January 2025

UNIVERSITY OF NOTRE DAME

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, 2024).

Articles and Essays

"Sounding the Seas: Modern Opera and Oceanic Romanticism," *The Review of Politics*, forthcoming 2025.

"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

"Passion Politics: *Al Gran Sole Carico d'Amore* and the Consecration of the Paris Commune," in Charlotte Jones and Benjamin Kohlmann (eds), *Communal Forms: Literature, Politics, and Aesthetics after the Paris Commune* (New York: Oxford University Press, forthcoming 2025).

[with Kate Guthrie], "Bridging the Gap," in *The Oxford Handbook of Music and the Middlebrow*, eds. Christopher Chowrimootoo and Kate Guthrie (New York: Oxford University Press, 2024).

"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

"Believing in Song: Staging Sacred Affects in Bernstein's *Mass* (1971)," article in progress.

Sacred Secularism: Music and Religion in Middlebrow Culture, monograph in progress.

INVITED KEYNOTES, TALKS & COLLOQUIA

"Staging Religious Affect in Bernstein's 'Mass,'" University of Oxford, Faculty of Music, May 2023.

"Staging the Commune: Luigi Nono, *Al gran sole,* and the Politics of Musical Affect," University of Cambridge, Faculty of Music, Invited Colloquium, 10 May 2023.

Weller Residency, Center for Music on Stage and Screen, University of Nottingham, April 2023
Two-day residency for eminent scholars, including a keynote, seminars, and meeting with graduate students

"Britten's Quartets and Functional Analysis," University of Oxford, 2 March 2023
Invited speaker on a panel devoted to Benjamin Britten's Quartets and Hans Keller's Functional Analysis, in association with the Castalian String Quartet, Funded by the Hans Keller Trust and the Leverhulme Trust.

Hartley Residency, University of Southampton, 7-8 February 2023
The Hartley Residencies welcome "eminent scholars for a two-day residency, including workshops, seminars, and presentations as well as individual and small group meetings to discuss student research"

- Keynote: "Middlebrow Music and Religion" -
- Seminar: "Musicology and the Middlebrow"
- Roundtable: "Sacred Entertainments"

Mead Witter School of Music, University of Wisconsin-Madison, Two-Day Invited Visit, November 2022:
"Interpreting Albert Herring": An introduction to the opera and a Graduate Seminar on "Musicology and the Middlebrow,"

"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.

INVITED RESPONSES

Invited Response to David R. Armitage, Llyod C. Blankfein Professor, Harvard University
"You Can't Fool the Rules: Opera and International Thought," Niemeyer Lectures in Political Philosophy, University of Notre Dame, IN, April 10-12, 2024,
Response: "Death at Sea: Wagner to Klinghoffer," 11 April 2024.

CONFERENCE TALKS & SEMINARS

"Secret Songs: Staging Sacred Affects in Bernstein's *Mass,*" International Musicological Society, Athens, Greece, August 2022.

"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

National Humanities Center, "Summer Residency Program"	2024
FRSP Initiation Grant – Notre Dame Research	2021
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 13186	Reading the Enlightenment: Knowledge, Politics, and the Good Life from Shakespeare to Shelley
PLS 23101	Great Books Seminar I (Ancient Greece: From Homer to Plato)

PLS 30501	Music as a Liberal Art
PLS 30501	Music and Meaning
PLS 33102	Great Books Seminar IV (The Early Modern Period: From Shakespeare to Goethe)
PLS 34501	British Culture and the Arts: London 1900-1953 ("London Seminar" at LGG)
PLS 43101	Great Books Seminar V (The Nineteenth-Century: From Tolstoy to George Eliot)
PLS 43102	Great Books Seminar VI (The Twentieth Century: From 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
MUS 40310	Leonard Bernstein & the Twentieth Century (upper-level music elective)

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)

ADVISING AND SUPERVISION

Program of Sacred Music, DMA Theses

As Director

Dissertation Director, Justin Appel: "Ēriks Ešenvalds' Passions" (2016-2017)
Dissertation Director, Joshua Boggs: "Considering Matthew Sheppard" (2018-2021)
Dissertation Director, Emmanuel de Leon (2021-2024)
Dissertation Director, Dallin Baldwin (2022-2024)

As Reader

Reader, Brandon Hollihan, "Sacred Influences and Profound Understanding: Steve Reich's *Tehillim*" (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

Society for American Music — Board of Trustees, Member-at-Large (2021-)
Society for American Music — Cambridge University Press Award (2018-)
North American British Music Studies Association — Nominating Committee (2018-2021)

Editorial Positions

Journal of the Royal Musical Association — Editorial Board (2018-)
Elements in Music Since 1945 (Cambridge University Press Series) — Editorial Board (2019-)

External Examiner

University of Nottingham, Doctor of Philosophy (PhD) 2024
Daniel Boucher, "Opera and discourses of expressionism in the Weimar Republic."

University of Melbourne, Master of Music (Research) 2022
Adam Weitzer, "Middlebrow Culture at the Reception of Johannes Brahms at the Centenary, 1933"

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

Appointed

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; 2023-2024)
Search Committee, Visiting Assistant Professor of Musicology (2017)
Seminar VI Committee (2020-21)
Clements Award Committee (2020-2021)
Interior Design Committee (2020-2021)
Seminar Committee (Chair) (2024-2025)

Elected

Execute Committee on Appointments (search committee), Musicology Position (2021-2022)
Committee of Re-Appointment, Promotion and Tenure, Executive Member (2022-2023)
Committee of Re-Appointment, Promotion and Tenure, Executive Member (2024-2025)

Department of Music

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

Search Committee for Assistant Professor of Musicology (2024-2025)

Program of Sacred Music

Academic Committee (2021-2022)

ACADEMIC REFEREES

Prof. Margot Fassler
Keough-Hesburgh Professor Emerita of Music History and Liturgy, University of Notre Dame
Robert Tangeman Professor Emerita of Music History, Yale University
542A O'Neill Hall of Music and Sacred Music
Notre Dame, IN 46556 mfassler@nd.edu

Prof. Nicholas Mathew
Professor of Music and Richard and Rhoda Goldman Distinguished Professor in the Humanities
University of California, Berkeley
104 Morrison Hall #1200 Berkeley,
CA 94720 nicholas.mathew@berkeley.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
ppolzonetti@ucdavis.edu