

Judith Irene Lochhead

Curriculum vitae

Department of Music
Stony Brook University
Stony Brook, NY 11794-5475
631-632-7330
Judith.Lochhead@StonyBrook.edu

Academic Positions

Stony Brook University, Department of Music--1985 to present
Chair--2000 to 2006, 2009--2012
Graduate Program Director—September 2007 to 2009, 2012-2014
Professor--2000 to present
Associate Professor--1990-2000
Assistant Professor--1985-90
Bates College
Department of Music, Visiting Asst. Prof.--1983-84

Education

State University of New York at Stony Brook
Ph.D. in Music Theory--Dec. 1982
Master of Arts in Music Theory--May 1978
Master of Arts in Musicology--May 1976
University of California at Los Angeles
Bachelor of Arts: Major in Music--June 1974
performance (clarinet); *magna cum laude*

Publications

Books

Postmodern Music/Postmodern Thought (Routledge, 2001)
Edited by Judy Lochhead and Joseph Auner

Reconceiving Structure in Contemporary Music: New Tools in Music Theory and Analysis (Routledge 2015)

Music's Immanent Future: Beyond Past and Present, co-edited with Sally Macarthur and Jennifer Shaw. (Ashgate 2016)

Forthcoming

Sound and Affect: Sound, Music, World, edited by Stephen Decatur Smith, Judy Lochhead, and Eduardo Mendieta (University of Chicago Press, 2019)

Articles

1979. "The Temporal in Beethoven's Op. 135: When are ends beginnings?" *In Theory Only* 4/7:3-30.
1980. "Some Musical Applications of Phenomenology," *Indiana Theory Review* 3/3:18-27.

1980. "Musical Reference: A source of meaning in the 'Eroica'," *Theory and Practice* 5/2:32-39.
1982. "The Performer as Theorist: Preparing a Performance of Daria Semegen's 'Three Pieces' for clarinet and Piano (1968)," co-authored with George Fisher, *In Theory Only* 6/7:23-39.
1986. "Temporal Structure in Recent Music," *Journal of Musicological Research* VI,1/2:49-94.
- 1989/90. "The Metaphor of Musical Motion," *Theory and Practice* 14/15:83-104.
1992. "Joan Tower's 'Wings' and 'Breakfast Rhythms I and II': Some Thoughts on Form and Repetition," *Perspectives of New Music* 30/1:132-157.
1993. "Temporal Processes of Form: Roger Sessions's Third Piano Sonata, I," *Contemporary Music Review* 7/2:163-184.
1993. "Analysis, Hearing, and Performance" with George Fisher, *Indiana Theory Review* 14/1:1-36.
1994. "On the 'Framing' Music of Elliott Carter's First String Quartet," *Musical Transformation and Musical Intuition: Essays in Honor of David Lewin*, eds. Raphael Atlas and Michael Cherlin (Ovenbird Press:Roxbury, Mass.) pp. 179-198.
1994. "Performance Practice in the Indeterminate Works of John Cage," *Performance Practice Review* 7/2 (Fall 1994):233-241.
1995. "Hearing New Music: Pedagogy from a Phenomenological Perspective," *Philosophy of Music Education Review*, 3/1:34-42.
1996. "The Expressivity of Timing in Musical Performance," *Time and Life: The Study of Time VIII*, ed. J.T. Fraser and Marlene P. Soulsby. (Madison, CT:International Universities Press, Inc.) pp. 147-160.
1996. "A Question of Technique: The Second and Third Piano Sonatas of Roger Sessions," *The Journal of Musicology*. XIV/4 (Fall):544-578.
1997. "Lulu's Feminine Performance" *Cambridge Companion to Berg*, ed. Anthony Pople. (Cambridge:Cambridge University Press):227-246. [The *Cambridge Companion to Berg* has been translated into German and published by Laaber-Verlag.]
1998. "Retooling the Technique," *Music Theory Online* Volume 4, Number 2 March: <http://www.mtosmt.org/issues/mto.98.4.2/mto.98.4.2.lochhead.html#Beginning>.
1999. "Hearing Lulu" *Audible Traces*, edited by Elaine Barkin and Lydia Hamessley (publisher: Carciofoli Verlagshaus, Zurich)
2001. "Hearing Chaos", *American Music* 19/2 (Summer 2001):210-46.
2001. "Controlling Liberation: David Tudor and the 'Experimental' Sound Ideal", part of the symposium "The Art of David Tudor: Indeterminacy and Performance in Postwar Culture May 17-19," *Getty Research Center. Paper published at:* http://www.getty.edu/research/conducting_research/digitized_collections/davidtudor/symposium.html
2002. "Analyzing from the Body", with George Fisher, *Theory and Practice, Journal of the Music Theory Society of New York State*, 27: 37-68.
2004. "Refiguring the Modernist Program for Hearing: Steve Reich and George Rochberg", *Listening to Modernism: Re-Evaluating Contemporary Music at the*

- Millennium*, ed. Arved Ashby. Rochester: University of Rochester Press.
2005. "Textural/Timbral Analysis of Barbara Kolb's *Millefoglie*, for Chamber Ensemble and Computer Generated Tape", *Engaging Music: Essays in Music Analysis*, ed. Deborah Stein. New York: Oxford University Press. Book: Citation by the Society for Music Theory
2006. "Visualizing the Musical Object", *Expanding (Post) Phenomenology: A Critical Companion to Ihde*, ed. Evan Selinger. Albany: SUNY Press: pp. 67-88.
2006. "'How Does It Work?': Challenges to Analytic Explanation" *Music Theory Spectrum* 28/2 (Fall 2006): 233-254.
2008. "On Recent Performances of Luigi Nono's *The Forest is Young and Full of Life*," *The Drama Review: The Journal of Performance Studies*, 52:1 (T197) Spring 2008:182-189.
2008. "The Sublime, the Ineffable and other Dangerous Aesthetics," *Women and Music* 12:63-74.
2008. "Experience, Borders: 'How, therefore, must we live?': A Response to Jamie Currie, *Women and Music* 12:94-95.
2009. "Naming: Music and the Postmodern," *New Formations: A Journal of Culture/Theory/Politics*, "Postmodernism, Music and Cultural Theory, 66. 158-172
2010. "Judith Shatin:Composer Portrait," *Women of Influence in Contemporary Music: Nine American Composers*, ed. Michael K. Slayton. Lanham, MD:Scarecrow Press.
2010. "The Logic of Edge: Wolfgang Rihm's *Am Horizont*," *Sounding the Virtual: Giles Deleuze and the Theory and Philosophy of Music*, eds. Brian Hulse and Nick Nesbitt. Surrey, England:Ashgate.
2011. "Music Theory and Philosophy," *Routledge Companion to Philosophy and Music*, eds. Theodore Gracyk and Andrew Kania. New York:Routledge.
2012. *Colloquy: Vladimir Jankélévitch's Philosophy of Music*: "Can We Say What We Hear? - Jankélevitch and the Bergsonian Ineffable" *Journal of the American Musicological Society* 65. 1 (Spring 2012): 231-235.
2016. "Difference Inhabits Repetition: Gubaidulina's Second String Quartet," *Analytical Essays on Music by Women Composers: Concert Music, 1960-2000*, eds. Laurel Parsons and Brenda Ravenscroft. New York:Oxford University Press.
2018. "What's in a Name? Music of the Present," for *Twentieth Century Music*
2018. Sound and Techné: Thinking the future of *Acoustic Technics*. Review-Essay: Don Ihde's *Acoustic Technics, Techné*.

Forthcoming:

- "Music Places: Imaginative Transports of Listening" for *Oxford Handbook on Sound and Imagination*
- "On Kaija Saariaho's Microsonology," for the *Oxford Handbook on Spectral Music*

Reviews:

- 1985-86. Review of Thomas Clifton's *Music as Heard*, *Journal of Musicology* IV/3:355-364.

1986. Report on the special session, "Phenomenological Approaches to the Analysis of Music", held at the sixteenth annual meeting of the Music Theory Society of New York State, 10-1 October 1986, Binghamton, New York, *Theory and Practice*, 11:7-13 (includes bibliography).
1987. Review of Lewis Rowell's *Thinking About Music: An Introduction to the Philosophy of Music*, *Music Theory Spectrum* 9:195-199.
1988. Review of *Analysis* by Ian Bent and William Drabkin and *Analysis in Theory and Practice* by Jonathan Dunsby and Arnold Whittall, *College Music Symposium* 28:121-29.
1995. Review of the audio disc "A Chance Operation: The John Cage Tribute," *American Music* 13/3:389-93.
1996. Review of *Embodied Voices: Representing Female Vocality in Western Culture*, eds. Leslie Dunn and Nancy Jones, *Music Theory Online* (electronic journal of the *Society for Music Theory*) mto.96.2.1.lochhead.r
1997. Review of *Music, Politics, and the Academy* by Pieter van den Toorn. *Music Theory Spectrum* 19/1:107-113.
1997. Score review of Boulez's *Pli selon pli* and *cummings ist der dichter*, *Notes* June:pp1336-38.
1998. Response to "Communication by Pieter van den Toorn" *Music Theory Spectrum* 20/1:167-68.
1999. Review of *Henri Dutilleux: His Life and Works* by Caroline Potter. *Notes*, (March 1999): 678-79.
2000. Review of *Elliott Carter: Collected Essays and Lectures, 1937-1995*, ed. Jonathan Bernard, Newsletter of the *Institute for Studies in American Music*
2000. Review of several pieces by Pierre Boulez and Luciano Berio recently published by Universal Editions. *Notes*. 57/1 (September).
2001. Review of *Conventional Wisdom*, by Susan McClary. *Music Theory Spectrum*
2003. Review of *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon*, by Ellie Hisama. *Music Theory Online* 9.2: <http://www.societymusictheory.org/mto/issues/mto.03.9.2/mto.03.9.2.lochhead.html>
2006. *A Way a Lone: Writings on Tôru Takemitsu: Writings on Tôru Takemitsu*, eds. Hugh de Ferranti and Yôko Narazaki
2007. Recording review of three George Rochberg CDS published by Naxos. *American Music*.
2007. Review of *Beyond Structural Listening? Postmodern Modes of Hearing*, ed. Andrew Dell'Antonio, *Women and Music: A Journal of Gender and Music*
2014. Review Essay: *A Theory of Musical Analysis: On Segmentation and Associative Organization* by Dora A. Hanninen by Michael Boerner, Matt Brounley, Felipe Ledesma-Núñez, Judy Lochhead, Anna Reguero, Hayley Roud, and Laura Smith. *Musicology Australia*. Vol. 36, No. 1, 130-147

CD and Program Notes

2008. Anne LeBaron, *Transfiguration and Pope Joan*, New World Records.
2010. *Stony Brook Soundings*, volumes 1 and 2, various composers. Bridge Records,
2013. Elliott Carter: Late Works for Violin and Cello, Brian Snow, cello and Caroline Chin, violin. Centaur Records.

2014 Program Notes for Carnegie Hall, Kaija Saariaho, Composer in Residence.

Papers Delivered

- “Time Sense in Recent Music”--Given at the Fall 1980 meeting of the *Music Theory Society of New York State*, Eastman School of Music, 4 October 1980 and at the Department of Music, SUNY at Stony Brook, 21 April 1980.
- “The Performer as Theorist: Preparing a performance of Daria Semegen’s :Three Pieces for clarinet and piano (1968),” Co-presenter, George Fisher--Given at the Fall 1981 meeting of the Music Theory Society of New York State, Manhattan School of Music, 3 October 1981 and the Department of Music, SUNY at Stony Brook, 20 October 1983.
- “The Analysis of Recent Music: A Phenomenological Approach”--Given at the Northeast Chapter Meeting of the *College Music Society*, Drexel University, 8 April 1983.
- “Phenomenology and Music Theory”--Given at the Columbia-Barnard Theory Seminar, 30 November 1984.
- “Reminiscence and Climax in Elliott Carter’s *Night Fantasies*,”--Given at the Michigan Conference on Music Theory IV, 30 March 1985.
- “The Character of Lulu: A Misunderstanding”--Given at the Meeting of the *American Musicological Society*, University of British Columbia, 9 November 1985.
- “The Metaphor of Musical Motion: Is There an Alternative?”--Given at the Meeting of the *Society for Music Theory*, University of British Columbia, 9 November 1985.
- “Musical Structure as Temporal Concept,”--Given at the July 1986 meeting of the International Society for the Study of Time, Dartington Hall, Totnes (Devon), England, and at Stony Brook University, Faculty Seminar on Space and Time in the Arts.
- “Analysis, Hearing, and Performance,” with George Fisher, Given at the 1987 meeting of the *Society for Music Theory*, 7 November 1987, Rochester, New York.
- “Architectural Forming in Joan Tower’s *Wings*: A Phenomenological Analysis”--Given at the annual meeting of the *Central Midwest Theory Society*, 29 April 1988, Iowa City, Iowa.
- “A Question of Technique: The Second and Third Piano Sonatas of Roger Sessions”--Given at a joint session of the 1988 meetings of the *American Musicological Society and the Society for Music Theory*, Baltimore, Maryland, 4 November 1988.
- “Joan Tower’s *Wings* and *Breakfast Rhythms I and II*: Some Thoughts on Form and Repetition,” Given at a joint session of the 1989 meetings of the *American Musicological Society and the Society for Music Theory*, Austin, Texas, 26 October 1989.
- “Phenomenology and Thought About Music,” *Special Session for the annual meeting of the Society for Music Theory*, co-chaired by F. Joseph Smith and delivered a paper, “Phenomenological Approaches to Music Analysis,” Austin, Texas, 26 October 1989.
- “A Feminist Reading of Berg’s *Lulu*,” given as part of a joint panel of the *American Musicological Society, the Society for Music Theory, and the Society for Ethnomusicology*, Oakland, California, 9 November 1990.

- “The Expressivity of Timing in Musical Performance,” given at the *International Society for the Study of Time*, Normandy, France, July 1992.
- "Maps and the Analysis of Electronic Music," Meeting of the New England Conference of Music Theorists, 4 April 1993, Tufts University.
- Panelist: "Studying Music as Performance," with José Bowen, Joel Lester, Bruno Repp, Richard Taruskin, and Robert Walser, Meeting of the *American Musicological Society*, *Society for Music Theory*, and *Center for Black Music Research*, New York, New York, 1 November 1995.
- “Performance and Gesture: On the projection and apprehension of musical meaning,” Given at the 1997 meeting of the *American Musicological Society*, with George Fisher
- "*Musique concrète*, electronic music, and the aestheticization of the ‘real’: McInturff’s *By Heart*,” Music Theory Society of New York State, SUNY Binghamton, 22 April 2001.
- “Interpretive Analysis and Gubaidulina’s Fourth String Quartet”, Annual Meeting of the Society for Music Theory, Philadelphia, PA, November 2001, and at the University of Pennsylvania, Department of Music, April 2002.
- “ Music as Place: Anne LeBaron’s ‘Southern Ephemera’”, Annual Meeting of the American Musicological Society, Seattle, Washington, November 2004. And at the UC San Diego Intermedia Festival: 2 June 2005
- “Found Sound and the Aestheticization of the ‘Real’: Rachel McInturff’s *ByHeart*”, UC San Diego Intermedia Festival, 4 June 2005.
- “Difference Inhabits Repetition”: Gubaidulina’s Second String Quartet”, paper presented to the Philosophy Interest Group, Society for Music Theory, Los Angeles, California, 3 November 2006.
- “‘Modern’ Music Analysis,” paper for a joint session of the American Musicological Society and the Society for Music Theory, Los Angeles, California, 4 November 2006.
- “Naming: Music and the Postmodern,” keynote, *Music and Postmodern Cultural Theory*, University of Melbourne, Australia, 5-6 December 2006
- “Found Sound and the Aestheticization of the ‘Real’: Rachel McInturff’s *ByHeart*”, Sydney Conservatorium, 13 December 2006.
- “The ‘Objective and Subjective’ in Analytical Transcription,” annual meeting of the Music Theory Society of New York State, April 2007
- “Technē of Radiancē,” Keynote speaker, Florida Theory Forum, Florida State University, Tallahassee, 2 February 2008.
- “The Logic of Edge: Wolfgang Rihm’s *Am Horizont*” Society for Phenomenology and Existential Philosophy, Pittsburgh, PA, 19 October 2008.
- “Difference Inhabits Repetition: Gubaidulina’s Second String Quartet,” *Feminist Theory and Music 10*, Greensboro, North Carolina, 28 May 2009.
- Panel Participant: “Vladimir Jankélévitch’s Philosophy of Music”, American Musicological Society, Annual Meeting, Indianapolis, 6 November 2010
- “Now That Difference is in Vogue,” Current State of Feminist Scholarship in Music Theory, Society for Music Theory, Minneapolis, 27 October 2012.
- “Postmodern Approaches to Music Theory,” Workshop at Joseph Straus’s Current

- Trends in Music Theory Class, CUNY, 22 November 2011.
- “Difference Inhabits Repetition: Sofia Gubaidulina’s Second String Quartet,” University of Chicago Colloquium Series, 10 February 2012
- “Music, Space and Place,” CUNY Graduate Student Workshop, CUNY, 28 and 29 April 2012
- “Music Places,” Keynote Address, Interdisciplinary Coalition of North American Phenomenologists, Fordham University, 25 May 2012
- “Chaotic Mappings.” An Immanent Future? Music Beyond Past and Present, University of Western Sydney (Australia), 3 August 2012
- “Difference Inhabits Repetition: Sofia Gubaidulina’s Second String Quartet,” University of New South Wales, 7 August 2012.
- “What is Musical Structure Anyway?” Annual Meeting of the American Musicological Society and Society for Music Theory, New Orleans, 3 November 2012.
- “Difference and Identity: Musical Sense and Music Analysis,” EUROMAC Conference, Leuven, Belgium, 20 September 2014.
- “Situational Multiplicities,” Society for Music Theory, Queer Perspectives on Music Theory, November 2015.
- “Sonic Phoenix: New Classical Music,” What do we talk about when we talk about new music, Amherst, Massachusetts, 17-18 September 2016.
- “New Music in the Gig Economy,” Society for American Music, Montreal, Quebec, March 2017.
- “New Music and an Ontoethical Musical Practice,” American Musicological Society, Rochester, New York, November 2017.

Grants and Awards

- UUP Faculty Travel Grant, 1985; 1987; 1988; 1989; 1990, 2010 (each award approximately \$700)
- Lilly Fellow, 1986-87;
- Faculty Summer Research Grant, 1987; 1988; 1989; 1990;
- UUP Experienced Faculty Grant, 1995--for preparation of musical examples for *About Music*. \$1000.
- Presidential Mini-Grant for Innovation in Teaching, with Joseph Auner: “Pedagogy of the DJ”, Stony Brook University. \$1500.
- Getty Research Institute, Library Research Grant to study the David Tudor Papers, summer 2000. To cover travel and expenses.
- Chancellor’s Award for Excellence in Faculty Service, State University of New York, October 2004.
- “Stony Brook Premieres!”, \$95,000 grant from the New York State Music Fund, 2007-08
- Stony Brook, FAHSS—“Music Now.” \$6,000. A start-up grant to inaugurate a web-site devoted to the review of recent music in major urban centers around the United States. 2009.
- Reconceiving Structure in Contemporary Music: New Tools in Music Theory and Analysis*
- Subvention Grants: 1) from the Society for Music Theory (\$500) and 2) from the American Musicological Society (\$1000)
- Sound, Affect, World, FAHSS Grant with Eduardo Mendieta and Stephen Decatur Smith,

\$10,000 to put on an International Conference, 2014

Departmental: Administration

Chair--2000 to 2006, 2009-12

Special initiatives: Emerson String Quartet residency: integration into Department structure and mission;), initiate and oversight of commissioning of Bright Sheng for string quartet for ESQ; oversaw the first Emerson International Chamber Music Workshop (June 04) revision of the DMA requirements; initiate the Stony Brook Chamber Festival (each May; oversaw development of a new Ethnomusicology program.

Director of Graduate Studies: 2007-2009, 2012-2014

Special initiatives: review of and changes to policies regarding: piano accompaniment, advancing procedures; and make online availability of DMA/MM and PhD/Ma degree completion information. Paperless administration of degree progress and revision of Lecture-Recital Procedures for DMA students.

Director of Undergraduate Studies in Music 1986-88; 1990-96

Special initiatives: redesigned music major theory curriculum, instituted juries for instrumental and voice lessons, solicited funds for music scholarships and instituted the music scholarship auditions, secured partial funding for a computer-assisted instruction lab in musicianship training

Pre-College Program in Music--Founder and Faculty Advisor

Founded the program during the academic year 1996-97. Appointed a part-time staff director in 1997-98 and acted as advisor for the program. Co-Faculty advisor for the program 1999 to present.

University Service

Search Committee for Associate Provost for Enrollment and Retention Management--2004/05
NCAA Self-Study, Member of the Gender Equity and Sportsmanship sub- committee—2003/04
Provosts's Strategic Planning Committee--2002

College of Arts and Sciences, Curriculum Committee

Chair—2004/05

1999-2006

College of Arts and Sciences, Promotion and Tenure Committee

2012-present

Chair of PTC, 2014-15

Member, University Senate Library Committee 2008-2013

Chair, Senate Undergraduate Council 1996-1998

Member, Provost's Undergraduate Steering Board 1997-98

Member, Senate Admissions Committee 1996 to present

Chair of Area EEO Committee for the Division

of Humanities and Fine Arts 1991-96

Secretary, University Senate 9/1994-12/1995

Honors College Advisory Committee 1995-96

University Searches—various (Vice Provost for Graduate Studies; Staff Assistant for
 Affirmative Action Office; Associate Director of Career Development,
 Member of Provostial EEO Committee 1988-91
 Departmental representative to the University 1987-89
 Senate and College of Arts and Sciences Senate
 Faculty Member of Federated Learning Communities 1989-90
 Topic: Issues of the 60s

Professional Affiliations and Positions

Society for Music Theory

Board of Directors: 2003-6

Committee on the Status of Women

Member, 1986-89

Chair, 1989-92, 2017-20

Awards Committee,

Member, 1996,

Chair, 1997

Nominations Committee, 1999

Editorial Board of *Music Theory Spectrum*, 2000-2003; 2009-12

Program Committee for the 2013 Annual Meeting

Program Committee Chair for the 2104 Annual Meeting

American Musicological Society,

Member of the Council 1989-90

Occasional article reviewer

Program Committee—2011

Roland Jackson, Analysis Award Committee, 2017-20

College Music Society

Music Theory Society of New York State

Program Chair, 1993

Vice-President, 1991-93

Board of Directors—2009-12

Editorial Board of *Theory and Practice*, 1996-2009

Local Arrangements Chair for the 2013 annual meeting

Society for American Music

Awards Committee, 1996-97

Article reviewer--occasional

Perspectives of New Music, article reviewer