

# Mark DeVoto

## Curriculum Vitae

### Personal Information

Born January 11, 1940, in Cambridge, Massachusetts

Office address: Department of Music, Tufts University, Medford, Massachusetts 02155

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### Education

Musical training before college: chiefly in elementary school and at the Longy School of Music; piano with Gregory Tucker; organ with William Allen Lindahl, Melville Smith, and Frank Taylor; solfège with Helen Sanderson Kaufmann.

B.A., Harvard College, 1961. Harmony with Daniel Pinkham and David G. Hughes; counterpoint and choral composition with Randall Thompson; history of music with Nino Pirrotta and John M. Ward; composition and studies in twentieth-century music with Walter Piston. Summer study in composition (Tanglewood) with Lukas Foss.

M.F.A., 1963, and Ph.D., 1967, Princeton University. Composition with Roger Sessions; analysis and fugue with Earl Kim; history of theory, acoustics, and special topics with Milton Babbitt. Dissertation, "Alban Berg's Picture-Postcard Songs," Edward T. Cone, advisor; privately printed, 1966.

Study in orchestral conducting at the Conductors Institute, University of South Carolina, summer 1989, with Harold Farberman, Daniel Lewis, and Donald Portnoy.

### Academic Employment

Reed College, Instructor in Music, 1964-66; Assistant Professor, 1966-68.

Portland State College, Lecturer in Music, 1968.

University of New Hampshire, Assistant Professor of Music, 1968-74; Associate Professor of Music, 1974-78; Associate Professor of Music and the Humanities, 1978-81.

University of Michigan, Visiting Lecturer in Music, summer 1972.

Harvard University, Visiting Professor of Music, spring 1988.

Brown University, Visiting Professor of Music, fall 2002, for two months only.

Boston University, Visiting Adjunct Professor of Music, fall 2004.

Tufts University, Professor of Music, 1981-2000; Professor of Music, emeritus, since 2000.

Courses taught include: introduction to music for non-majors; introductory harmony; tonal counterpoint; canon and fugue; analysis; history of twentieth-century music; history of Renaissance and Baroque music; history of American music; history of Russian music; history of French music; literature of the art song; history of opera; music of Spain, Portugal, and Latin America; Beethoven; orchestration; conducting; theory seminar; expository writing; humanities; director of the Tufts Symphony Orchestra.

### **Compositions (selected)**

*Planh* (Song of Mourning) for six solo voices and five instruments (1960), BMI Student Composers Award, 1961

Four American Songs for soprano, flute, viola, trombone, and harp (1961)

*Night Songs and Distant Dances*, two movements for large orchestra (1962)

Three Little Pieces for orchestra (1964)

Piano Concerto No. 2 (1965-66, doctoral composition)

Three Edgar Allan Poe Songs for soprano, concertina, guitar, harpsichord, and eight flutes (1967, revised 1970)

*Fever-Dream Vocalise* for soprano, flute, cello, piano, and percussion (1968)

*The Distinguished Thing*, Piano Concerto No. 3 (Fromm Foundation Commission, 1968)

Two Etudes for piano, left hand alone (1970)

*Ornières*, Triple Concertante for soprano, piano, organ, and percussion ensemble, text from Rimbaud's *Illuminations* (1974)

*The Caucasian Chalk Circle*, 48 songs, choruses, recitatives, and dances for Brecht's play, for voices and nine instruments (1979-80)

*H* for recitation and flute choir, text from Rimbaud's *Illuminations* (1981)

Piano Concerto No. 4, with symphonic wind ensemble, women's voices, and viola obbligato, text from Rimbaud's *Illuminations* (1983)

Psalm 98, for chorus, two trumpets, and two trombones (1983)

*Herbstlieder*, six songs on poems by George Trakl for mezzo-soprano and piano (1986)

Quartet for flute, clarinet, guitar, and harp (1987)

*Lux benigna* for euphonium, violin, organ, and piano (1988)

*Intrada* for trumpet, violin, jazz drum set, and piano (1989), for T. J. Anderson on his 60th birthday

*Hodayot*, for chorus and orchestra, Hebrew text from the Thanksgiving Psalms of the Dead Sea Scrolls (1989-90, revised and orchestrated, 1998)

*Zvon* for flute, violin, and piano (1992)

*Auburn St.* for piano, in memory of Philip Batstone (1992)

String Quartet No. 2 (1993)

*Leaves* for flute and clarinet, in memory of Louise Harwell Rogers (1993)

*Interior Dialogue* for orchestra (1991, orchestrated 1994)

*Pavane and Zortzico* for piano (1996-97)

*Cloud Piece* for two pianos, eight hands (1999)

*Barcarolle macabre* for cello, contrabass, and piano (2000)

*Symphony with Trio* for orchestra with solo violin, solo cello, and solo piano (1992-2004)

*Invention on Chopin* for piano (2006)

### **Arrangements (selected)**

Chabrier, *Souvenirs de Munich: Quadrilles pour piano à quatre mains sur les thèmes favoris de Tristan et Iseult*, for orchestra (1965)

Debussy, *Symphony in B minor*, for orchestra (1968)

Schubert, *Variations on a Theme of Hérold, D. 908*, for concert band (1970)

Mozart: *Piano Quartet in E flat major, K. 493*, for piano, flute, oboe, clarinet, and bassoon (1976)

Debussy, *Des pas sur la neige*, for 8-part a capella chorus (1977)

Schoenberg, Five Orchestral Pieces, Op. 16, for large symphonic wind ensemble (1979)

Mahler, *Ich atmet' einen linden Duft*, for voice and small wind ensemble (1979)

Chabrier, *Idylle*, for flute and harp (1984)

Debussy, *Fêtes* (from *Nocturnes*), for violin and piano (1999)

Franck, Organ Fantasy in C, for string orchestra (1999)

Ravel, *Chanson à boire* (from *Don Quichotte à Dulcinée*), for violin and piano (2000)

Tchaikovsky, Symphony no. 4, Scherzo: Pizzicato ostinato, for violin and piano (2001)

Ravel, *Toccata* (from *Le Tombeau de Couperin*), for violin and piano (2003)

Debussy, "Villain Winter" (*En blanc et noir*, no. 3), for mallet percussion (2004)

Debussy, *Andante cantabile*, for orchestra (2006)

Debussy, *Diane Ouverture*, for orchestra (2006)

Debussy, *Diane au bois*, for soprano, tenor, and orchestra (2006)

## **Publications**

### **Books**

*Harmony*, by Walter Piston, revisions and additions for the fourth edition (W. W. Norton, 1978) and fifth edition (W. W. Norton, 1987).

Instructor's Manual for the same, fifth edition, Norton, 1987.

*Handwritten Music*, 1979, unpublished.

*Mostly Short Pieces: An Anthology for Harmonic Analysis*, W. W. Norton, 1992.

Instructor's Manual for the same, Norton, 1992.

*Debussy and the Veil of Tonality: Essays on His Music*, Pendragon Press, 2004.

**Articles (selected)**

Articles for *Dictionary of Contemporary Music*, E. P. Dutton, 1974.

Articles for *The New Harvard Dictionary of Music* (third edition), Harvard University Press, 1986.

"Some Notes on the Unknown *Altenberg Lieder*," *Perspectives of New Music* V/1 (Fall-Winter 1966).

"Berg and Pacifism," *International Alban Berg Society Newsletter* No. 2 (1971).

"Alban Bergs *Drei Orchesterstücke* op. 6: Struktur, Thematik und ihr Verhältnis zu *Wozzeck*," *Alban Berg Symposium Wien 1980: Tagungsbericht, Alban Berg Studien*, Band 2, Universal, Vienna (1981; translated by Harro Stammerjohann).

"Alban Berg's 'Marche macabre'," *Perspectives of New Music* 22 (Fall 1983-Summer 1984).

"Alban Berg and Creeping Chromaticism," in *Alban Berg: Historical and Analytical Perspectives*, ed. David Gable and Robert Morgan, Oxford University Press, 1991.

"Alban Berg: The Composer of Songs," in *The Berg Companion*, Macmillan, 1989.

"Paris: 1918-1945," Chapter 2, in the final volume, *Modern Times*, in an 8-volume series, *Music and Society*, published by Macmillan/Prentice-Hall in conjunction with Granada Television, edited by Stanley Sadie, 1993.

"Program Music, Character Pieces, Impressionism: Placing Debussy," *Cadenza* 1/6, October-November 1987 (program guide for WJHU-FM, Baltimore).

"'l'Espagne, toujours l'Espagne!'," *ibid.*, 2/4, June-July 1988. (About Spanish nationalist music by French composers)

"I am the vessel..." *ibid.*, 3/3, April-May 1989. (About Stravinsky)

Alterations and corrections for Stravinsky's *Les Noces*, in "Scores & Parts," *Journal of the Conductor's Guild* 10/1-2, Winter-Spring 1989 (1990).

"Nonclassical Diatonicism and Polyfocal Tonality: The Case of Nielsen's Fifth Symphony, First Movement," in *The Nielsen Companion*, edited by Mina Miller, Faber & Faber, 1995.

"The Strategic Half-Diminished Seventh Chord and the Emblematic Tristan Chord: A Survey from Beethoven to Berg," *International Journal of Musicology*, Vol. 4 (1995, published 1997).

"The Russian Submediant in the Nineteenth Century," *Current Musicology* 59 (1995, published 1997).

"The Death Leitmotif in *Wozzeck* and *Lulu*," in *Encrypted Messages in Alban Berg's Music*, Garland Publishing, 1998.

"Melville Smith: Organist, Educator, Early Music Pioneer, and American Composer," in *Perspectives on American Music, 1900-1950*, Vol. 3, Garland Press, 2000.

"Harmony in the Chamber Music," in *The Cambridge Companion to Ravel*, Cambridge University Press, 2000.

"Copland and the 'Boulangerie,'" in *Copland Connotations: Studies and Interviews*, Boydell Press, 2002.

"Debussy's Neglected *Fantaisie*," *Pendragon Review* no. 2, 2002.

"The Debussy Sound: Colour, Texture, Gesture," in *The Cambridge Companion to Debussy*, Cambridge University Press, 2003.

"Some Aspects of Parallel Harmony in Debussy," in *Liber Amicorum Isabelle Cazeaux: Symbols, Parallels and Discoveries in Her Honor*, Pendragon Press, 2005.

"Über einige Fanfarenfiguren von Alban Berg," for a Festschrift for Rudolf Stephan on his 80th birthday, 2005, in press.

### **Critical Editions**

Alban Berg, *Fünf Orchesterlieder nach Ansichtskartentexten von Peter Altenberg*, op. 4, full orchestral score with preface, in *Alban Berg: Sämtliche Werke, I. Abteilung, Band 6: Orchestergesänge*, 1997, Vienna, Universal Edition, UE 18156. Study score (Einzelausgabe) of the same, 2000.

### **Translations**

Alban Berg: *Arnold Schönberg: Gurrelieder: Führer, Grosse Ausgabe*; Alban Berg: *Arnold Schönberg: Pelleas und Melisande op. 5: Kurze thematische Analyse*; Alban Berg: *Arnold Schönberg: Kammer-symphonie op. 9: Thematische Analyse*; and [Author uncertain]: *Arnold Schönbergs Fis-moll Quartett: Eine technische Analyse*, all in *Journal of the Arnold Schoenberg Institute* 16/1-2 (June-November 1993, published spring 1995). ASCAP-Deems Taylor Award, December 1995.

Correspondence of Alban Berg and Anton Webern, approximately 600 letters; from the Polnauer transcription of handwritten and typed originals; unedited and unpublished.

### Invited Papers for Conferences

"Die symphonische Laufbahn Gottfried von Einems in den USA," Gottfried von Einem - Kongreß, Vienna, 1998 (mostly an analysis of Einem's *Symphonische Szenen* op. 22); published in a Kongreßbericht, 2003.

"Los cuartetos de Revueltas," II Coloquio Internacional Silvestre Revueltas, Mexico City, 1998 (translated by Lois Grossman).

"Revueltas's Melodic Processes from the Quartets to *Sensemaya*," for a conference at the University of Rhode Island, October 1999.

### Public Lectures and Papers

(other than for professional societies and conferences)

"Arnold Schoenberg's *Moses und Aron*: A Twentieth-Century Midrash in Music," Tufts Hillel, 1982; New England Jewish Arts Festival, 1983.

"Arnold Schoenberg: Musician and Jew," Hebrew Union College / Jewish Institute of Religion, 1984; New England Conservatory, 1985.

"Arnold Schoenberg and Judaism: The Harder Road," Tufts University, 1989; Arnold Schoenberg Institute, Los Angeles, 1990.

### Special Occasions

Two papers, "The Sterne Letters," and keynote address, at a conference, "The Life and Legacy of Bernard DeVoto," Weber State University, February 1994. Revised versions, at "Devoted to the American West: The Century of Bernard DeVoto, 1897-1997," Eisenhower Center for American Studies, University of New Orleans, January, 1997.

### Recordings

Producer for recordings by Northeastern Records, New World Records, Cambria Records, and Koch International Records.

Liner notes for recordings by Northeastern Records and Nonesuch Records.

### Reviews (selected)

George Perle, *Serial Composition and Atonality*, second edition, *Music Library Association Notes*, September 1969.

Pierre-Daniel Templier, *Erik Satie*, and Emile Vuillermoz, *Gabriel Fauré*, *ibid.*, June 1971.

James Harding, *Erik Satie*, *ibid.*, September 1976.

Arbie Orenstein, *Ravel: Man and Musician*, *ibid.*, September 1977.

George Perle, *Serial Composition and Atonality*, fourth edition, and *Twelve-tone Tonality*, *ibid.*, December 1978.

Arnold Schoenberg, *Theory of Harmony*, *ibid.*, September 1979.

George Perle, *The Operas of Alban Berg: Volume 1, Wozzeck*, *ibid.*, June 1981.

Charles M. Joseph, *Stravinsky and the Piano*, *ibid.*, December 1984.

George Perle, *The Operas of Alban Berg: Volume 2, Lulu*, *ibid.*, June 1987.

Alban Berg, "Hier ist Friede...", facsimile edition of arrangement for chamber ensemble, *ibid.*, December, 1990.

Two new editions of Ravel's *Gaspard de la nuit*, *ibid.*, June 1991.

A third new edition of *Gaspard de la nuit*, and Marius Constant's orchestration of the same work, *ibid.*, December 1992.

Claude Debussy, *Nocturnes* for orchestra, *Oeuvres complètes de Claude Debussy*, edited by Denis Herlin, *ibid.*, 2001.

Carl Maria von Weber and Gustav Mahler, *Die drei Pintos*, edited by James Zychowicz, *ibid.*, 2002; the same, recording by Naxos Records, in "Natlaut," on-line periodical, 2005.

Claude Debussy, *Rodrigue et Chimène*, *Oeuvres complètes de Claude Debussy*, edited by Richard Langham Smith, *Music Library Association Notes*, December 2004.

Douglas Jarman, *The Music of Alban Berg*; *Journal of the American Musicological Society* 33/1.

Alexandra Orlova, *Musorgsky's Days and Works: A Biography in Documents*; *Opera Quarterly*, Winter 1984-85.

Mosco Carner, *Alban Berg*, *ibid.*, Autumn 1985.

Three recordings of Berg's *Wozzeck*, *ibid.*, Autumn 1985.

Willi Reich, *Alban Berg: Leben und Werk*; *Perspectives of New Music* 4/2, Spring-Summer 1966.

Two Universal Edition anthologies of new piano music, *ibid.*, 8/1, Fall-Winter 1969.

Laurence David Berman, *The Evolution of Tonal Thinking in the Works of Claude Debussy* (dissertation, Harvard University, 1965), *Current Musicology*, 9, 1969.

Reviews of six recordings of *Wozzeck* and four of *Lulu* for the *Metropolitan Opera Guide to Recorded Opera*, W. W. Norton, 1993.

Richard Crawford, R. Allen Lott, and Carol J. Oja, editors, *A Celebration of American Music: Words and Music in Honor of H. Wiley Hitchcock*; *American Music* 10/1, Spring 1992.

George Perle, *The Listening Composer*; *American Music* 11/3, Fall 1993.

Howard Pollack, *Harvard Composers: Walter Piston and His Students, from Elliott Carter to Frederic Rzewski*; *Fontes Artis Musicae* 42/1, 1995.

### **Program Notes**

"Alban Berg's Picture Postcard Songs," essay for League of Composers-ISCM, Boston Section, publication series, 1985; reprinted in Chicago Symphony program guide, February 21-23, 1985; revised and expanded for Boston Symphony Orchestra program guide, January 29-February 3, 1987.

Notes on Berg's Three Pieces for orchestra, Opus 6, for Boston Symphony Orchestra program guide, December 16-18, 1982; reprinted in Chicago Symphony Orchestra program guide, February 21-23, 1985, and in Boston Symphony Orchestra program guide, March 11-16, 1993.

Notes on Berg's *Wozzeck*, for Boston Symphony Orchestra program guide, April 17-21, 1987; as "*Wozzeck* in Context," revised and abridged for English National Opera Guide No. 42, London, John Calder, 1990.

"Bridging Two Centuries: The Music of Alban Berg," introductory note for three Boston Symphony Orchestra program guides, Spring 1993.

Approximately 70 individual program notes for student and faculty performances.

### **Miscellaneous Publications and Writings**

Memorial note for Walter Piston, *Perspectives of New Music*, Spring-Summer 1977.

"Art and Nature, Still Allied," memoir, *Buckingham Browne and Nichols Alumni Bulletin*, 1982.

"Thoughts on a Tercentenary," *Tufts Journal*, 6/14, March 28, 1985 (about J. S. Bach).

Catalogue of manuscript works of Gregory Tucker (d. 1972), in connection with donation of manuscripts to MIT Music Library, 1983 (unpublished).

Catalogue of manuscript works of Philip Batstone (1933-92), in connection with donation of manuscripts to Harvard University Library, 1992 (unpublished).

Catalogue of manuscript works of Donald Sur (1935-99), Tufts University Archives (unpublished).

"Reflections from the Wall," *Tufts Journal*, 11/6, March 1990.

"Searching for Family: Report from Italy," May 26-28, 1996 (unpublished).

Preface to Bernard DeVoto, *The Year of Decision: 1846*, new printing, Truman Talley Books of St. Martin's Griffin, 2000.

Afterword to Bernard DeVoto, *The Western Paradox: A Conservation Reader*, Yale University Press, 2001.

"Twelve-Tone Technique: A Primer" (unpublished).

"A Field Guide to Chromaticism" (unpublished).

"Bernard DeVoto (1897-1955), American Writer and Historian" (website).

## **Performance Skills**

Piano

Organ

Conducting

Voice (deep bass)

## **Language Skills**

Latin

French, fair reading and speaking

Medieval French

German, fair reading and speaking

Italian and Spanish with a dictionary

A little Portuguese, Russian, biblical Hebrew

## **Other interests**

The natural sciences, particularly organic chemistry, botany and mathematics

Carpentry and home repair (Master Electrician's license, New Hampshire, 1977-86)

Typography and calligraphy

Computer applications

Writing trash fiction

Cooking