

**ANN SEARS**

**PIANIST AND MUSICOLOGIST**

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**PUBLICATIONS AND RECORDINGS**

“Political Currents and Black Culture in Scott Joplin’s *Treemonisha*”, in *Blackness in Opera*, ed. Naomi André, Karen Bryan, and Eric Saylor, University of Illinois, 2012.

Red Kimono Songs: His/Hers, song cycles for tenor and soprano, premiered, April 2010, with William Hite, tenor, and Marcella Calabi, soprano, at Wheaton College, Norton, MA.

"Rodgers and Hammerstein, " and "Imitators of Rodgers and Hammerstein" written with Thomas Riis, *The Cambridge Companion to the Musical*, ed. William A. Everett and Paul Laird, Cambridge University Press, 2002. 2d edition, 2008.

“Swing Time: The Songs of Will Marion Cook,” two-disc recording with tenor William A. Brown, Albany Records, 2006.

“A Certain Strangeness”: The Songs and Spiritual Arrangements of Harry T. Burleigh,” *Journal of Black Music Research*, Vol. 26, Summer, 2006.

Entries on "Vincenzo Bellini, Italian Opera Composer" and "Beethoven's *Fidelio*" in the *Encyclopedia of the Romantic Era, 1760-1859*, ed., Christopher John Murray, Fitzroy Dearborn, 2004.

Review of John Davis Plays Blind Tom (Newport Classics NPD 85660, 1999) for *American Music*, the journal of the Society for American Music, Vol. 20, No. 2, Summer, 2002.

"Say It with Music': American Musical Theater in General Studies Courses," *The Bulletin of the Society for American Music*, Vol. 22, No. 1, Spring, 2001.

"Dana Suesse," *New Grove Dictionary of Music and Musicians*, 2d ed., Macmillan, 2000.

Review of *Irving Berlin: American Troubadour* by Edward Jablonski (New York: Henry Holt and Company, 1999) and *Spreadin' Rhythm Around: Black Popular Songwriters, 1880-1930* by David A. Jasen and Gene Jones (New York: Schirmer Books, 1999) for *American Music*, the journal of the Society for American Music, Vol. 18, No. 1, Spring, 2000.

*International Dictionary of Black Composers*, biographical and/or works essays on Basile Barés, Thomas Greene "Blind Tom" Bethune, John William "Blind" Boone, Edmund Dédé, Charles-Lucien Lambert, Lucien-Leon Lambert, Sidney Lambert, Samuel Snaër, and Henry Williams, ed. Samuel A. Floyd, Jr., Fitzroy Dearborn Publishers, 1999.

*Fi-yer! A Century of African-American Song*, William Brown, tenor, and Ann Sears, piano, compact disc, Albany Records, TROY 329, 1999.

"Haydn's Keyboard Music," and "Scott Joplin" in *Reader's Guide to Music: History, Theory, Criticism*, Fitzroy Dearborn Publishers, 1999.

"Oklahoma!;" "Rodgers and Hammerstein;" "Rodgers and Hart;" "South Pacific;" and "The Sound of Music" in the *St. James Encyclopedia of Popular Culture*, St. James Press, 1999.

Review of *The Cambridge History of American Music*, ed. David Nicholls, *American Music Teacher*, October/November, 1999, pp. 78-79.

*Deep River: Songs and Spirituals of Harry T. Burleigh*, Oral Moses, bass, and Ann Sears, piano, compact disc, Northeastern Records, 1995; reissued by Albany Records, 1999. Three tracks ("Deep River," "Stan' Still, Jordan," and "Wade in the Water") used in PBS documentary film about Dvorak in America, first aired June, 2000.

"Ruth Lynda Deyo and Her Grand Opera, *The Diadem of Stars*," in *An American Composer Looks at Egypt*, exhibition catalog, Watson Gallery, Wheaton College, February 3-28, 1999.

"An American Composer Answers the Call to Egypt," in the *Sonneck Society for American Music Bulletin*, Vol. XXIII, No. 1, Spring, 1997, pp. 8-10.

Review of *Amy Fay: America's Notable Woman of Music* by Margaret William McCarthy, *Music Library Association Notes*, December, 1996, pp. 469-470.

"Ann Simpson, *Follow Me: The Life and Music of R. Nathaniel Dett*," book review for *American Music*, Vol. 13, No. 2, Summer, 1995, pp. 238-240.

"Harry T. Burleigh," written with Jean Snyder, *Encyclopedia of African-American Culture and History*, Macmillan, 1995.

"The Art Song in Boston, 1880-1914," Ph. D. dissertation, The Catholic University of America, Washington, D. C., 1993.

*Sonneck Society for American Music Bulletin*, record and book reviews for Fall, 1992, and Summer and Fall, 1993; and record review column, "Notes in Passing," Vol. XXII, No. 1, Spring, 1996, through Vol. XXIII, No. 3, Fall, 1997.

"John William 'Blind' Boone, Pianist-Composer: 'Merit, Not Sympathy, Wins,'" in *Black Music Research Journal*, Vol. 9, No. 2, Fall, 1989, pp. 225-247.

"Keyboard Music by Nineteenth-Century Black Americans," in *Feel the Spirit: Studies in Nineteenth-Century Afro-American Music*, ed. George R. Keck, Greenwood Press, 1988, pp. 135-155.

### PAPERS AND LECTURES

Beethoven's Piano Sonata in Bb major, Op. 106 ("Hammerklavier"), lecture-recital, and An Introduction to Beethoven's Last Five Piano Sonatas, lecture, for American Matthey Association for Piano Festival, Western Carolina University, Cullowee, North Carolina, June 21, 2013.

Beethoven's Expansion of Sonata Form. Lecture-recital for American Matthey Association for Piano annual meeting, Union University, Jackson, TN, June 22, 2012.

Ruth Lynda Deyo: Possessed with Genius, lecture, with Wheaton College Professor of art Emerita Ann Murray and Archivist Zephorene Stickney, Erikson Institute for Education and Research at the Austen Riggs Center, Stockbridge, MA, Dec. 2, 2011.

Beethoven's "Laboratory of Invention": Piano and Chamber Sonatas, 1798-1802. Lecture-recital for American Matthey Association annual meeting, University of Georgia-Columbus, June, 2010.

"A Scale of Many Colors: Documenting Ruth Lynda Deyo's Use of Synesthesia," Archives Fervour, Archives Further conference, Aberystwyth University, July 10, 2008, Aberystwyth, Wales.

"It Could Only Happen in Paris: Gershwin + Astaire + Hepburn = *Funny Face*," University of Kansas at Lawrence Musical Theater Symposium, November 7, 2007, Lawrence, Kansas.

"*Fi-yer!* Rediscovering African-American Art Song," Musicology Lecture Series, University of Missouri, November 7, 2007, Kansas City, Missouri.

"Opera as Social History: Scott Joplin's *Treemonisha*," presented at the American Culture Association/Popular Culture Association annual conference, April 5, 2007, Boston, Massachusetts.

Recital of *Negro Art Songs*, 1946 anthology edited by Edgar Rogie Clark, with Cari McAskil, soprano, Monique Holmes, mezzo-soprano, Anthony McGlaun, tenor, and Emery Stephens, baritone, at the African American Art Song Alliance Conference, February 10, 2007, University of California at Irvine.

"A Certain Strangeness": The Songs and Spiritual Arrangements of Harry T. Burleigh," presented as a paper at the joint meeting of the Society for American Music and the Center for Black Music Research, March, 2006, Chicago, Illinois.

"Nathaniel Dett's Concert Transformations of the African-American Spiritual," Society for Ethnomusicology, Nov. 18, 2005, Atlanta, Georgia.

"Encoded Messages in the African-American Spiritual," Boston University Musicology Series, Feb. 2, 2004, Boston, Massachusetts,

"The Pianism and Vocalism in Burleigh's Songs and Spirituals Arrangements" and "Burleigh and His Friends on Stage: The Songs of Burleigh and Will Marion Cook," both papers presented at The Harry T. Burleigh Heritage and Legacy Conference, April 2-5, 2003, Edinboro University, Edinboro, Pennsylvania.

"Chopin's Love Letters, Beethoven's Hair, and the Immortal Beloved: Paradigms for Teaching Music History," March 26, 2002, lecture as the 2002 Honors Program Artist, Heidelberg College, Tiffin, Ohio.

"Playing Debussy on the Nineteenth-Century Piano," June, 19-23, 2001, lecture-recital for the annual piano festival and conference of the American Matthay Association, Columbus, Georgia.

"Dat's Love': Power, Gender, and Ethnicity in Oscar Hammerstein's *Carmen Jones*," paper for meeting of the Society for American Music and the Center for Black Music Research, May 23, 2001, Port-au-Spain, Trinidad.

"Say It with Music': The American Musical Theater in General Studies Courses," joint meeting of the College Music Society and the Society for American Music at *Toronto 2000: Musical Intersections*, Nov. 4, 2000, Toronto, Canada.

"Opera Describes Utopia: Ruth Lynda Deyo and Her Egyptian Opera, *The Diadem of Stars*," International Society for the Study of European Ideas, Bergen, Norway, August 17, 2000.

"*The Green Pastures*: An Under-recognized Masterpiece," Society for American Music, March 2, 2000, Charleston, South Carolina.

"Waves of colorful ether in forms moving:' Ruth Lynda Deyo and her Grand Opera *The Diadem of Stars*," with Ann Murray, Professor of Art History, and Zephorene L. Stickney, Wheaton College Archivist, College Art Association, New York, Feb. 23-27, 2000.

"Destry Rides Again and Again: A Classic Western Tale Reaches Broadway," paper for the annual meeting of the College Music Society, Denver, Colorado, Oct., 15, 1999.

"It All Began in Rio: Fred Astaire and Latin Dances," Conference of the Society for American Music (formerly the Sonneck Society for American Music), Ft. Worth, Texas, March 14, 1999.

"More Than Just Another *Aida*: Ruth Lynda Deyo and *The Diadem of Stars*," Catholic University Opera Symposium, Catholic University, Washington, D. C., Feb. 25, 1999.

"Liszt and the Impressionists," lecture-recital, American Matthey Association Piano Festival, University of South Carolina, Columbia, South Carolina, June 20, 1998.

"The Rediscovery of 'Girl Gershwin', or Whatever Happened to Dana Suesse?," Sonneck Society for American Music, Kansas City, Kansas, Feb. 19, 1998 and the College Music Society, Atlanta, Georgia, Oct. 25, 1996.

"From Hart to Hammerstein: The Musical Style of Richard Rodgers," College Music Society, Cleveland, Ohio, Nov. 15, 1997.

"Bach's *Goldberg Variations*: The Pinnacle of Baroque Keyboard Virtuosity," American Matthey Association Piano Festival, Pennsylvania State University, State College, Pennsylvania, June 18, 1997.

"Winter Tales and Flower Songs: The Music of Theodore Moses Tobani," with Raoul Camus, Sonneck Society for American Music, Seattle, Washington, March 8, 1997.

"Opera as Social History: Teaching Scott Joplin's *Treemonisha*," College Music Society, Portland, Oregon, Nov. 11, 1995.

"Answering the Call to Egypt: Ruth Lynda Deyo's Opera *The Diadem of Stars*," American Women, American Music Conference, University of Colorado at Boulder, Aug. 5, 1995.

"Ornamentation in Bach," Piano Pedagogy Conference, University of Massachusetts at Dartmouth, July 11, 1995.

"The Art Songs of Harry T. Burleigh," lecture-recital with Oral Moses, bass, Sonneck Society for American Music, Pacific Grove, California, Feb. 15, 1993.

"John William 'Blind' Boone, Pianist-Composer: 'Merit, Not Sympathy Wins,'" College Music Society and Center for Black Music Research, St. Louis, Missouri, Oct. 13, 1989.

"Nineteenth-Century Afro-American Song Rediscovered," lecture-recital with Willis Patterson, bass, College Music Society, Santa Fe, New Mexico, Oct. 11, 1988.

"The Spanish Influence on Debussy," lecture-recital, American Matthey Association Piano Festival, Wheaton College, Norton, Massachusetts, June 16, 1992.

"Musical Battle Pieces," lecture-recital, Sonneck Society for American Music, Hampton, Virginia, April 7, 1991.

Pianist for lecture-recital, "Elizabeth Sprague Coolidge: The Composer," College Music Society, Washington, D. C., Oct. 27, 1990.

"Blazing the Trail at the Keyboard: Blind Tom and Blind Boone," lecture-recital, Sonneck Society for American Music, Lady Margaret Hall, Oxford, England, July 11, 1988.

"Sounds of Bygone Days: Keyboard Music by Nineteenth-Century Black American Composers," Sonneck Society for American Music, Pittsburgh, Pennsylvania, April 16, 19

### WORK IN PROGRESS

*"That Perfectly Swell Romance": A Handbook to Swing Time.* A guide to the Astaire-Rodgers film with score by Jerome Kern. Under contract to the College Music Society handbook series.

*Songs and Piano Pieces by Nineteenth-Century Black Americans*, a critical performing edition accepted for publication by *Recent Researches in American Music*, A-R Press.

*Turn-of-the-Century Obligato Songs*, a critical performing edition, accepted for publication by *Recent Researches in American Music*, A-R Press.

### CONCERTS

Concerts include Weill Hall at Carnegie Hall; the Amalfi Coast Music Festival, Cava de' Tirreni, Italy; the Organization of American States, the State Department, Ward Hall, Catholic University, Sumner School Museum, and the Friday Morning Music Club, Washington, D. C.; Gardner Museum, Fogg Art Museum, and French Library in Boston; Colby College, Maine; Berea College, Lake Cumberland Performing Arts Association, and Master Musicians Festival in Kentucky; many colleges and universities including Kennesaw College, Marietta, Georgia; King College, Bristol, and Union University, Jackson, Tennessee; Heidelberg College and Wittenburg University, Ohio; New England Conservatory, Wheaton College, Southeastern Massachusetts University at Dartmouth, and Williams College, Massachusetts; and live performances on WMAC, WETA, and WGBH radio.

### REPRESENTATIVE CONCERT REPERTOIRE

Solo works: J. S. Bach, Goldberg Variations; Mozart, Sonata in A minor; Haydn, *Sonata in Ab Major*, H. XVI:46; Beethoven, Piano sonatas, including Op. 109; Liszt, selected etudes; Brahms, Intermezzi, Rhapsody in G minor; Debussy, Preludes, L'isle joyeuse; Copland, Piano Sonata.

Chamber music: Samuel Barber, Hermit Songs; Beethoven, Sonatas for violin and piano (complete cycle performed, 2003-2004); Beethoven, Sonatas for cello and piano; Bach, Brandenburg Concerto No. 5, harpsichord solo; Schubert, Schumann, and Brahms, selected Lieder; Beethoven Piano Trios, including the "Ghost" and the "Archduke"; songs and piano pieces of American women and African-American composers.

## **TEACHING EXPERIENCE**

Wheaton College, Norton, Massachusetts. 1980-present. Professor of Music and Director of Performance; Department Chair, 1999-2006; director of Evelyn Danzig Haas Visiting Artist Program, 2005-2007 and member of the Haas Committee 2002-2007. Teaching courses in European music (classical, romantic, and twentieth-century), African-American music, American musical theater; film music; and piano.

The Catholic University of America, Washington, D. C. Instructor in music history, summer, 1987. Teaching piano to music majors, 1978-1980.

Somerset Community College, Somerset, Kentucky. 1974-76. Instructor. Courses in music fundamentals, music appreciation, and conducting a community chorus.

Arizona State University, Tempe, Arizona. 1972-74. Instructor. Teaching piano to non-keyboard music majors.

## **EDUCATION**

The Catholic University of America, Washington, D. C. Ph. D. in Musicology. Dissertation: "The Art Song in Boston, 1880-1914." Minor in Piano Pedagogy. Piano with Thomas Mastroianni.

Arizona State University, Tempe, Arizona. Master of Music in Piano Performance. Piano with Eugene Pridonoff.

New England Conservatory of Music, Boston, Massachusetts. Bachelor of Music in Piano Performance. Piano with Lucille Monaghan and Victor Rosenbaum.

Interlochen Arts Academy, Interlochen, Michigan. High school diploma. Piano with Jon Peterson.

## **GRANTS AND HONORS**

Recipient of the Mary Heuser Endowed Chair for the Arts, Wheaton College, 2006-2011.

Merit awards from Wheaton College 1982 and 1990 and Wheaton Faculty Research Grants in 1995, 1997, 1999, and 2005.

Artist of the Year for the Honors Program at Heidelberg College, Tiffin, Ohio, 2002.

NEH Summer Seminar for College Teachers in 1995 at Yale University, "The American Popular Ballad, 1925-1950" with Allen Forte.

NEH Summer Seminar for College Teachers in 1986, at Harvard University, "Afro-American Music of the Nineteenth Century" with Eileen Southern.

FIPSE summer stipend in 1981 for incorporating women composers into the curriculum.

Merit Award from the NAN Foundation and Wheaton College for "Music to Go," a program taking student performers to shut in members of the community .

Elected member of Order of Kentucky Colonels by Governor Julian Carroll for promoting the performing arts in Kentucky.

### **MEMBERSHIPS AND PROFESSIONAL OFFICES**

**SOCIETY FOR AMERICAN MUSIC.** Board of Trustees, 1994-1997; Honors Committee, 1992-1995, and Chair, 1993-1995; Record Review Editor, *Sonneck Society for American Music Bulletin*, 1995-1997; Nominating Committee, 1992-1993, and Nominating Committee Chair, 1999-2000; Development Committee, March, 2000-1008, and chair, 2000-2003; Program Committee, Denver, Colorado, 2008-2009.

**COLLEGE MUSIC SOCIETY.** Committee on the Status of Women, 1990-1992; review editor for the College Music Society journal *Symposium*, 1995-2000, and member of the Committee for Music in General Studies, 1994-2000. Member of the Committee on Cultural Inclusion, 2004-2008. Member of the International Conference Program Committee for Croatia, 2009. Editor, College Music Society Newsletter, 2006-Nov., 2011.

**AMERICAN MATTHAY ASSOCIATION for PIANO.** President, 2002-2006; national conference host 1992 and 1992.

Also member of the Center for Black Music Research, American Musicological Society, American Liszt Society, and American Association of University Professors; and locally, President of Chaminade Music Club.

### **REFERENCES**

Professor of Art Evelyn Staudinger  
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Professor of Music Emeritus Carlton Russell  
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