

## Charles Spence Freeman

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### Education

- 1999 Ph.D. in Historical Musicology, Florida State University  
*Dissertation:* "American Realism and Progressivism in Chadwick's *The Padrone* and Converse's *The Immigrants*." *Advisor:* Dr. Charles E. Brewer
- 1992 M.C.M. degree in Church Music, Southern Baptist Theological Seminary
- 1988 B.Mus., Brewton-Parker College

### Teaching Experience:

Current: Assistant Professor of Musicology, University of Kansas.

*Teaching responsibilities:* courses in undergraduate Music History sequence; Classic music; Romantic music; Music Bibliography and Research; graduate seminars

*Committee responsibilities:* Music & Dance Awards & Recognition Committee

2004-2007: Assistant Professor of Musicology, Palm Beach Atlantic University.

*Teaching responsibilities:* Music History I & II, Music Literature, Music Appreciation, World Music, Hymnology, Jazz History, Special topics seminars.

*Committee responsibilities:* Core Curriculum Task Force (2004-05), Faculty Professional Development Committee (current – vice chair), Colloquium Task Force (current—co-chair).

Spring 2004: Visiting Assistant Professor of Music History, Texas Tech University.

*Teaching responsibilities:* Music Bibliography, Composer Seminar (Mendelssohn).

2000-2002, current: Visiting Assistant Professor of Musicology, Florida State University.

*Teaching responsibilities:* History of Music (two-semester sequence), History of Music: Nineteenth Century, Music in the United States, Music Bibliography, Graduate Survey of Music History (one-semester review), Introduction to Historical Musicology.

Spring-Summer 2000: Adjunct Instructor, Barry University Tallahassee Campus.

*Teaching responsibilities:* History of Jazz.

Spring 2000: Adjunct Instructor in Humanities, Tallahassee Community College.

*Teaching responsibilities:* Introduction to Music History.

Summer-Fall 1998: Adjunct Instructor in Humanities, Tallahassee Community College.

*Teaching responsibilities:* The American Music Tradition: Jazz, Introduction to Music History.

1997-1998: Graduate Assistant, Florida State University.

*Teaching responsibilities:* History of Music.

### Teaching Interests:

Romantic Music  
Music in the United States  
Classic Music  
Jazz History

### Research Interests:

Nineteenth-Century Music  
Music in the United States (esp. 1880-1920)  
Music and Nationalism (World War I)  
Music in Literature

### **Publications:**

“Progressive Ideals for the Opera Stage: Chadwick’s *The Padrone* and Converse’s *The Immigrants*,” in *Music and History: Bridging the Disciplines*, University of Mississippi Press, 2005; 117-132.

“Music: Orchestral Music,” *Encyclopedia of the United States in the Nineteenth Century*, Charles Scribner’s Sons, 2001; 2: 373-374.

“A ‘Progressive’ Opera? Frederick Converse’s *The Immigrants*.” *Opera Journal* 32:1 (March 1999), 3-18.

### **Book reviews:**

For *Journal of Musicological Research*:

Joseph Horowitz, *Classical Music in America: A History of Its Rise and Fall*, 25:3-4 (July-December 2006), 325-328.

George W. Chadwick, *Two Overtures*, ed. Bill F. Faucett, forthcoming.

For *Opera Journal*:

Don Hixon, *Gian Carlo Menotti: A Bio-Bibliography*, 34:2 (June 2001), 65-67; John Rockwell, *All American Music: Composition in the Late Twentieth Century*, 33:1 (March 2000), 39-41; Vera Brodsky Lawrence, *Strong on Music; Volume 3 – Repercussions*, *Opera Journal* 32:4 (December 1999), 51-54.

### **Awards & Offices Held:**

First Place (tie), 1998 National Opera Association Scholarly Paper Competition.

Coordinator, Florida State University Society for Musicology, 1996-1997.

### **Other Experience & Activities:**

Participant in CMS Institute for Music History Pedagogy, Butler University, 7-9 June 2006

Special issue editor, *Nineteenth Century Music Review* issue on American music, due December 2008

Concert reviewer, *Palm Beach Daily News*, Fall 2004-Spring 2007.

Program annotator, Palm Beach Symphony, 2006-present.

Program annotator, Masterworks Chorus of the Palm Beaches, Spring 2005-2006.

Program annotator, Florida State University Orchestras, Fall 2003.

Classical Music Announcer/Programmer/Writer, WFSQ, Tallahassee, 1995-2000, 2002-2003.

Peer reviews for academic journals (*American Music*, *Journal of Film Music*), 2001 - present.

### **Papers Presented and Forthcoming:**

“Karl Muck, Americanist? American Composers at the Boston Symphony Orchestra, 1881-1919,” Society for American Music, San Antonio, TX, 28 February-2 March 2007; College Music Society, Quebec City, QE, 3 November 2005.

“The Composer in Residence: Edgar Stillman Kelley and the Western College for Women,” poster session, College Music Society, Salt Lake City, UT, 16-17 November 2007.

“The Last American Romantic: The Importance of Edgar Stillman Kelley,” Guest lecture, Miami University (OH), 25 March 2007.

“Prohibited in Pittsburgh,” Society for American Music, Pittsburgh, PA, 1 March 2007.

“Pilgrim's Pride? Edgar Stillman Kelley's 'New England' Symphony,” Southern Chapter, American Musicological Society, Louisiana State University, 10 February 2007.

“To Compose Heaven: *Paradiso* Portrayed (or Not) in Dante, Liszt and Pacini,” Forum on Music and Christian Scholarship, Calvin College, 25 February 2006.

“‘Ernst Kunwald, World War I, and American Music at the Cincinnati Symphony Orchestra, 1912-22,’” Southern Chapter, College Music Society, Puerto Rico Conservatory of Music, 11 February 2006; ‘L’affaire Kunwald’ and American Composers at the Cincinnati Symphony Orchestra,” Southern Chapter, American Musicological Society, University of Central Florida, 3 February 2006.

“The Most Important Man in American Classical Music (That You’ve Never Heard Of),” Lecture-recital, Palm Beach Atlantic University, 27 January 2006.

“German musicians, American composers, and the Boston Symphony Orchestra, 1881-1919.” 13<sup>th</sup> Biennial Conference on Nineteenth-Century Music, University of Durham, England, 6 July 2004; Southern Chapter, College Music Society, University of Florida, 26 February 2005.

“Hail the Conquering Poet: Dante’s Journey and Triumph in Pacini’s *Sinfonia-Dante*.” International Conference on Romanticism, Florida State University, 11 October 2002.

“Dvořák and Chadwick: The ‘American’ Quartet and an American Quartet.” South Central Chapter, American Musicological Society, Morrow, GA, 6 April 2001; 12<sup>th</sup> Biennial Conference on Nineteenth-Century Music, University of Leeds, England, 6 July 2002.

“Lowry, Ives and Copland, Gathered At (or By) the River.” Society for American Music, Lexington, KY, 7 March 2002.

“From Fantasy to Harsh Reality: The Operas of Frederick Converse.” Southern Chapter, American Musicological Society, Louisiana State University, 9 February 2001

“American Urban Literary Realism and Two Immigrant Operas of the 1910s.” Society for American Music, Charleston, SC, 5 March 2000.

“A Choral Dedication, A Cultural Encounter: Mendelssohn, Thomas Attwood, and Mozart.” Southern Chapter, American Musicological Society, Loyola University (New Orleans), 18 February 2000

“A ‘Progressive’ Opera? Frederick Converse’s *The Immigrants*.” National Opera Association, New York, NY, January 1999; Sonneck Society for American Music, Kansas City, MO, February 1998.

“Elements of Realism in Chadwick’s *The Padrone*.” Southern Chapter, American Musicological Society, University of Alabama, February 1997.

“The Hymn ‘Shall We Gather at the River’ and its Settings by Copland and Ives.” Southern Chapter, American Musicological Society, University of South Florida, February 1996.

**References:**

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(currently on sabbatical)

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Other references available upon request.