

JOHN LOUIS HOWLAND, PH.D.

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EDUCATION

- 1995-2002 Ph.D. in Musicology, STANFORD UNIVERSITY, Stanford, CA.
1991-1994 M.A. in Music History and Literature, BOSTON UNIVERSITY, Boston, MA.
1982-1986 B.A. in Music History/Performance, WHITMAN COLLEGE, Walla Walla, WA.

ACADEMIC EMPLOYMENT

- 2003-Present Assistant Professor in Music History, Rutgers University at Newark.
2002-2003 Faculty Fellow Researcher/Lecturer in the Division of Humanities, Arts and Cultural Studies, College of Letters and Science, University of California at Davis.

RESEARCH INTERESTS

My current book projects explore various arranging traditions across big band jazz and jazz-related orchestral idioms in dance bands, musical theater, and the media of film and radio. These studies examine the rich interconnections between the jazz tradition, popular culture, and American cultural hierarchies. Additional research interests include music in American postwar/cold war culture of the 1950s and 1960s, the roles of music in American media across the twentieth century, and the growth and workings of the American popular music industry.

PUBLICATIONS

- 2007 "Ellington's Formative Years and Harlem Entertainment: The Musical Background." Invited essay for *The Cambridge Companion to Ellington*, ed. Edward Green. To be published by Cambridge University Press in late 2007
- 2007 Various short encyclopedia articles ("Cool Jazz," "West Coast Jazz," "Progressive Jazz," "Symphonic Jazz," and "Third Stream Jazz"). In *Genres of North American Origin*, vol. 10 of *The Continuum Encyclopedia of Popular Music of the World*, eds. John Shepherd, David Horn, and Dave Laing (New York and London: Continuum International Publishing, forthcoming 2007).
- 2007 "Ellingtonian Extended Composition and the Symphonic Jazz Model," *Annual Review of Jazz Studies*, no. 12 (2007).
- 2007 "From 'Perspectives in Jazz' to *Jazz Perspectives*," an editorial preface co-written with Lewis Porter, *Jazz Perspectives* 1 (Spring 2007).

- 2007 BOOK PROJECT: *Harlem Rhapsodies: Duke Ellington, James P. Johnson, and the Idea of Concert Jazz, 1918-1951*. Under contract with the University of Michigan Press.
- 2006 “Jazz Rhapsodies in Black and White: James P. Johnson’s *Yamekraw*,” *American Music* 24 (Winter 2006).
- In Development “‘Jazz’ with Strings: Between Jazz and the Great American Songbook.” Invited essay for *Not Jazz: Questioning the Boundaries*, eds. David Ake, Charles Garrett, and Daniel Goldmark. Anthology solicited by Duke University Press for their “Reconfiguring American Music” book series. Proposal to be submitted in fall 2006, with an anticipated publication date of early 2008.
- In Development “*Negro Nuances*”: *Harlem Entertainment and “Glorified” Popular Music in the 1920s*.
- In Development “*The Melting Pot of Music*”: *The Aesthetics of Whitemanesque Symphonic Jazz*.
- In Development *Sinatra and Riddle in the 1950s: Reinventing Swing for the Hi-Fi Era*.
- In Development Book Project: *Glorified “Jazz”: American Entertainment and the Melting Pot of Music, 1918-1960*.
- 2003 “The Whitemanesque Roots of Early Ellingtonian Extended Jazz Composition,” *Jazz Research Proceedings Yearbook, 2003*, the International Association for Jazz Education.
- 1994 *Hugo Wolf’s Wilhelm Meister Lieder as Fin-de-siècle Music Drama*. Master’s Thesis, Boston University. Thesis Advisor: Prof. John Daverio.

DISSERTATION

Between the Muses and the Masses: Symphonic Jazz, “Glorified” Entertainment, and the Rise of the American Musical Middlebrow, 1920-1944 (Stanford University, 2002).

SELECT HONORS AND AWARDS

- 2005-2006 Rutgers University Research Council Grant for archival research during 2005–2006.
- 2004-2005 Rutgers University Research Council Grant for archival research during 2004–2005.
- 2003 Finalist (one of four) for the Society for American Music’s 2002 best dissertation prize.
- 2002-2003 Faculty Fellow Researcher/Lecturer in the Division of Humanities, Arts and Cultural Studies, University of California at Davis.
- 2000 Edward Berger/Benny Carter Jazz Research Award from the Rutgers Institute of Jazz Studies. A research/travel grant.
- 1999-2000 Margaret H. Whiting Dissertation Fellowship Award. A year-long dissertation write-up grant. (This fellowship is awarded to doctoral students of the highest distinction at seven universities with distinguished programs in the humanities.)

2000 Stanford University Graduate Research Opportunity Award. Research grant for work at the Smithsonian, the Library of Congress, and the New York Public Library.

CONFERENCE PAPERS

- 2007 *"Negro Nuances": Harlem Entertainment and "Glorified" Popular Music in the 1920s*, annual meeting of the Society for American Music in Pittsburgh, PA (March 2007).
- 2005 *"Jazz" with Strings*, national meeting of the American Musicological Society in Washington, D.C. (October 2005).
- 2005 *Sinatra and Riddle in the 1950s: Reinventing Swing for the Hi-Fi Era*, Greater New York Chapter of the American Musicological Society (April 2005).
- 2005 *Sinatra and Riddle in the 1950s: Reinventing Swing for the Hi-Fi Era*, Leeds International Jazz Conference, Leeds College of Music, Leeds, United Kingdom (March 2005).
- 2005 *Hollywood "Songs for Swingin' Lovers,"* annual meeting of the Society for American Music in Eugene, OR (February 2005).
- 2004 *The Capitol Jazz Aesthetic*, annual meeting of the American Studies Association (November 2004).
- 2004 *Jazz Rhapsodies in Black and White: The Cultural Nexus of James P. Johnson's "Yamekraw: A Negro Rhapsody,"* Jazz Research Round Table, Institute of Jazz Studies, Rutgers University Newark (September 2004).
- 2004 *Orchestral Jazz Arranging and American Popular Music in the 1950s*, 14th Nordic Musicological Congress, Helsinki, Finland (August 2004).
- 2003 *New York Rhapsodies in Tinseltown: "Gershwin-esque" Paraphrases in Classical Hollywood Film*, an invited paper for the Stanford University sponsored film music conference, *Reviewing the Canon: Borrowed Music in Film* (May 2003).
- 2003 *The Whiteman-esque Roots of Ellingtonian Extended Jazz Composition*, annual meeting of the International Association for Jazz Education, Toronto, Canada (January 2003).
- 2000 *Between the Muses and the Masses: Jazz Rhapsodies and the Emergence of Middlebrow Culture*, annual meeting of the American Musicological Society, Toronto, Canada (October 2000).

SELECT INVITED LECTURES AND PRESENTATIONS

- 2006 *Between Jazz and the Great American Songbook*. Invited lecture for the Musicology Department Colloquium Series, Indiana University, Bloomington, IN (January 2006).
- 2005 *Duke Ellington and the Idea of Symphonic Jazz*. Invited lecture at Westminster College of Rider University, Princeton, NJ (October 2005).

- 2002 *The Roots of Ellingtonian Jazz Composition and Extended Form*. Invited lectures given at the University of California at Davis and Washington University, St. Louis (February and March 2002).
- 2001 *The Melting Pot of Music: "Glorifying" the American Popular Song, and the Aesthetics of Whitemanesque Symphonic Jazz in 1920s Entertainment*. Invited lecture at the Department of Musicology, University of Gothenburg, Sweden (April 2001).

TEACHING EXPERIENCE

- 2005-2006 (2x) Survey of Western Music, Part I.
- 2005 Opera and Music Drama.
- 2004 The History of the Jazz Orchestra (Graduate Seminar).
- 2004-2006 (3x) Jazz Literature (Graduate Seminar).
- 2004-2006 (3x) Film Music in Hollywood.
- 2003-2005 (3x) Rock History: American Popular Music, 1945-2005.
- 2003 The Music of Duke Ellington (Graduate Seminar).
- 2003-2004 Introduction to Music.
- 2003 Music and the Birth of American Mass Media.
- 2003 Introduction to the History of Music, Part III: History of Music from the Nineteenth Century to the Present.
- 2003 Introduction to the History of Music, Part II: History of Music from the Classical Period to the Nineteenth Century.
- 2002 Introduction to the History of Music, Part I: History of Music from the Late Baroque to the Classical Period.
- 1997 (Co-taught) The Music of Duke Ellington and His Orchestra.
- 1997, Spring & Elements of Music I: Sight-Singing and Dictation.
Fall quarters

GRADUATE THESIS ADVISEMENT

- 2006 Corey Goldberg, *Raymond Scott: Rediscovering the Forgotten Wit of Jazz*, Master of Arts thesis for the Graduate Program in Jazz History and Research, Rutgers University-Newark, 2006.
- 2007 Mark Lomanno, *Afro-Cuban Jazz in New York City*, Master of Arts thesis for the Graduate Program in Jazz History and Research, Rutgers University-Newark (in progress).
- 2007 David Tenenholtz, *Out of Nowhere: The Rise of the National Jazz Tradition in Sweden, 1945-1968*, Master of Arts thesis for the Graduate Program in Jazz History and Research, Rutgers University-Newark (in progress).
- 2007 Matthew Lescovic, *Charles Lloyd: His Own Voice*, Master of Arts thesis for the Graduate Program in Jazz History and Research, Rutgers University-Newark (in progress).

ADDITIONAL TEACHING EXPERIENCE (AS AN ASSISTANT INSTRUCTOR/T.A.)

- 1998 Music History Survey: Music from the Classical to Modern Eras, Prof. Stephen Hinton.
- 1998 Music History Survey: Music from the Middle Ages through the Baroque, Dr. Heather Hadlock.
- 1997 The Symphonies of Gustav Mahler: Music and Culture in *Fin-de-siècle* Vienna, Prof. Thomas Grey.
- 1997 Jazz History, Part I: Ragtime to Bebop (1900-1945), lecturer Grover Sales.
- 1996 Introduction to Music, Prof. Thomas Grey.
- 1994 History and Literature III: Music of the Classical and Romantic Eras, Dr. Emilio Ros-Fabrégas.
- 1993 History and Literature II: Music of the Renaissance and Baroque, Dr. Emilio Ros-Fabrégas.

SELECT ACADEMIC AND PROFESSIONAL SERVICE

- 2006 Panel session chair, meeting of the American Musicological Society, Greater New York Chapter (Princeton University, May 2006).
- 2005/2007 Co-editor and co-founder (along with Lewis Porter) for *Jazz Perspectives*, a new journal devoted to jazz studies. Published by Routledge Press. First issue to appear in January 2007. Please see the journal website at <http://www.tandf.co.uk/journals/titles/17494060.asp>.
- 2005-2006 Curriculum and Program Committee member for the new Rutgers-Newark American Studies Ph.D. program.
- 2004-2005 Consultant for the development of a radio documentary on the early twentieth-century, African-American comedian Bert Williams. Contracted by Elizabeth McNamee and the Society for American Music for their jointly awarded Humanities Projects in Radio and Television grant from the National Endowment for the Humanities.
- 2004 Book proposal reader for University of Michigan Press.
- 2004-2005 Organization and implementation of new music listening and computer music lab resources within an established computer lab in the Rutgers-Newark Visual and Performing Arts Department.
- 2003-2006 Reorganization Committee, Visual and Performing Arts Department, Rutgers University Newark.
- 2004 Library liaison for the Music Program of the Rutgers Newark Visual and Performing Arts Department. Facilitated the acquisition and purchase of an entire music program recording and media collection.
- 1998-1999 Editorial Assistant to the Editor-in-Chief (Thomas Grey) of the *Journal of the American Musicological Society*.

SELECT NON-ACADEMIC ACTIVITIES

- 1997-1999, 2001 Recording Engineer and “King’s Mountain Records” Project Manager for A. C. Markkula (co-founder and former CEO of Apple Computers), Woodside, CA.
- 1999 Copysetting and Assistant Editor for Maestro Maurice Peress’s reconstruction of Duke Ellington’s “Black” from *Black, Brown and Beige*. Performed by the Louie Bellson Big Band, Jon Faddis and the Carnegie Hall Jazz Band, and others.
- 1998 Score Reconstruction of Duke Ellington’s *Far East Suite*. Performed by the Louie Bellson Big Band at the 1998 Stanford Jazz Festival and the 1999 San Francisco Jazz Festival.
- 1991-1993 Concert Program Editor and Music Program Annotator, Boston University School for the Arts, Music Division, Boston, MA.
- 1988-1991 &
1996-1997 Senior Legal Proofreader/Copy Editor, Howard, Rice, Nemerovski, Canady, Robertson & Falk, San Francisco, CA.