

# JEAN MA. GUERRERO

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## ••••• **EMPLOYMENT AND EDUCATION** •••••

Eastman School of Music, Assistant 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** •••••

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

## **ARTICLES IN REFEREED JOURNALS**

- "Non-Conventional Planar Designs in the Works of Nono and Tintoretto," forthcoming in *Music Theory Spectrum* 32.2 (2010), 10562 words
- "The Presence of Hindemith in Nono's Sketches: A New Context for Nono's Music," forthcoming in the *Journal of Musicology* 26.4 (2009), 8742 words
- 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

- *Twisting the Serpent: Conceptions of Space in Music and Painting*, proposal in preparation

Musical globalization might initially suggest a “world music” spanning the globe geographically. However, visible syncretism can also reflect an interior phenomenon: music venturing beyond its acoustical domain into other worlds. *Twisting the Serpent* examines the dissolution of boundaries between music and visual art in particular to depict globalizations of a different sort, whose idiosyncrasies mark how arts capture their respective historical moments. The historical examples scrutinized here serve as models for contemporary multimedia forms, and they illuminate extreme artworks that lose substantial content when one or more component media are suppressed.

Thus, the unification of theories from music and visual art need not be confined to outward similarities between artworks. Rather, art forms will be shown to move in tandem as artists respond to larger intellectual and social trends. In particular, the representations of time through spatial forms that are expressed in music and art ultimately reflect a culture’s ontological moment. In each case, such temporal representation affects the deepest structural elements of an artwork, transcending surface accidents while also forging fundamental connections between the arts. The present study unifies music and art in this particular aspect with the hope that it will point to other nexuses that still await exploration.

## ARTICLES IN PROGRESS

- “Assessing the Relationship Between Theory and Practice in Trecento Polyphony”
- “A New Look at Machaut’s *Rose, lis*”

## CONFERENCE PAPERS

- “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

- “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 20<sup>th</sup> 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 Klumpenhower 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

**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-present  
Theory Department Undergraduate Curriculum Committee, 2004-2006

## **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