

Laura Moore Pruett, Ph.D.
Associate Professor of Music and Chair
Department of Visual and Performing Arts
Merrimack College
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Curriculum vita

Research Interests

Nineteenth-century American classical and popular musics, American music criticism, Louis Moreau Gottschalk, John Sullivan Dwight, early twentieth-century American musical impressionism, music and spirituality, the intersections of music, society, and culture, and the performance practice and historically authentic performance of Renaissance and Baroque solo vocal and choral music.

Education

Florida State University, Tallahassee, FL
Ph.D. in Historical Musicology Fall 2007
Dissertation: "Louis Moreau Gottschalk, John Sullivan Dwight, and the Development of Musical Culture in the United States, 1853-1865"
Advisor: Denise Von Glahn
Committee members: Douglass Seaton and Matthew Shaftel

Certificate in Early Music Fall 2003

M.M. in Historical Musicology Fall 2000
Thesis: "Bombastic Bamboulas and Bostonian Brahmins: L. M. Gottschalk, J. S. Dwight, and Their Viewpoints on American Music"
Advisor: Denise Von Glahn
Committee Members: John Deal and Charles Brewer

Millsaps College, Jackson, MS
B.A. in Music with concentration in Vocal Performance Spring 1998

Teaching and Work Experience

Merrimack College, North Andover, MA

Courses taught as primary instructor Fall 2010 – present
FAA 1310: The Nature of Music: The Art of Listening
FAA 1320: History of Rock & Roll
FAA 1330: Survey of American Music

FAA 1340H: The Concept Album in Popular Music
 (first taught as a course in our Honors Program, Spring 2017)
 FAA 2301: Music History I: Antiquity to the Baroque
 FAA 2302: Music History II: Classical to the 21st Century
 FAA 2330: Music of the Romantic Period
 (taught as directed study)
 FAA 2340: Music of the 20th Century
 FAA 2360: Elementary Music Theory: Understanding Musical Notation
 FAA 2380: The Architecture of Music: From Phrase to Opera
 FAA 2550: American Musical Theatre
 (co-taught with Fr. Richard Piatt, O.S.A.)
 FAA 3100: Music and Spirituality
 FAA 3171 / POL 3171: Music and Politics
 (co-taught with Prof. Anne Flaherty)
 FAA 4900: Directed Study in Music and the Environment

***Note:** All courses I have taught as primary instructor have undergone significant revisions and improvements during my time at Merrimack College.

New courses developed

FAA 1320: History of Rock & Roll
 (first taught Fall 2011)
 FAA 1340: The Concept Album in Popular Music
 (developed under a Faculty-Led Initiative Grant from the Provost
 Innovation Fund, first taught Spring 2017)
 FAA 1350: Pep Band
 FAA 1351: Jazz Ensemble
 FAA 1352: Concert Choir
 FAA 1353: Merrimack Schola
 (All ensembles were converted from student activities to courses
 and first offered for credit Fall 2012)
 FAA 1360: Group Guitar Class
 FAA 1361: Group Voice
 FAA 1362: Group Percussion
 (All group classes first taught Fall 2015)
 FAA 1371-1375: Individual Music Lessons
 (All individual lessons first taught Fall 2017)
 FAA 2301: Music History I: Antiquity to the Baroque
 (first taught Fall 2012)
 FAA 2302: Music History II: Classical to the 21st Century
 (first taught Spring 2013)
 FAA 2550W: American Musical Theatre
 (new Writing Intensive course developed and first co-taught with
 Fr. Richard Piatt, O.S.A., Fall 2010)
 FAA 3100: Music and Spirituality
 (first taught Spring 2014)

FAA 3171 / POL 3171: Music and Politics
(new course developed and first co-taught with
Prof. Anne Flaherty, Fall 2016)

Middle Tennessee State University, Murfreesboro, TN

Courses taught as primary instructor Spring 2004 – Spring 2009
MUHL 5770: Opera Literature
MUHL 3120: Masterworks of Western Music
MUHL 2610: Music History III: 19th and 20th Centuries
MUHL 1620: Music History II: Baroque and Classical
MUHL 1610: Music History I: World Music and Introduction to
Western Music History
MUS 1030: Introduction to Music
MUTH 1120: Theory and Aural Skills II

Interim Music Librarian August 2007 – August 2008

Florida State University

Courses taught as primary instructor Fall 2000 – Fall 2003
MUH 3212: Music History: Classical – 20th Century
MUH 3211: Music History: Antiquity – 1750
MUH 2012: Music of Western Culture
MUL 2110: Survey of Music Literature
MUT 2247: Sight-Singing and Ear Training IV
I was the only TA in musicology invited to teach in the theory department at FSU.

Technology Integration

Development and implementation of interactive iBook, *Elements of Music*, with mLearning Grant from the CETL (Center for Excellence in Teaching and Learning), Spring/Fall 2016.

Online course websites at Merrimack, MTSU, and FSU (Google Classroom, Blackboard, WebMT, Desire2Learn, and WebCT) incorporating streaming audio and video, online course readings and assignments, discussion boards, internet links, and daily study questions.

Multimedia classroom lectures: PowerPoint presentations with embedded audio and video, VHS/DVD, overhead projector, and standard compact discs/cassette tapes/phonograph records, iPad apps and Apple TV technology.

Research Experience

Ph.D. Dissertation Research: “Louis Moreau Gottschalk, John Sullivan Dwight, and the Development of Musical Culture in the United States, 1853-1865”

- Archival research of Gottschalk manuscripts at the New York Public Library for Performing Arts, the Library of Congress Music Division, and the Historic New Orleans Collection
- Archival research of Dwight papers at the American Antiquarian Society, Harvard University libraries, and the Boston Public Library
- Reception history studies of Gottschalk's music in newspapers and journals
- Critical readings of literature and criticism
- Musical analysis of selected works including harmonic and formal analyses
- Cultural studies of mid-nineteenth century America

Master's Thesis Research: "Bombastic Bamboulas and Bostonian Brahmins: L. M. Gottschalk, J. S. Dwight, and Their Viewpoints on American Music"

- Musical analysis of selected works, American cultural studies, critical reading of literature and criticism.

Research and Teaching Assistant, MUS 5711 Fall 1999/Spring 2000

Supervising Professor: John Deal

I assisted Dr. Deal (then Assistant Dean of the School of Music) in the Music Bibliography class that is required of all incoming graduate students in the School of Music. I graded projects and written assignments and occasionally taught a class session.

Research Assistant in Musicology

Supervising Professor: Jane Perry-Camp Spring/Summer 1999

Under Dr. Perry-Camp, I conducted research on Wolfgang Amadeus Mozart, working to catalogue his works in a newly-designed database.

Supervising Professor: Douglass Seaton Fall 1998/Spring 1999

Under Dr. Seaton, I translated German works for publication in his 2001 book, *The Mendelssohn Companion* (see below). I also transcribed numerous musical selections with the music notation software *Finale* for the same publication.

Publications

Forthcoming: "*La nuit des tropiques* and *Á Montevideo*: A Critical Edition of Two Symphonies by Louis Moreau Gottschalk." For the publication series *Music of the United States of America (MUSA)*. The proposal was reviewed by the Committee on the Publication of American Music (COPAM) at their March 2015 meeting **and a contract letter sent on 2 April 2015.**

"*Trax on the Trail* in the Interdisciplinary Liberal Arts Classroom." Co-authored with Anne Boxberger Flaherty, Merrimack College. In *American Music* (forthcoming).

"Porch and Playhouse, Parlor and Performance Hall: Traversing Boundaries in Gottschalk's *The Banjo*." In *Journal of the Society for American Music* Vol. 11, No. 2 (May 2017), 155-183.

“Carl Baermann,” “Giovanni Bottesini,” “William Henry Fry,” “Charles Grobe,” “Louis Moreau Gottschalk,” “Theodore Hagen,” “Jenny Lind,” “William Sidney Mount,” “Marie Selika,” “Emma Thursby,” and “Richard Storrs Willis.” In *The Grove Dictionary of American Music*, 2nd ed., ed. Charles Hiroshi Garrett. New York: Oxford University Press, 2013.

“‘Mon triste voyage’: Sentimentality and Autobiography in Gottschalk’s *The Dying Poet*.” In *19th-Century Music*. University of California Press, 36:2 (Fall 2012): 146-58.

“A Christmas Eve to Remember: William Henry Fry’s ‘Santa Claus’ Symphony.” In *Hands-on Musicology: Essays in Honor of Jeffery Kite-Powell*, ed. Allen Scott, 344-63. Ann Arbor: Steglein Press, 2012.

“Dohnányi’s American Rhapsody, Op. 47: An Émigré’s Tribute to the New World.” In *Perspectives on Ernst von Dohnányi*, ed. James Grymes, 165-179. Lanham, MD: Scarecrow Press, 2005.

W.L. “Elijah in Leipzig, 1848.” Laura Moore [Pruett], transl. In *The Mendelssohn Companion*, ed. Douglass Seaton, 387-391. Westport, CT: Greenwood Press, 2001.

Reviews

“Review of Douglas Shadle, *Orchestrating the Nation: The Nineteenth-Century American Symphonic Enterprise*,” in the *Journal of American History* 104:1 (June 2017): 193-94.

“Review of Denise von Glahn, *Music and the Skillful Listener: American Women Compose the Natural World*,” in the *Journal of the Society of American Music* 10:3 (August 2017): 368-71.

“Review of Ann Ostendorf, *Sounds American: National Identity and the Music Cultures of the Lower Mississippi River Valley, 1800-1860*,” in *Louisiana History: The Journal of the Louisiana Historical Association* 56:1 (Winter 2015): 88-90.

“Review of John Spitzer, ed., *American Orchestras in the Nineteenth Century*, and Daniel Cavicchi, *Listening and Longing: Music Lovers in the Age of Barnum*,” in the *Journal for the American Musicological Society* 66:3 (Fall 2013): 887-895.

“Review of Catherine Parsons Smith, *Making Music in Los Angeles: Transforming the Popular*.” In *American Music* 27:1 (Spring 2009): 102-04.

Presentations: Academic

- “*Une Fête sous les tropiques*: Tourist Nationalism in Gottschalk’s *Symphonie Romantique*.” American Musicological Society Annual Meeting, Louisville, Kentucky. November 12-15, 2015.
- “‘Perfectly Truthful’ or ‘A Desecration of the Instrument’?: Critical Reception of Gottschalk’s *The Banjo*.” Paper for a proposed panel entitled “Writing on the Bias: Case Studies in American Music Criticism.” The North American Conference on 19th-Century Music, Merrimack College, North Andover, Massachusetts, July 16-18, 2015.
- “Fiesta criolla: Tourist Nationalism in Gottschalk’s *La nuit des tropiques*.” The Third Biennial Music Colloquium at Louisiana State University, Baton Rouge, Louisiana, May 23, 2015.
- “‘I understand very well how to fill the hall’: Gottschalk’s Tactical Maneuvers During the Civil War.” Society for American Music Annual Conference, Charlotte, North Carolina, March 2012.
- “‘Mon triste voyage’: Sentimentality and Autobiography in Gottschalk’s *The Dying Poet*.” Counterpoints: Nineteenth-Century Literature and Music, sponsored by Fordham University and *19th-Century Music*, New York, New York, October 2011.
- “Opera for the Piano: Louis Moreau Gottschalk and Sigismond Thalberg’s *Il trovatore, grand duo di bravura*.” North American Conference on 19th-Century Music, Richmond, Virginia, July 2011.
- “Sentimental Imagination in the 19th Century: Louis Moreau Gottschalk’s *The Last Hope* and the Commodification of Music and Religion.” Society for American Music Annual Conference, Cincinnati, Ohio, March 2011.
- “Louis Moreau Gottschalk’s *The Last Hope*: The Commodification of Music, Sentimentalism, and Religion.” C19: The Society of Nineteenth-Century Americanists, Inaugural Conference, State College, Pennsylvania, May 2010.
- “‘*Pianistomonambulist!*’: Gottschalk and the Civil War.” American Musicological Society South-Central Chapter Regional Conference, Lexington, Kentucky, March 2008.
- “Exoticism in the Piano Music of Louis Moreau Gottschalk.” Rhythmic Rituals of Performance: Revisiting the Past and Realizing the Present in the Gulf South and Circum-Caribbean Musical Discourses. Conference held by the Program in Louisiana and Caribbean Studies, Louisiana State University, Baton Rouge, Louisiana, March 2008.

Collegium Vocale, vocalists and instrumentalists. “Orlande de Lassus, *Prophetiae Sibyllarum*, and Heinrich Schütz, *Musikalische Exequien*.” Performance Practice: Issues and Approaches, Rhodes College, Memphis, Tennessee, March 2007.

“Composed by Verdi, Thalberg, and Gottschalk: *Il trovatore, grand duo di bravura*.” Society for American Music Annual Conference, Pittsburgh, Pennsylvania, March 2007.

“A Christmas Eve to Remember: William Henry Fry’s *Santa Claus Symphony*.” A Century of Composing in America, 1820-1920. Conference held by the Music in Gotham project at the Barry S. Brook Center for Music Research and Documentation, Graduate Center of the City University of New York, New York, November 2004.

“‘A Close Imitation of the Vulgar Original’: Gottschalk and Dwight in the Mid-19th Century.” Society for American Music Annual Conference, Tempe, Arizona, March 2003.

“Dwight and Gottschalk: Re-Contextualizing Mid-19th Century American Musical Life.” American Musicological Society Southern Chapter Regional Conference, West Palm Beach, Florida, February 2003.

“*Symphony in Yellow: Impressions*.” College Music Society Southern Chapter Conference, Jackson, Tennessee, March 2002.

“Dohnányi’s *American Rhapsody: An Émigré’s Tribute to the New World*.” International Ernst von Dohnányi Festival, Tallahassee, Florida, February 2002.

“The Bombastic Banjo vs. the Bostonian Brahmin: L. M. Gottschalk and the Prejudice of J. S. Dwight.” American Musicological Society Southern Chapter Regional Conference, Baton Rouge, Louisiana, February 2001.

Presentations: Pedagogical

“Music and Spirituality: Contemplations on Interconnections.” Spirituality Series, co-sponsored by the Center for Jewish-Christian-Muslim Relations and the Department of Religious and Theological Studies, Merrimack College, October 2017.

“‘I Did It My Way’: An Alternative Concept for Teaching American Music.” Research Poster for the Society for American Music Annual Conference, Montreal, Québec, Canada, March 2017.

“Music and Interdisciplinarity at the Liberal Arts Institution.” Presentation for Master-Teacher Roundtable: Interdisciplinary Strategies. Sponsored by AMS Committee

on Career-Related Issues. American Musicological Society Annual Conference, Vancouver, British Columbia, Canada, November 2016.

“‘Is There Anybody Out There?’: Developing an Upper-Level Course on Music and Spirituality.” Teaching Music History Conference, sponsored by the Pedagogy Study Group of the American Musicological Society, Chicago, Illinois, June 2014.

“So I Got the Ph.D., Now What? Entering the Academic Job Market.” Panel co-chair and organizer, Student Forum Panel Session. Society for American Music Annual Conference, Eugene, Oregon, February 2005.

“Teaching American Music.” Panel co-chair and organizer, Student Forum Panel Session. Society for American Music Annual Conference, Cleveland, Ohio, March 2004.

“Earning a Living While Completing the Ph.D.” Panelist, Committee on Career-Related Issues Student Panel Session. American Musicological Society Annual Conference, Houston, Texas, November 2003.

Professional Affiliations, Development, and Service

Merrimack College

Chair, Department of Visual & Performing Arts	2016-
Faculty Senate, Executive Committee	
Member-at-Large	2014 – 2015
Treasurer	2013 – 2014
Grievance Committee	2016 – 2017
Honors Program Committee	2014 – 2016
Library Resources Committee	2012 – 2014
Chair	2012 – 2013
Orientation Committee	2012 – 2013
Faculty Advisory Committee on Continuing Education	2011 – 2012
Honorary Degree Committee	2011 – 2012
Library Advisory Committee	2011 – 2012

Program Committee for the North American Conference on 19th-Century Music, July 2017, Vanderbilt University, Nashville, TN.

Chair of the Program Committee for the Pedagogy Study Group of the American Musicological Society 2015 – 2017

Local Arrangements Chair for the North American Conference on 19th-Century Music, July 16-18, 2015, Merrimack College.

Respondent for panel, “Materializing the Ideal: Opera and the Shaping of Nineteenth-Century Ideologies.” The Nineteenth Century Studies Association Conference on “Material Cultures / Material Worlds.” Boston, Massachusetts, March 26-28, 2015.

Presenter of pre-concert lecture entitled “Handel’s *Messiah*: Cultural Context and Musical Style” for the New England Classical Singers’ concert *Messiah and More!* Rogers Center for the Arts, Merrimack College, 7 December 2014.

Chair of paper session entitled “An Opera for Every Taste: The Cultivation of American Opera Audiences at Mid-Century.” North American Conference on 19th-Century Music, Richmond, Virginia, July 2011.

American Association of University Professors	2013 – present
American Musicological Society	
Chair of Program Committee for the Pedagogy Study Group	2016-17
Student Representative, Southern Chapter	2002 – 2004
Member	1999 – present
College Music Society	
Campus Representative to Florida State University	1999 – 2004
Member	1999 – present
Mu Phi Epsilon, International Music Fraternity	
Founding Member, Delta Nu chapter, Millsaps College	1997 – 1998
Allied Member	1998 – present
Society for American Music	
Local Arrangements Committee for 2019 Annual Conference in New Orleans, LA	
Local Arrangements Committee for 2016 Annual Conference in Boston, MA	
Site Selection Committee	2014 – 2017
Chair	2016 – 2017
Publications Committee	2012 – 2016
Editor of <i>The Bulletin</i>	2012 – 2016
Chair of paper session at annual meeting, Little Rock, AR	
“Musics ‘Out of Place’”	March 2013
Committee on Committees	2011 – 2014
Indexer for <i>The Bulletin</i>	2007 – 2011
Co-Chair, Student Forum	2003 – 2005
Member	2002 – present
Florida State University	
Society for Musicology	
President	2002 – 2003
Author, <i>Society for Musicology Handbook</i>	2002
Secretary	1999 – 2000
New Graduate Teaching Assistantship Orientation	
Area Representative, Musicology	2003
Graduate Music Student Organization	
Area Representative, Musicology	1998 – 2004

Music School Allocations Committee	
Ex-Officio Chair	2001
Chair	2000

Grants and Awards

Society for American Music	
John and Roberta Graziano Fellowship (\$1000)	2015

I was the first recipient of this newly-established fellowship, which supports “scholarly research in all genres of music that originated in the United States in the nineteenth century, as well as other music performed in North America during that historical period.” The award was bestowed during the Society’s Annual Conference in Sacramento, CA, 4-8 March 2015.

Merrimack College	
Faculty Development Grant (\$4000 summer stipend)	2016
Center for Excellence in Teaching and Learning mLearning Grant (\$3500)	2016
Faculty Development Grant (\$3500 summer stipend)	2014
Provost’s Innovation Fund for Faculty-Led Initiative (\$5000)	2012 – 2013
Faculty Development Grant (\$3500 summer stipend)	2012

Florida State University	
Presser Award (\$7500 for dissertation research)	2004
Dissertation Research Grant (\$500)	2003
Nomination for Outstanding Teaching Assistant Award	2003
Certificate in Early Music	2003
Conference Presentation Grant, University Musical Associates	2002
Program for Instructional Excellence Teaching Certificate	2001
Pi Kappa Lambda	2000
Malcolm H. Brown Award for Outstanding Paper in Musicology	2000

Mu Phi Epsilon Music Fraternity	
Merle Montgomery Doctoral Grant (\$1000)	2004
Musicological Research Contest	2002
First Prize, Division II: Other Dissertation or Thesis	

Millsaps College	
B.A. <i>magna cum laude</i>	1998
Senior Music Award	1998

Selected Performance Experience

13 March 2016, Selected songs as examples for “Herrman S. Saroni (1823/4–1900): German-American Immigrant Composer,” Lars Helgert, Catholic University, at the American Music Annual Conference, Boston, Massachusetts.

7 March 2014, solo vocal recital at Merrimack College, “The Silence of Eternity: Seeking the Divine Through Music.”

September 2011, cantor and soloist for the Mass celebrating the Inauguration of Christopher E. Hohey as the President of Merrimack College.

2011 – present, cantor and choir member for Convocation Ceremonies and Masses, Baccalaureate Masses, Christmas Masses, Commencement Celebrations and other Masses at Merrimack College.

December 2008, Handel’s *Messiah*, alto soloist with the Belle Meade Baroque, a historically informed performance ensemble in Nashville, Tennessee.

December 2007, Handel’s *Messiah*, alto soloist with the Belle Meade Baroque.

April 2006, Poulenc’s *Dialogues des Carmélites*, contralto role of Madame de Croissy, the prioress, Middle Tennessee State University, Murfreesboro, Tennessee.

2004-2008, alto member and featured soloist of Collegium Vocale, an ensemble based at Blair School of Music of Vanderbilt University, Nashville, Tennessee, that focuses on performance of early music and contemporary a cappella compositions, with 2-3 concerts per year.

1998-2003, alto member and featured soloist of Cantores Musicæ Antiquæ, an ensemble based at Florida State University, Tallahassee, Florida, that focuses on historically informed performances of music from the Renaissance and Baroque periods.