700–1.

Review of *Brahms Studies*, edited by George S. Bozarth. *Journal of Musicological Research* 13, nos. 1–2 (1993): 142–49.

Other publications

“Duo Pianists Record Brahms” [Interview with Silke-Thora Matthies and Christian Köhn]. *American Brahms Society Newsletter* 24, no. 2 (Fall 2006): 6–8.

 Twenty-one articles for *World Book Encyclopedia* (1992), including “Folk music.” Revised 1998–1999 and 2012.

 Revised third edition of Bruno Nettl’s *Folk and Traditional Music of the Western Continents*. Englewood Cliffs, N.J.: Prentice Hall, 1990.

**PAPERS PRESENTED**

 “Joachim, Shakespeare’s *Henry IV*, and the Music of the Future.” *Joseph Joachim at*

 *185, International Conference*, Goethe-Institut Boston, 16–18 June 2016.

 “Fidelity and Imagination in Brahms’s Piano Arrangements.” University of Iowa Musicology Series, Iowa City, 15 November 2013.

 “In the Voice of the Piano: An Editor’s View of Brahms’s Arrangements.” Music Forum speaker series. Louisiana State University College of Music and Dramatic Arts, Baton Rouge, 27 January 2012.

 “At the Piano with Joseph and Johannes: Joachim’s Overtures in Brahms’s Circle.” *Brahms in the Home*, Royal College of Music, London, 4–6 November 2011.

 “‘auch für 4händige Seelen genießbar:’ Adaptation and Recomposition in Brahms’s Piano Arrangements.” *Brahms am Werk: Konzepte, Texte, Prozessse*, symposium held in conjunction with the annual meeting of the Gesellschaft für Musikforschung at the Christian-Albrechts-Universität Kiel, Germany, 5–8 October 2011.

 **“**Clara Schumann’s Improvisations and Her ‘Mosaics’ of Small Forms.” *Beyond Notes: Improvisation in Western Music in the Eighteenth and Nineteenth Centuries*, Festival Paganiniano of Carro International Conference, La Spezia, Italy, 17 July 2010. A version also presented at the American Musicological Society, Southern Chapter meeting, Nicholls State University, 4–5 February 2011.

 “‘Es geht mir mit Deinen Werken wie mit Beethoven’: Brahms’s Reception of Joseph Joachim’s Overtures to *Hamlet*, *Demetrius*, and *Heinrich IV*.” American Musicological Society, Southern Chapter meeting, University of Southern Mississippi, 28 February 2009.

 “Representing and Reanimating the Work: Brahms’s Transcriptions for Piano, Four Hands.” Tulane Musicology Colloquium, 20 April 2006.

 “Clara Schumann and the Programming of ‘Small Forms.’” Loyola University Women’s Studies First Mondays Brown Bag, 6 February 2006.

 “Brahms’s Readings of Schubert’s Ländler.” American Musicological Society, Southern Chapter meeting, University of Alabama, 18 February 2005.

“Clara Schumann’s Russian Tours, 1844 and 1864,” Slavic Department, Duke University, 29 September 1997.

“Clara Schumann’s Piano Music: Works of a Virtuoso and Creative Partner” and “Setting the Stage: Clara Schumann’s Improvised Preludes,” University of North Carolina at Greensboro’s *Focus on Piano Literature*, 14–15 June 1996.

 “Clara Schumann’s *Praeludien* and Nineteenth-Century Improvisation,” national meeting of the American Musicological Society, Montreal, November 1993.

 “Preluding by Pianists in the Late Eighteenth and Early Nineteenth Centuries,” national meeting of the American Musicological Society, New Orleans, November 1987.

**PAPER SESSIONS CHAIRED**

“Nationalism and Identity.”Southern Chapter meeting of the American Musicological Society, Thibodaux, Louisiana, 5 February 2011.

 “The Nineteenth Century.” Southern Chapter meeting of the American Musicological Society, Gainesville, Florida, 5 February 2010.

 “Reaching Out to Performance Majors in Music History Classes,” national meeting of the American Musicological Society, Nashville, 8 November 2008 (co-chair).

 “Music and Influence,” Southern Chapter meeting of the American Musicological Society, Tallahassee, Florida, 29 February 2008.

 “Musical Manifestations of Britain’s Heroes.” Southern Chapter meeting of the American Musicological Society, Baton Rouge, Louisiana, 9 February 2007.

 “Modeling, Arranging, Transforming.” Southern Chapter meeting of the American Musicological Society, Orlando, Florida, 4 February 2006.

**PROFESSIONAL EXPERIENCE**

 Associate Professor of Music History, College of Music and Fine Arts, Loyola University New Orleans, August 2011–present.

 Courses taught: Orchestral Literature, Introduction to Graduate Studies, Topics courses (Finding American Music; Stravinsky, Music at 100, American Music: A Sense of Place; Abstraction in Music; Brahms and His World); History of Western Art Music II, Introduction to Music Literature, Women in Music

 Area Coordinator, Music History and Literature, College of Music and Fine Arts, Loyola University New Orleans, July 2013–present.

 Assistant Professor of Music History, College of Music and Fine Arts, Loyola University New Orleans, August 2004–August 2011.

 Courses taught: Orchestral Literature, Introduction to Music Literature, History of Western Art Music I and II, Topics courses (Stravinsky; Three American Mavericks: Charles Ives, Ruth Crawford Seeger, and Aaron Copland; Nineteenth- Century Cycles; Twentieth-Century Music: The Second Decade), Introduction to Graduate Studies (also taught as Bibliography and Research Methods).

 Visiting Assistant Professor of Music History, College of Music, Loyola University New Orleans, August 2003–May 2004.

 Courses taught: Orchestral Literature, Introduction to Music Literature, History of Western Art Music II, Topics courses (New Directions in Music, 1911–1913; Music in Vienna, 1740–1792).

 Coordinator of Graduate Studies, School of Music, The University of Southern Mississippi, August 2001–July 2003.

 Adjunct Professor of Music, The University of Southern Mississippi, August 2000– August 2003.

 Courses taught: Graduate History Review, Twentieth-Century Music, Nineteenth- Century Music, Bibliography (for doctoral students).

 Editor, Center for Oral History and Cultural Heritage, The University of Southern Mississippi, January 2001–May 2003.

 Visiting Assistant Professor of Music, Earlham College, August 1998–June 2000. Courses taught: History of Western Music 799–1799, History of Western Music 1800–present, Humanities A, Introduction to Music, Women in Music, piano lessons.

 Visiting Assistant Professor of Music, Kenyon College, August 1997–May 1998. Courses taught: Nineteenth-Century Music, Women in Music, Twentieth-Century Music.

 Visiting Assistant Professor of Music, Wake Forest University, Spring 1997.

 Course taught: Introduction to the Language of Music.

 Lecturer in Music History, University of North Carolina at Greensboro, Summer 1993– Spring 1997.

 Courses taught: Music of the Seventeenth and Eighteenth Centuries, Music of the Nineteenth and Twentieth Centuries, Music Appreciation, Graduate History Review.

 Teacher in Elderhostel Program, University of North Carolina at Chapel Hill, May 1992.

 Course taught: Brahms and His Vienna.

 Assistant Professor of Music, Wesleyan University, Fall 1989–Fall 1991.

 Courses taught: Seminar in Western Music, Seminar in Music Research, Music of the Nineteenth and Twentieth Centuries, Medieval and Renaissance Music, The Romantic Song Cycle, Beginning Harmony and Tonal Counterpoint. Supervisor of undergraduate theses and of student projects funded by the Ford Foundation.

 Director for Undergraduate Affairs, Music Department, Wesleyan University, Fall 1990.

 Lecturer in Musicology, University of Minnesota, Fall 1987–Spring 1988.

 Courses taught: Introduction to Music, Nineteenth-Century Music.

 Research assistant in the School of Music, University of Illinois, August 1981–August 1983 and August 1984–August 1985. Worked with Nicholas Temperley on concert life in nineteenth-century Europe, the *Hymn Tune Index*, and music editions.

 Teaching assistant in the School of Music, University of Illinois, 1978–81.

**GRANTS, AWARDS, AND RECOGNITIONS**

 Grant from the Federal Republic of Germany, through the German Academic Exchange Service (DAAD), in support of *Joseph Joachim at 185 International Conference*, Boston, June 2016.

Grant from the American Brahms Society, in support of *Joseph Joachim at 185, International Conference*, Boston, June 2016.

 Research fellow in the Brahms-Studio Baden-Baden, Germany, May−June 2013 and July−August 2015; returning May 2019

 Sabbatical leave for Spring 2013

Edward J. Kvet Distinguished Professorship of Music and Fine Arts, 2012−2017

 Loyola UniversityFaculty Senate Award for Teaching, January 2012

 Faculty Development Grant, Loyola University (for London conference), Fall 2011

 Outstanding service to Loyola from the College of Music and Fine Arts, April 2008

 Marquette Fellowship, Loyola University (for Brahms *JBG* edition Vol. 1), Summer 2007

 Deutscher Akademischer Austauschdienst Study Grant (for Kiel and Lübeck), 2002

 Personal Development Grant (for research in Vienna), Earlham College, 1999

 Faculty Development Grant (for research in Berlin and Zwickau), Kenyon College, 1997

 Deutscher Akademischer Austauschdienst Study Grant (for Düsseldorf), 1991

 NEH Travel to Collections Grant (for research in the Library of Congress), 1991

 Supplementary Grant in Support of Scholarship, Wesleyan University, Spring 1990

 Fulbright Scholarship for dissertation research in Vienna, September 1983–June 1984

 University of Illinois Graduate College Dissertation Research Grant (Hamburg), 1982

 John Greenleaf Whittier Scholarship, Whittier College, 1972–76

 Bowen Award of High Merit for Music Performance, Whittier College, 1976

**PROFESSIONAL ASSOCIATIONS**

American Musicological Society

 American Musicological Society, Southern Chapter

 American Brahms Society (since the Society’s founding in 1983)

 Johannes-Brahms-Gesellschaft Hamburg

 Society for Ethnomusicology

**PROFESSIONAL SERVICE**

International

Co-organizer, with Robert Whitehouse Eshbach (University of New Hampshire), of *Joseph Joachim at 185*, an international conference celebrating the career and music of Joseph Joachim, Goethe-Institut Boston, 16−18 June 2016; speakers from the U.S., Germany, U.K., Austria, Switzerland, Canada, Japan, and Australia

Reviewer of a book proposal for Boydell & Brewer Press, Spring 2016 and Fall 2017

Adjudicator for the Pauline Alderman Award (book prize), given by the International Alliance for Women in Music, June 2015

Member of the Board of the *Johannes Brahms Gesamtausgabe*,October 2011–present

External reader for Diane Meretta Selmon’s Ph.D. dissertation, “The ‘Inner Voice’: Musical Language and Meaning in Clara Wieck-Schumann's Compositions,” Griffith University, Brisbane, Australia, 2010

National

Vice-President, American Brahms Society, January 2016−present

Co-editor, *American Brahms Society Newsletter* (2 issues per year), January 2008–present

Member of the Board of Directors, American Brahms Society, November 2007–present

External reviewer for tenure application, Fall semester 2017

Local Arrangements Committee, American Musicological Society/Society for Ethnomusicology/Society for Music Theory annual meeting, New Orleans, 1−4 November 2012

Local Arrangements Committee for Ecomusicologies Pre-conference, Tulane University, October 30–31, 2012

Assisted with local arrangements for the American Brahms Society conference: *Brahms in the New Century*, CUNY Graduate Center, New York, NY, 21–23 March 2012

Representative from the Southern Chapter to the national Council of the American Musicological Society, 2007–2010

Member of the Committee on Career-Related Issues, American Musicological Society, 2006–2008

Regional

Past President, American Musicological Society, Southern Chapter, February 2016−February 2017

President, American Musicological Society, Southern Chapter, February 2014−February 2016

Local Arrangements Chair, American Musicological Society, Southern Chapter meeting, New Orleans, 27−28 February 2015

President-Elect, American Musicological Society, Southern Chapter, February 2013−February 2014

Secretary-Treasurer, American Musicological Society, Southern Chapter, 2011–2013

**LOYOLA UNIVERSITY SERVICE**

University

 Member, University Graduate Council, August 2011–present

 Co-director, Women’s Studies Interdisciplinary Minor, November 2014−August 2017

 Chair, Director of Women’s Resource Center search committee, Spring 2015

 Moderator, Student Peace Conference panel, “Gender and Political Discource in a Multicultural World,” April 2015 Gender and Political Discourse in a Multicultural World

Member of campus committee interviewing Fulbright applicants, 2012, 2016, 2017

Academic Advisory Council, August 2012−2014

 Biever Lecture Committee, August 2011–May 2014

 Course Development/Faculty Development Grants Committee, August 2008–May 2011

 Marquette Fellowship Committee, 2008 and 2009

 Quality Enhancement Plan Oversight Committee, September 2007–2012

 Women’s Studies Steering Committee, May 2009–May 2011, Nov. 2014–present

 Women’s Studies Committee member, 2006–2009, 2011–present

 Judge, Women’s Studies Student Essay Contest, 2008–2010

 University Committee on the First-Year Experience, April 2005–September 2007

 Search Committee, Assistant Provost, Summer 2005

College of Music and Fine Arts

 Chair, CMFA Rank and Tenure Committee, August 2016−present

 Member, August 2013−May 2015

 Chair, Endowed Professorship Committee, AY 2016−2017; member Spring 2014

 School of Music Executive Committee, January 2015−May 2017

 School of Music Graduate Committee, Fall 2014−present

 Division Coordinator, Music History and Literature, July 2013−present

 Common Curriculum Creative Arts and Cultures Committee, Fall 2013−Fall 2015

 Search Committee, Voice, Spring 2014

 Search Committee, Graphic Design, Spring 2014

 Search Committee, Music History, Spring 2012

 Search Committee, Art History, Spring 2012

 CMFA Interim Assistant Dean, Spring 2009

 Chair of the Curriculum Committee, Spring 2009

 Search Committee, Music Technology, Spring 2009

 Library Liason from Music, 2009–2014

 Search Committee, Music Technology, Spring 2008

 Library Committee, 2005–2006, 2007–2009

 Search Committee, Music Education, 2006–2007

 Curriculum Committee, 2004–2006

 Student grade grievance committee, Fall 2004

 Advisor for music industry majors, 2006–present and for M.M. students, 2017−present

 Member of graduate comprehensive examination committees, 2007−present