



COLLEGE OF ARTS AND LETTERS  
PROGRAM OF LIBERAL STUDIES  
DEPARTMENT OF MUSIC

## CHRISTOPHER CHOWRIMOOTOO

*Associate Professor*

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### EMPLOYMENT

#### **University of Notre Dame**

Associate Professor of Musicology, Program of Liberal Studies 2021 - present  
Concurrent Appointment: Department of Music  
Faculty Fellow, Program of Sacred Music  
Faculty Fellow, Nanovic Institute for European Studies

Assistant Professor of Musicology, Program of Liberal Studies 2014 - 2021  
Concurrent Appointment: Department of Music

Instructor, Program of Liberal Studies 2013 - 2014

#### **Oxford Brookes University**

Early Career Fellow in Opera Studies 2012 - 2013

### EDUCATION

Harvard University  
Ph.D. in Historical Musicology 2013  
Advisors: Alexander Rehding, Carolyn Abbate, and Daniel Albright.

Harvard University  
M.A. in Historical Musicology 2009

Merton College, University of Oxford  
M.St. in Musicology (Distinction) 2007  
Dissertation: "Britten as Outsider: Inside *Albert Herring*"

Jesus College, University of Oxford 2006  
B.A. (Hons) in Music (First Class)

## PUBLICATIONS

### Monographs

*Middlebrow Modernism: Britten's Operas and the Great Divide*. (Oakland: University of California Press, 2018). California Studies in Twentieth-Century Music. General Editor: Richard Taruskin.

### Edited Volumes

*The Oxford Handbook of Music and the Middlebrow*, eds. Christopher Chowrimootoo and Kate Guthrie (New York: Oxford University Press, forthcoming 2022).

### Articles and Essays

“Copland’s Styles: Musical Modernism, Middlebrow Culture and the Appreciation of New Music,” *Journal of Musicology* 37, no. 4 (2020): 518-559.

“Introduction: Musicology and the Middlebrow,” *Journal of the American Musicological Society*. 73, no. 2 (2020): 327-334.

“Copland’s Canons,” *Journal of the American Musicological Society*. 73, no. 2 (2020): 334-343.

“Britten Minor: Constructing the Modernist Canon,” *Twentieth-Century Music* 13, no. 2 (2016): 261-290.  
- Featured in the *Frankfurter Allgemeine Zeitung*, 4 January 2017: “Dialektik der Kanonbildung: Britten zum Beispiel.”

“Reviving the Middlebrow, or: Deconstructing Modernism from the Inside,” *Journal of the Royal Musical Association* 139, no. 1 (2014): 187-193.

“The Timely Traditions of *Albert Herring*,” *The Opera Quarterly* 27, no. 4 (2011): 379-419.

“Bourgeois Opera: *Death in Venice* and the Aesthetics of Sublimation,” *Cambridge Opera Journal* 22/2 (2011): 177-218.

- Winner of 2012 Jerome Roche Prize of the Royal Musical Association for ‘a distinguished article by a scholar in the early stages of his or her career’
- Winner of 2013 Kurt Weill Prize, awarded biennially in ‘recognition of outstanding scholarship in music theater since 1900, including opera and dance.’

“Early Modern Spectacle and the Staging of Power,” *Cambridge Opera Journal* 22, no. 1 (2010): 93-107.

[with Michael Burden] “A Moveable Feast: The Italian Opera Libretto in Eighteenth-Century London,” *Eighteenth-Century Music* 4/2 (2007): 285-289.

### Chapters in Edited Collections

“Trouble in Middletown: Opera, Commercialism and the Middle Class,” in Chowrimootoo and Guthrie (eds.), *The Oxford Handbook of Music and the Middlebrow* (New York: Oxford University Press, forthcoming 2021).

“Britten Minor: Constructing the Modernist Canon,” *Music, Modern Culture and the Critical Ear: A Festschrift for Peter Franklin*, ed. Nicholas Attfield and Benjamin Winters (New York: Routledge, 2017).

“L’opera borghese: *Death in Venice* e l’estetica della sublimazione,” in *Un ‘altro’ Novecento: Benjamin Britten* ed. Simone Caputo and Alessandro Maras (Lucca: Libreria Musicale Italiana, 2016).

### **Other Publications**

“Benjamin Britten: The Sacred Choral Music” (liner notes), *Benjamin Britten: The Sacred Choral Music* (CD), Choir of New College Oxford, dir. Edward Higginbottom (Novum, 2013).

### **WORKS IN PROGRESS**

*Sacred Secularism: Music and Religion in the Twentieth-Century Public Sphere*, monograph in progress.

“Believing in Song: Bernstein’s *Mass*, Secularization, and the Salvation of Sacred Affect,” article in progress.

### **INVITED KEYNOTES, TALKS & COLLOQUIA**

“Believing in Song: Bernstein’s *Mass* (1971) and the Redemption of Religious Affect,” King’s College London, Colloquium Series, October 2019.

“Copland’s Styles: Musical Modernism, Middlebrow Culture and the Appreciation of New Music,” Musicology Colloquium Series, Jacobs School of Music, Indiana University Bloomington, November 2018.

“Sentimentality under Erasure in *Peter Grimes*,” Musicology Distinguished Lecture, University of Michigan, December 2017.

“Sentimental Realism in Peter Grimes,” British Music & Europe in the Age of Brexit, Duke University, Department of Music, November 2017.

“Britten Minor: Sunken Civilizations or the Dialectics of Modernist History,” Keynote Address, Directions in Researching Post-1900 British Music, University of Surrey, April 2015.

“Britten Minor: Sunken Civilizations or the Dialectics of Modernist History,” John Bird Lecture, Cardiff University, Music Department, April 2015.

“*The Turn of the Screw*, or: The Gothic Melodrama of Modernism,” Britten and Literature, UCLA & LA Opera, February 2014.

“*The Turn of the Screw*, or: The Gothic Melodrama of Modernism,” Jerome Roche Prize Keynote, RMA Research Students’ Conference, January 2014.

“Sentimentality under Erasure in *Peter Grimes*,” Music Faculty Colloquium, University of Oxford, June 2012.

“Straightening *Death in Venice*: Opera, Modernism and the Aesthetics of Sublimation,” Lunchtime Colloquium, Harvard University, Department of Music, Spring 2008.

## CONFERENCE TALKS & SEMINARS

“Believing in Song: Bernstein’s *Mass* (1971) and the Redemption of Religious Affect,” Music Since 1900, Huddersfield, United Kingdom, September 2019.

“Aaron Copland, Middlebrow Appreciation and the Styling of the New Music,” Music and the Middlebrow, University of Notre Dame, London Global Gateway, June 2017.

“*The Burning Fiery Furnace* and the Redemption of Religious Kitsch,” International Musicological Society, Quinquennial Congress, University of Tokyo, April 2017.

“Aaron Copland, Middlebrow Appreciation and the Styling of the New Music,” Music and the Middlebrow (evening panel), Annual Meeting of the American Musicological Society, Vancouver, November 2016.

“*The Burning Fiery Furnace* and the Redemption of Religious Kitsch,” North American British Music Studies Association, Biennial Conference, Syracuse University, July 2016.

“*The Burning Fiery Furnace* and the Redemption of Religious Kitsch,” Annual Meeting of the American Musicological Society, Vancouver, November 2016.

“*The Turn of the Screw*, or: The Gothic Melodrama of Modernism,” Annual Meeting of the American Musicological Society, Milwaukee, November 2014.

“Middlebrow Modernism: Sentimentality under Erasure in *Peter Grimes*,” Annual Meeting of the American Musicological Society, New Orleans, November 2012.

“*Peter Grimes* and the Politics of Postwar Opera,” Modernist Studies Association Annual Conference, Las Vegas, October 2012.

“Marketing Musical Difficulty in *Peter Grimes*,” Space Between Society Annual Conference, Montreal, June 2011.

“Straightening *Death in Venice*: Opera, Modernism and the Aesthetics of Sublimation,” Britten in Context, Liverpool Hope University, June 2010.

“Benjamin Britten: Outsider or King of the May,” Musical Modernism in Britain, RMA Study Day, University of Oxford, April 2008.

## CONFERENCES AND PANELS ORGANIZED

### “Music and the Middlebrow.” (Discussion Panel)

- Discussion Panel at the annual meeting of the American Musicological Society (AMS 2016), Vancouver, November 2016.
- Participants: Stephen Hinton (Stanford), Peter Franklin (University of Oxford), Kate Guthrie (University of Bristol), Heather Wiebe (King’s College London), Benjamin Piekut

(Cornell University).

### **“Music and the Middlebrow.” (International Conference)**

- International Conference held at University of Notre Dame London Global Gateway, London, June 2017.
- Co-organized with Kate Guthrie (University of Bristol).
- Sponsors: Institute for Scholarship in the Liberal Arts (ISLA), KCL Music in London Project (European Research Council), Nanovic Institute for European Studies, Royal Musical Association (RMA), University of Bristol, Program of Liberal Studies.
- Keynote Speakers: Richard Taruskin (University of California Berkeley) & Joan S. Rubin (University of Rochester).

## **COMPETITIVE FELLOWSHIPS, GRANTS & PRIZES**

|   |      |
|---|------|
| AMS 75 PAYS Publication Subvention  | 2017 |
| Large Henkels (Conference) Award, Institute for Scholarship in the Liberal Arts | 2015 |
| Faculty Research & Travel Grant, Nanovic Institute for European Studies         | 2015 |
| Institute for Scholarship in the Liberal Arts – Research Grant                  | 2015 |
| Teaching Beyond the Classroom Grant (University of Notre Dame)                  | 2014 |
| Institute for Scholarship in the Liberal Arts – Research Grant                  | 2014 |
| Kurt Weill Foundation Article Prize 2013  | 2013 |
| Teaching Beyond the Classroom Grant (University of Notre Dame)                  | 2013 |
| Jerome Roche Prize of the Royal Musical Association                             | 2012 |
| Buttenwesier Dissertation Completion Fellowship                                 | 2011 |
| Edison Fellowship, British Library  | 2010 |
| Sinclair Kennedy Traveling Fellowship (accepted on honorary basis)              | 2010 |
| Krupp Foundation Dissertation Research Fellowship                               | 2010 |
| Richard F. French Prize Fellowship  | 2010 |
| The Harry and Majorie Ann Slim Memorial Fellowship                              | 2009 |
| Paine Traveling Fellowship  | 2008 |
| Elizabeth Murrill Hunter Graduate Fellowship                                    | 2008 |
| Merton College Prize for Distinction in Public Examinations                     | 2007 |
| Arts and Humanities Research Council (AHRC) Preparation Master’s Award          | 2006 |
| Jesus College Prize for First Class in Public Examinations                      | 2006 |
| Denis Stevens Prize for Historical Musicology (Jesus College)                   | 2005 |
| Academic Scholarship (Jesus College)  | 2004 |

## **TEACHING**

### **University of Notre Dame**

|           |  |
|-----------|--|
| PLS 13186 | Ancient Greece: Civilization and Savagery (University Literature Seminar)      |
| PLS 23101 | Great Books Seminar I (Homer to Plato)   |
| PLS 30501 | Music as a Liberal Art   |
| PLS 30501 | Music and Meaning  |
| PLS 33102 | Great Books Seminar IV (Shakespeare to Goethe)                                 |
| PLS 43102 | Great Books Seminar VI (Dostoyevsky to Ellison)                                |
| DMA 83102 | Sacred Music in the Twentieth Century: Britten & Messiaen (doctoral seminar)   |
| DMA 83108 | Middlebrow Spirituality (doctoral and master’s seminar)                        |
| DMA 83108 | Sacred Secularism: Music & Spirituality in the Twentieth-Century Public Sphere |

### **Oxford Brookes University**

|        |                                       |
|--------|---------------------------------------|
| P66005 | Approaches to Opera (graduate course) |
|--------|---------------------------------------|

U66070 Richard Wagner's Music Dramas

**Foundation for International Education, London**

British Music: History and Tradition

**Harvard University (Teaching Fellow)**

Music 97a Music History and Repertory (classical to modern)

Music 97b Music History and Repertory (medieval to baroque)

**SUPERVISION**

**Program of Sacred Music, DMA Theses**

Dissertation Director, Justin Appel: "Eriks Ešēnvalds' Passions" (2016-2017)

Dissertation Director, Joshua Boggs: "Considering Matthew Sheppard" (2018-2021)

Reader, Brandon Hollihan, "Sacred Influences and Profound Understanding: Steve Reich's *Tehilim*" (2019-2020).

Reader, Howard Eckdahl: "Herbert Howells' Early Unison and Two-Part Choral Writing and its Impact on its Mature Style" (2020-present)

**Program of Sacred Music, MSM Projects**

Independent Study, Zen Kuriyama (Fall 2018)

**Program of Liberal Studies, Undergraduate Senior Theses**

2014-2015: Elizabeth Leader, Adam Gonon

2015-2016: Andrew Evans, Sheridan Roesner

2016-2017: Madeleine Cook

2019-2020: Chaya Cassell, Emily Cline, Molly McGraw

2020-2021: Mary Zakowski

2021-2022: Shane Dilbeck, Antonia Sylva

**SERVICE**

**Professional Associations**

North American British Music Studies Association

Nominating Committee (2018-)

Society for American Music

Cambridge University Press Award (2018-)

**Editorial Positions**

*Journal of the Royal Musical Association*

Editorial Board (2018-)

Elements in Music Since 1945 (Cambridge University Press Series)

Editorial Board (2019-)

**Peer Review – Journals**

*American Music*

*Bach Review*

*Journal of Musicological Research*

*Journal of the American Musicological Society*

*Journal of the Royal Musical Association*

*Journal of the Society for American Music*

*Twentieth-Century Music*

**Peer Review – Fellowships**

Berlin Prize, The American Academy in Berlin

**University**

Faculty Senate (2014-2016), elected representative

Academic Affairs Committee

**College of Arts and Letters**

College Council (2021-), elected representative

**Program of Liberal Studies**

Intellectual Life Committee (2014-2015)

Editor, *Programma* (departmental newsletter) (2014-2015)

Stephen Rogers Award Committee (for graduate study funding) 2015-2016

Bird Award Committee (for best senior thesis) 2015-2016

Search Committee, Visiting Assistant Professor of Musicology (2017)

Seminar VI Committee (2020-21)

Clements Award Committee (2020-2021)

Interior Design Committee (2020-2021)

Execute Committee on Appointments (search committee), Musicology Position (2021-2022)

**Department of Music**

Search Committee for a J. W. Gorkom Chair in Musicology, previously held by Susan Youens (2019-2020)

**ACADEMIC REFEREES**

Prof. Richard Taruskin

Class of 1955 Professor of Music Emeritus

University of California, Berkeley

216 Morrison Hall,

Berkeley CA 94720

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Prof. Alexander Rehdig

Fanny Peabody Professor of Music

Harvard University, Department of Music

3 Oxford Street

Cambridge MA 02138

United States of America

[arehdig@fas.harvard.edu](mailto:arehdig@fas.harvard.edu)

Prof. Pierpaolo Polzonetti

Jan and Beta Popper Professor of Music

University of California, Davis

Room 132, Music Building

One Shields Avenue,

Davis, CA 95616

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