# Joseph E. Morgan

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## University Positions

2014- Middle Tennessee State University, School of Music:

* Director of Graduate Program, School of Music (Fall, 2020-)
* Associate Professor (tenured, Spring 2020- )
* Division Coordinator, Musicology (2018-)
* Honors Faculty (2016-)
* Graduate Faculty (2015-)
* Assistant Professor (tenure track 2014-2020)

2011-2014 New England Conservatory: Visiting Assistant Professor

2008-2012 Harvard University: Teaching Fellow

2008-2012 Brandeis University: Teaching Fellow

2011 (Spring) Boston University: Lecturer

## Education

2009 Brandeis University, Ph.D., Historical Musicology

Dissertation: *Oberon: a Reevaluation of Carl Maria von Weber;* Advisor: Eric Chafe.

2002 University of Maryland, Master of Arts in Musicology

Thesis: An Analysis of Five Musical Depictions of the Concept of Order from Chaos.

2000 University of Pittsburgh, Bachelor of Arts in Music (classical guitar); Certificate in Medieval and Renaissance Studies.

## Publications (Long)

Books

*Tyranny and Music*. (Lanham, MD: Lexington, September, 2018); An edited essay collection resulting from a conference held at Middle Tennessee State University in November, 2015.

<https://rowman.com/ISBN/9781498546812/Tyranny-and-Music>

*Experiencing Weber: A Listener’s Companion.* (Lanham, MD: Rowman & Littlefield, July, 2017).

<https://rowman.com/ISBN/9781442235946/Carl-Maria-von-Weber-Oberon-and-Cosmopolitanism-in-the-Early-German-Romantic>

*Carl Maria von Weber’s Oberon and Cosmopolitanism in the Early German Romantic.* (Lanham, MD: Rowman & Littlefield, September, 2014).

<https://rowman.com/ISBN/9781442255562/Experiencing-Carl-Maria-von-Weber-A-Listener's-Companion>

Articles and Book Chapters

“History of Western Art Music in Vienna,” *Intercultural Engagement in Short-Term Faculty-Led Study Abroad Programs Across Disciplines,* (Expected, Fall, 2022).

Podcast Contributor, “Mahler’s Completion of *Die Drei Pintos,*”Embrace Everything: The World of Gustav Mahler, expected July 2022. <https://www.theworldofgustavmahler.org/>

“The Cross and the Wanderer: The Cross and the Wanderer: From the Sacred to the Secular in the Early Nineteenth Century” in *Sacred Contexts in Secular Music of the Long Nineteenth Century,* (Lanham, MD: Lexington Books, expected 2022).

“The National Anthem: Performance, Ritual and Music” in John R. Vile, *America’s National Anthem: “The Star-Spangled Banner” in U.S. History, Culture, and Law.* (ABC-CLIO , September, 2020)

“Carl Maria von Weber.” Oxford Bibliographies, (Oxford: Oxford University Press, January 2020).

“Popular Music and the Impending Tyranny of Donald Trump” in *Tyranny and Music* (Lanham, MD: Lexington, January, 2018)

“The Motet and the Mashup: Everything that is old is new again” Proceedings from the 9th Annual International Conference of Interdisciplinary Musicology (CIM14 Berlin, Winter, 2015).

“The Immense and Mighty Ocean: Style, Nature and Form in the Swansongs of Meyerbeer and Weber” *American Musicological Society Southwest Chapter Conference Proceedings*, Spring 2014.

“Nature, Weber, and a Revision of the French Sublime,” *Sineris*: *revista de musicologiá,* No. 15, January, 2014. <http://www.sineris.es/banda.html>

“Nationalism and the Italian Style in 19th- Century German Opera,” in *VIVA V.E.R.D.I.: Music from the Risorgimento to the Unification of Italy* Studies on Italian History Vol. 8 (Turnhout, Brepols, November, 2013).

“Reference, Autonomy and Nationalism in Early German Romantic Art,” *Expositions: Interdisciplinary Studies in the Humanities* Vol. 5, No. 2 (2011). <http://expositions.journals.villanova.edu/>

“Weber, Schumann, and the Latent Motive,” *Indiana Theory Review* Volume 28 (2010).

## Publications (Brief)

Contributor, Editor and Publisher, [www.Musiccityreview.com](http://www.Musiccityreview.com) 501(c)3 non-profit Online Music Review website. (2019-).

Liner Notes for Adam Clark, *Piano Pieces in F#* (expected Summer, 2022).

“Sounding Off” Monthly Column for Nashville Arts Magazine (November, 2015- August, 2018)

<http://nashvillearts.com/?s=sounding+off> (Magazine cancelled in August, 2018).

Reviews (books)

*Weberiana* (Mitteilungen der Internationalen Carl Maria von Weber Gesellschaft e. V., Heft 21, Sommer 2011) in *Notes: Quarterly Journal of the Music Library Association* Vol. 68 No. 4 (June, 2012) pp. 809-811.

Alice Echols, *Hot Stuff: Disco and the Remaking of American Culture* in *Southwest Journal of Cultures,* Spring, 2010.

Selected Reviews (concerts and films)

“Nashville’s Kip Winger on Music and His *Conversations with Nijinsky*,” *Nashville Arts Online,* September, 2017.

“Modernism and the Movies: Intersection’s Morricone” *Nashville Arts Online,* August, 2017.

“Emergence Closes Nashville Ballet Season,” *Nashville Arts Online,* July, 2017.

“Behind the Iron Curtain at the Frist and the Schermerhorn” *Nashville Arts Online,* May, 2016.

“Adams and Beethoven, Opening Night at the NSO” *Nashville Arts Online*, September, 2015.

All Nashville Arts Reviews available here: <http://nashvillearts.com/>

All Boston Musical Intelligencer Reviews available here: <https://www.classicalscene.com/?s=Joseph+Morgan>

Edition Prefaces:

Gaetano Donizetti, *Maria di Rohan: Prelude* (Munich: Jürgen Höflich, expected: 2017).

Neils Gade, *Zion* (Munich: Jürgen Höflich, 2017).

Carl Maria von Weber, *Grand Potpourri* (Munich: Jürgen Höflich, 2016).

Modest Mussorgsky, *Danse Persane* (Munich: Jürgen Höflich, 2016).

Carl Maria von Weber, *Turandot,* Incidental Music (Munich: Jürgen Höflich, 2015).

Hans von Bülow, *Der Sängers Fluch*, (Munich: Jürgen Höflich, 2014).

Bedřich Smetana, *Orchestral Works 1 & 2*, (Munich: Jürgen Höflich, 2014).

Louis Spohr, *Des Heilands Letzte Stunden*, (Munich: Jürgen Höflich, 2012).

Pyotr Il’yich Tchaikovsky, *Hamlet* (Incidental Music), Op. 67a (Munich: Jürgen Höflich, 2011).

Louis Spohr, *Die Letzten Dinge*, (Munich: Jürgen Höflich, 2010).

Encyclopedia entries:

“The National Anthem: Performance, Ritual and Music” Introductory Essay for an Encyclopedia on the National Anthem. ABC-CLIO, 2020.

Entries for the Encyclopedia *Music in the Social Sciences* (Sage Publishing, September, 2014):

Birdsong Patriotism

Entries for *The Grove Dictionary of American Music* 2nd Ed. (Oxford University Press, 2013-14):

New Entries:

50 Cent Paul Ackerman

Gangsta Rap Henry Louis Mencken

Revisions:

Karen Armstrong Robert Hale

Ben Heppner Birgit Märta Nilsson

Rudolph Reti Teresa Stratas

Francesca Zambello

Essay topics and discussion questions for Richard King, *A Rock Reader*, New York: Kendall Hunt Publishing, 2008.

## Conferences

As Organizer:

*Construction of National Identity in Music* a conference hosted at Middle Tennessee State University, Summer, 2020 (rescheduled and hosted online due to COVID-19).

*Opera and Musical Theater in the United States* a conference hosted at Middle Tennessee State University, March, 2018.

*Tyranny and Music,* Hosted Conference at Middle Tennessee State University November 21-22, 2015.

Session Organizer for “The Repercussions of the French Revolution on Romantic Music,” German Studies Association, Milwaukee, WI, October, 2012.

As Participant:

“Popular Music and the Impending Tyranny of Donald Trump” given as an invited presentation to the *Brown Bag Lecture Series* at the Center for Popular Music, MTSU, February 21, 2018.

“Andrew Barton’s *The Disappointment, or the Force of Credulity,* its History and Reception” Invited Lecture given to the Opera Theater Workshop at MTSU (Invited Presentation), November, 2017.

“Weber’s Program Music: Forms and Influence” to be presented at the International Conference *Nineteenth-Century Program Music* Lucca, *Complesso Monumentale di San Micheletto*, November, 2016.

“The Motet and the Mashup: Everything that is old is new again” presented at the 9th Annual International Conference of Interdisciplinary Musicology (CIM14), Berlin. Dec., 2014

“The Immense and Mighty Ocean: Style, Nature and Form in the Swansongs of Meyerbeer and Weber” presented at the American Musicological Society Southwest Chapter Conference September,2014 & at the American Musicological Society Midwest Chapter Conference, Fall, 2014.

“Wagner’s Re-conception of Weber’s German Nationalism,” presented at the *Richard Wagner’s Impact on His World and Ours* Conference, University of Leeds, May 2013.

“To Adopt What Seems Best: The Use of Foreign Style as Nationalist Expression in Early German Romantic Opera,” presented in public talk at New England Conservatory, December 10, 2012.

“Weber, the *Durchbruch* and the Daemon in Early German Romantic Opera,” presented at the annual meeting of the German Studies Association, Milwaukee, WI October 2012.

“Nationalism and the Italian Style in 19th Century German Opera,” presented at the *VIVA V.E.R.D.I. La musica dal Risorgimento all’Unità d’Italia*, Pistoia, Italy September 2011.

“Nature, Weber, and a Revision of the French Sublime,” Annual meeting of the German Studies Association, Oakland California, October 2010.

“Weber, Schumann and the Latent Motive,” American Musicological Society, New York State-St. Lawrence Chapter, April 2010.

“Weber, Janus and Thematic Reference,” American Musicological Society, Allegheny Chapter, April 2009.

“Carl Maria von Weber’s Mediant Transformations,” presented at the joint national meeting of the American Musicological Society and the Society of Music Theory, Nashville, TN Oct. 2008.

“Oberon: Words and Music,” presented at the annual meeting of the Modern Language Association, Chicago, IL December 2007.

“From Cosmopolitanism to Insularism: the Historical Reconstruction of Carl Maria von Weber’s Identity and Works,” presented at the Music and/as Right Action Conference, University of East Anglia, U.K. June 2007.

“Weber, Nationalism, and the ‘Kampf und Sieg’ Cantata (1815),” presented at the winter meeting of the American Musicological Society, New England Chapter, December 2006.

“E.T.A. Hoffmann’s *Die Fermate* and Early German Romantic Opera,” presented at the Osher Lifelong Learning Institute, Brandeis University, September, 2006.

## Teaching Experience (as Instructor of Record)

2014 – Middle Tennessee State University

* Bibliography and Research
* Graduate Seminar: Teaching Music at the University Level
* Graduate Seminar: Charles Mingus
* Opera Literature: 19th Century Opera
* Introduction to Music
* History of American Popular Music
* 19th Century Music
* 17th&18th Century Music
* History of Rock
* History of Western Art Music II
* History of Western Art Music I
* 20th Century Music
* Richard Wagner (independent study)
* Worlds of Music (General Education)

2011 – 2014 New England Conservatory – Visiting Faculty

* Haydn’s String Quartets
* 19th Century Symphonic Program Music
* History of Rock Music
* History of Fugue
* History of Opera (Graduate)
* Music History Remedial Survey(Graduate)
* Music Fundamentals
* Introduction to Styles: the Motet and the Mashup

2011– Boston University - Lecturer

* History and Literature of Opera II (Graduate)

2010 – 2012 Johnson and Wales University – Adjunct Instructor

* Music Appreciation

2003– 2009 Brandeis University, Lecturer

* Popular Music and Identity (writing course)
* A Cappella Arranging
* Music Fundamentals
* Basic Musicianship 1 & 2

2005 – 2008 Walnut Hill High School for the Arts, Natick, MA - Music Faculty

* Opera History
* Music History
* Music Theory 1
* Solfege 1

2001 – 2002 Montgomery College, Takoma Park, MD - Lecturer

* The History of Popular Music
* Music Appreciation
* Music Fundamentals

TEACHING EXPERIENCE (as Teaching Fellow)

2008 – 2012 Harvard University –Teaching Fellow

* Introduction to Western Music (Middle Ages to Mozart)
* Introduction to Western Music (Beethoven to the Present)
* First Nights: Five Performance Premieres
* Literature and the Arts, Mozart
* Foundations of Tonal Music

2006 – 2009 Brandeis University–Teaching Fellow

* Global Hip Hop
* Music in the Romantic Era
* Music Appreciation

2000-2002 University of Maryland, College Park, MD–Teaching Assistant

* The History of Rock Music 1950-present

## Pedagogical Training

“MTSU Online Instruction Certification” MTSU Online, 2021.

“Syllabus Design Workshop,” The Derek Bok Center for Teaching Excellence, Harvard University, Fall, 2011.

Class Visit and Consultation, The Derek Bok Center for Teaching Excellence, Harvard University, Fall, 2008.

“Teaching the University Writing Seminar,” The Writing Center, Brandeis University, Summer, 2008.

## Honors, Grants and Awards

Online Course Development Grant for MUHL 1610 ($4,000), Middle Tennessee State University, November, 2021.

Distinguished Lecture Fund for Visit from Professor Celia Applegate ($1,250) March, 2020 (cancelled due to COVID).

Faculty Research and Creative Activity Grant ($2000), “Opera and Musical Theater in the United States Conference,” Middle Tennessee State University, June 2018.

International Studies Grant for Vienna Study Abroad Program development (2,500). June 2017.

Faculty Research and Creative Activity Grant ($1980), “Tyranny and Music Conference,” Middle Tennessee State University, June 2015.

Instructor’s Development Grant ($900) for Mixing Station, Middle Tennessee State University, May 2015.

Derek Bok Certificate of Distinction in Teaching, Harvard University, April 2009

Max Kade Travel Grant ($2000), Brandeis University, September 2007

Provost’s Dissertation Expense Award ($1500), Brandeis University, May 2007

Center for German and European Studies Research Grant ($500), Brandeis University, May 2007

Bolli Scholar Award for paper presented at the Osher Institute, Brandeis University, October 2005

Four Year Fellowship for graduate study, Brandeis University 2002-2006

Two Year Assistantship for graduate study, University of Maryland, 2000-2002

Chancellor’s Undergraduate Fellowship, University of Pittsburgh, 2000

## Languages

Translation ability (with dictionary) of Italian, German and French

## Memberships

German Studies Association (since) 2006

Modern Language Association 2006

Society for Music Theory 2005

American Musicological Society 2002

## Service

Chair, Search Committee for Tenure Track Musicologist (Fall, 2021).

Revised and updated Graduate Program Assessments (Fall, 2021).

Completed MTSU online accessibility training, (Fall, 2021).

Revised and updated the Graduate Program website for the School of Music (Summer 2021).

Wrote Graduate Student Manual for School of Music, (Summer, 2021).

Acquired two Graduate Teaching Assistant positions for the School of Music, the first additions in decades (Spring, 2021).

Safe Zone Training, LGBT+, Middle Tennessee State University, 2021.

Chair, Search Committee for Visiting Musicologist, one year appointment (Fall, 2020).

BA Program (new degree program) for the School of Music, MTSU (2019-2020).

* Revised and updated decades-old proposal.
* Saw proposal through School of Music and University curriculum approval process.
* Proposed program and successfully received accreditation from the National Association of Schools of Music.

Division Coordinator, Music History, Middle Tennessee State University, (2018-present).

“General Education Redesign Departmental Committee,” School of Music, MTSU, 2020.

Creator and Director of MTSU’s Signature Study Abroad Program: History of Western Art Music II: Vienna. (Course has “made” 3 times, but has only travelled twice due to COVID-19)

Member, Search Committee for Tenure-Track Musicologist, Summer, 2018.

Facilitator, Summer Courses, School of Music, Middle Tennessee State University, Summer 2017-2021.

Facilitator, Music Theory Tutoring Program, School of Music, Middle Tennessee State University, Fall 2016-2020.

Out of State Scholarship Advisor, Fall, 2016- Fall 2019.

Member, Search Committee for Fulltime Piano Technician, Summer, 2017.

Member, Search Committee for Fulltime Vocal Instructor, Summer, 2016.

Member (Chair 2016 & 2018), Educational Program Committee, School of Music, Middle Tennessee State University, 2015-2019.

Member, University Discipline Committee, Middle Tennessee State University 2015-2017.

Member, School of Music Building Committee, Middle Tennessee State University 2014-present.

Member of the Advisory Council of the Center for Popular Music, Middle Tennessee State University, 2014-2016.

Member of the Chapter Activities Committee of the American Musicological Society, 2014-2016 (chair).

Member, Search Committee for Director of the Chinese Music Institute, Fall, 2015.

Program Committee, New England Chapter of the American Musicological Society, 2012-2014

Panel Moderator for “The Pre-Kantian Sublime” and Session Organizer for “The Evolving German View of the World” Annual Meeting of the German Studies Association, Oakland, CA October, 2010

## Professional Activities

Music Copyist, 2003-2010

Using music notation software (finale) to transcribe music for publication (including early and contemporary music)

Editor and Writer, 2003-2005

Produced and edited content for the “Government Innovators Network,” an online environment maintained by the Ash Institute at the Kennedy School of Government, Harvard University <http://www.innovations.harvard.edu/>.

Creative Arts Assistant, 2002-2003

Assisted the Music Librarian in cataloging and processing music scores and sound recordings as well as processing orders and gifts. Duties also included collection management.

## Other Areas of Expertise

Educational Software

I have experience delivering ancillary course content through several different E-Learning software packages including Blackboard, Webct, Latte, Moodle and Desire2Learn.

## References

Gregory Reish

Director, Center for Popular Music

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H. Stephen Smith

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(Additional Referees available on request)