

J. Mackenzie Pierce
Curriculum Vitae (Web)
October 2019

EDUCATION

- 2019 Ph.D. in musicology, Cornell University. Dissertation: “Life and Death for Music: A Polish Generation’s Journey across War and Reconstruction, 1926–53.” (Degree conferred on May 27.)
- 2015 M.A. in musicology, Cornell University.
- 2011–12 Intensive Polish language study, Center for Polish Language and Culture in the World, Jagiellonian University (Kraków, Poland).
- 2011 B.A. with Highest Honors, Swarthmore College, interdisciplinary special major in music and philosophy.
- 2007–08 Cello performance studies, Jacobs School of Music, Indiana University, Bloomington.

PUBLICATIONS

Refereed Journal Articles

- 2020 “Zofia Lissa, Wartime Trauma, and the Evolution of the Polish ‘Mass Song,’” *The Journal of Musicology* 37/2, forthcoming.
- 2017 “Writing at the Speed of Sound: Music Stenography and Recording Beyond the Phonograph,” *19th-Century Music* 41/2, 121–150.

Book Chapters (* indicates a peer-refereed publication)

- 2021 * “Music, Racism, and Genocide,” *The Cambridge Companion to Music and Fascism* (Cambridge U. P.), under contract.
- 2020 “Friend and Force: Nadia Boulanger’s Presence in Polish Musical Culture” (with Andrea Bohlman), *Nadia Boulanger and Her World* (Princeton U. P.), forthcoming.
- 2019 * “Entangled Lives: Rehearing the Holocaust through the Musical and Familial Ties of Occupied Warsaw,” commissioned chapter for *Śluch absolutny Romana Palestra*, ed. Alicja Gronau (Warsaw: Chopin University Press), forthcoming.
- 2015 “Ersatz Improvisation: Chopin’s Opus 28 and the Published Prelude Collection,” in *Piano Culture in 19th-Century Paris*, ed. Massimiliano Sala (Turnhout: Brepols), 291–311.

Reviews and Short Publications

- 2019 Review of *Nadia Boulanger and the Stravinskys: A Selected Correspondence*, ed. Kimberly A. Francis (U. Rochester, 2018). *RMA Research Chronicle* 50/1, 181–83.
- 2016 Review of *The Mystery of Chopin's Preludes*, by Anatole Leikin (Ashgate, 2015). *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* 14/27, 149–52.
- 2016 “Music Shorthand, or How to Capture Sound Circa 1833,” *Musicology Now*, <http://musicologynow.ams-net.org/2016/02/music-shorthand-or-how-to-capture-sound.html>
- 2014 Review of *Romantic Anatomies of Performance*, by J. Q. Davies (U. California, 2014). *Current Musicology* 98, 151–55.

Translations (from the Polish unless specified)

- 2020 “A Letter from Nadia Boulanger,” in *Nadia Boulanger and Her World* (Princeton U. P.), forthcoming.
- 2020 Zygmunt Mycielski, “What Awaits Them Now,” in *Nadia Boulanger and Her World* (Princeton U. P.), forthcoming. (From the French)
- 2016– CD liner notes for “Works of Roman Palester” recording series, Warner Music, RecArt, PWM Edition (5 CDs to date).
- 2017 Violetta Wejs-Milewska, “Roman Palester as a Head Editor at the Polish Section of Radio Free Europe in Munich,” Roman Palester portal, Archive of Polish Composers.
- 2017 Beata Bolesławska, “On Roman Palester’s Music,” Roman Palester portal, Archive of Polish Composers.

In Preparation

Life and Death for Music: World War II, the Holocaust, and the Fate of Poland's Composers, monograph (100k words).

“Recrafting Fryderyk Chopin’s Internationalism for the Early Cold War,” journal article (10k words).

FELLOWSHIPS AND LARGE AWARDS

- 2019 Research Fellowship, Polin Museum for the History of Polish Jews (Warsaw), May–July.
- 2018–19 Sosland Fellowship, the Jack, Joseph and Morton Mandel Center for Advanced Holocaust Studies at the United States Holocaust Memorial Museum in Washington D.C., September–April.

- 2016–17 Don M. Randel Teaching and Research Fellowship, Department of Music, Cornell University. Designed and taught the course, “Improvisation and Social Change in the U.S.”
- 2012 Beinecke Scholar (deferred from 2010) (\$34,000).
- 2011–12 Year Abroad Scholarship from the Kosciuszko Foundation and the Polish Ministry of National Education.

SCHOLARSHIPS, ACADEMIC HONORS, AND GRANTS

- 2019 Donald J. Grout Memorial Prize for an outstanding dissertation, Department of Music, Cornell University.
- 2018 Shortlist, Buttrick-Crippen Fellowship for Writing in the Disciplines for the proposed course “Global DJ Cultures.”
- 2018 Cornell Council for the Arts Grant for “Songs of Friendship and Exile,” recording and performance project.
- 2018 Council for European Studies Small Events Grant for “Forbidden Songs: Lost Music of Midcentury Poland,” performance festival and film screening.
- 2017 Cornell Council for the Arts Grant for “Forbidden Songs: Lost Music of Midcentury Poland.”
- 2016 Michele Sicca Grant for Research in Europe.
- 2015 Travel Grant, Cornell University Graduate School.
- 2015 The School of Criticism and Theory, Cornell University, full fellowship to participate in the seminar, “Scenes of Translation” with Souleymane Bachir Diagne.
- 2015 Travel Grant, Society for the Humanities, Cornell University.
- 2015 Travel Grant, Einaudi Center.
- 2013 Summer Intensive Language Grant, Cornell University Graduate School, to attend the School of Polish Language and Culture, KUL, Lublin, Poland, July–August.
- 2011 Peter Gram Swing Award for the outstanding music major in the class of 2011 at Swarthmore College.
- 2011 Phi Beta Kappa member.
- 2010 DAAD Summer University Course Grant, Universität Bayreuth, August.

- 2010 Eugene M. Lang Summer Initiative Grant, Swarthmore College.
- 2010–11 President’s Scholar in Music, Swarthmore College.
- 2007–08 Dean’s Exceptional Scholarship, Indiana University.
- 2007–08 Music Dean’s Scholarship, Indiana University.
- 2007–08 Eva Heinitz Memorial Cello Scholarship, Indiana University.
- 2007–08 National Merit Scholarship, Indiana University.

INVITED TALKS AND INTERVIEWS

- 2019 “Life and Death for Music,” The Polin Museum, Warsaw, June.
- 2019 “Collective Biography as a Lens into Polish and Polish-Jewish Musical Culture, 1930–1950,” The Jewish Historical Institute, Warsaw, May.
- 2019 “Music of Nazi Germany: Strategies of Recruitment and Propaganda,” Contemporary White Supremacy in America: What are its Links to the Nazi Past?, The Center for Jewish Civilization at Georgetown University, The National Press Club, April.
- 2019 “Trauma Reframed: The Ends of Musical Modernism in the Polish Bloodlands,” Catholic University of America, Musicology Colloquium Series, February.
- 2018 “Beyond Historical Rupture: Classical Music and the Second World War in Poland,” Peter Gram Swing Lecture, Swarthmore College, March.
- 2015 Interview during the 17th International Fryderyk Chopin Piano Competition. Broadcast on Polish national TV and streamed live during the competition. Warsaw, October.

CONFERENCE AND FESTIVAL PARTICIPATION

Papers Read at National Meetings

- 2019 “Making the Underground Official: Musical Networks and Rebuilding in early Postwar Poland.” Annual convention of the Association for Slavic, East European, and Eurasian Studies, San Francisco, November.
- 2019 “Impossible Monuments: Tadeusz Zygfryd Kassern’s Opera *The Anointed* and the Trans-Atlantic Creation of Holocaust Memory.” Annual meeting of the American Musicological Society, Boston, November.

- 2018 “Performing Exile: Song and the Culture of Displacement among Polish Citizens in the USSR during WWII.” Annual convention of the Association for Slavic, East European, and Eurasian Studies, Boston, December.
- 2017 “Polish Music in Soviet Exile During World War II.” Annual meeting of the American Musicological Society, Rochester (NY), November.
- 2015 “‘To Write with the Rapidity of Inspiration’: Technologies of Inscription and Sound Recording before the Phonograph.” Annual meeting of the American Musicological Society, Louisville (KY), November.

Other Papers

- 2018 “Antisemitism and the Polish Section of the International Society for Contemporary Music.” A ‘Musical League of Nations’?: Music Institutions and the Politics of Internationalism, University of London, June.
- 2018 “Roman Palester: War and Exile” (preconcert talk). Forbidden Songs: Lost Music of Midcentury Poland, Cornell University, March.
- 2016 “Musical Monuments: Tadeusz Zygfryd Kassern and Postwar Polish-Jewish Identity.” Young Scholars Workshop on the History and Culture of Polish Jews, Polin Museum, Warsaw, June.
- 2016 “Comrade Frycek Travels Again: Cosmopolitan Chopin in Communist Poland.” Music History and Cosmopolitanism, Sibelius Academy, Helsinki, June.
- 2016 “In Search of a Tolerant Past: Tadeusz Zygfryd Kassern’s *Mourning Triptych*.” Whose Cultural Legacy: Polish Composers and Music History, 1930–45, Royal Holloway, London, April.
- 2016 “1849–1949: Fryderyk Chopin and the Geography of Memory.” Keyboard Networks: Interrogating the Cultures and Technologies of Music at the Keyboard, Cornell University, March.
- 2014 “Music Stenography and Textual Recording Technologies, 1830–60.” Bone Flute to Auto-Tune: A Conference on Music & Technology in History, Theory and Practice, University of California, Berkeley, April.
- 2014 “Practicing Memory: Associationist Psychology and Memorized Pianistic Performance.” Music and Memory, Columbia Music Scholarship Conference, March.
- 2012 “Chopin’s Op. 28 and the Evolving Role of Improvised Preluding.” Central European Composers and the Birth of French Piano Virtuosity, French Academy in Rome, October.

Events Organized and Chaired

- 2019 Panel organizer, “Belief and Discontent: New Perspectives on Culture, Music, and Intellectuals in Postwar Poland.” Annual convention of the Association for Slavic, East European, and Eurasian Studies, San Francisco, November.
- 2019 “Songs of Friendship and Exile,” art song concert, Barnes Hall, February.
- 2018 Principal organizer, “Forbidden Songs: Lost Music of Midcentury Poland,” performance, film, and scholarship festival. Co-sponsored by Ensemble X, Jewish Studies, Society for the Humanities, Romance Studies, Institute for European Studies, Cornell University Department of Music, and Swarthmore College Department of Music, March.
- 2018 Co-organizer, North American premiere of Roman Palester’s cantata *The Vistula* with Stephen Spinelli and Cornell Chamber Singers, April.
- 2017 Session chair, “Internationalization and Synchronization.” Ghosts in the Machine: Technology, History, and Aesthetics of the Player Piano, Cornell University, May.
- 2016 Co-organizer, “Keyboard Networks: Interrogating the Cultures and Technologies of Music at the Keyboard” conference and reading group. Cornell University and the Westfield Center for Historical Keyboard Studies, March.

TEACHING EXPERIENCE**Course Instruction (at Cornell University)**

- 2016 Instructor of record, *Improvisation and Social Change in the U.S.*
Course website including syllabus: improvcornell.wordpress.com
Password for protected content: [please inquire]
- 2016 Teaching assistant, Introduction to Music Theory (Eli Marshall).
- 2015 Teaching assistant, Music of the 1960s (Benjamin Piekut).
- 2014 Teaching assistant, Introduction to Music Theory (James Webster).
- 2014 Instructor of record, Musicianship II.
- 2014 Instructor of record, Introduction to Musical Notation.
- 2013 Teaching assistant, Classical Music after 1750 (Rebecca Harris-Warrick).

Guest Lectures

- 2016 “Chopin: A Short Introduction,” Cornell University, Eastern European Film, November.
- 2016 “Chopin and Polish nationalism,” Cornell University, Polish I and II, March.

ACADEMIC AND PROFESSIONAL SERVICE

- 2018– Student Member at Large, Board of the Cold War Music Study Group of the American Musicological Society.
- 2019 Peer referee, *Genealogy*.
- 2015 Session Manager, Cornell University Charter Day Sesquicentennial Panel, “Seeing and Hearing at the Cutting Edge: The Time of Experience”
- 2014–15 Lecture Committee Chair, Department of Music, Cornell University. (Organized the music colloquium series.)

RESEARCH LANGUAGES

Polish (excellent reading, writing, and speaking).
French (excellent reading, intermediate writing and speaking).
German (excellent reading, intermediate writing and speaking).
Russian (intermediate reading).
Ukrainian (basic reading).