

MATTHEW FRANKE
matthewfranke197@gmail.com

EMPLOYMENT

2017– Howard University, Department of Music: Master Instructor in Music History

2015–17 Howard University, Department of Music: Lecturer in Music History

2014–2015 Roanoke College, Department of Fine Arts: Visiting Assistant Professor of Music

EDUCATION

2014 PhD in Musicology, Department of Music, University of North Carolina at Chapel Hill. Dissertation: *The Impact of Jules Massenet's Operas in Milan, 1893–1903*

2009 MA in Musicology, Department of Music, University of North Carolina at Chapel Hill. Thesis: *Singing for a Patron Saint: Musical Strategies and Political Subtexts in Sequences from the Abbey of Saint-Denis*

2007 BA in Music, School of Music, University of Puget Sound

2005 AA in Music, Music Department, Lower Columbia College

GRANTS AND AWARDS

2012, 2014 Kenan Graduate Student Activities Fund; Department of Music, UNC Chapel Hill

2011 Pre-Dissertation Research Fellowship, Council for European Studies

2009 James W. Pruett Summer Research Fellowship in Music at the Library of Congress; Department of Music, UNC Chapel Hill

2007–2012 Graduate Teaching Assistantship, Department of Music, UNC Chapel Hill

2007 Best Student Paper; American Musicological Society, Pacific Northwest Chapter

2006 University Research Award, University of Puget Sound

PUBLICATIONS

Peer-Reviewed Articles

2018 “Final Exam Weighting as Part of Course Design.” *Teaching & Learning Inquiry* 6, no.1, 91–103. <http://tlijournal.com/tli/index.php/TLI/article/view/174/199>

2017 “Giuseppe Verdi.” *A-R Editions: Online Music Anthology*. <http://www.armusicanthology.com/anthology/Comp-Franke-Verdi.pdf>

Invited Articles

2015 “Massenet’s Italian Trip of 1894 and the Politics of Cultural Translation.” *Massenet and the Mediterranean World*, ed. Simone Ciolfi (Bologna: Ut Orpheus, 2015), 161–71.

2011 “The Reception of Jules Massenet’s Operas in Milan, 1893–1903.” *Perspectives on Europe* 41, no. 2 (Autumn), 118–20.

Review Essays (2500 words or more)

2015 “The First Volume in Ricordi’s Puccini Edition.” Review of *Giacomo Puccini, Manon Lescaut* (critical edition, *Le opere di Giacomo Puccini*), edited by Roger Parker. *Notes: Quarterly Journal of the Music Library Association* 72, no. 1 (September), 226–30.

2011 *Il Trittico, Turandot, and Puccini’s Late Style*, by Andrew Davis. *Indiana Theory Review* 29, no. 2 (Fall), 105–12.

Book Reviews

2018 *A Million Years of Music*, by Gary Tomlinson. *MAKE Literary Magazine* online edition. <http://makemag.com/review-a-million-years-of-music-by-gary-tomlinson/>

2014 *Verdi Reception*, edited by Lorenzo Frassà and Michela Niccolai. *MAKE Literary Magazine* online edition. <http://makemag.com/review-verdi-reception/>

2013 *La dramaturgie de Gustave Charpentier*, by Michela Nicholai. *Notes: Quarterly Journal of the Music Library Association* 70, no. 2, 267–69.

2013 *The Cambridge Companion to Opera Studies*, edited by Nicholas Till. *MAKE Literary Magazine* online edition. <http://makemag.com/review-the-cambridge-companion-to-opera-studies/>

2013 *A History of Opera*, by Carolyn Abbate and Roger Parker. *MAKE Literary Magazine* online edition. <http://makemag.com/review-a-history-of-opera/>

Encyclopedia Entries

2012–13 *NCpedia.org*, State Library of North Carolina. “[Amos, Tori](#)”; “[Clinton, George](#)”; “[Daniels, Charlie](#)”; “[Flack, Roberta](#)”; “[Roach, Max](#)”; “[Simone, Nina](#)”; “[Travis, Randy](#).”

2012 *The New Grove Dictionary of American Music*, second edition. Ed. Charles Hiroshi Garrett. Oxford University Press, 2013: “Stringfield, Lamar Edwin” [revision].

Other Publications

2018 Italian performance data for Bizet’s *Carmen* for carmenabroad.org, a website curated by Clair Rowden and Richard Langham Smith

2017 “Preface” [in English] / “Prefazione” [in Italian]. Mario Castelnovo-Tedesco, *Concerto no. 3 for violin and piano*, edited by Angelo Gilardino. Milan: Edizioni Curci.

2015– *Notes on a Page*. Personal website. <https://matthewfrankemusicology.wordpress.com/>
Resource: “List of Open-Access Music Journals.”

2010 *Finding Aid to the Mario Castelnovo-Tedesco Papers at the Library of Congress*. With J. Appold and C. Harrten.
<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.scdb.200033669/default.html>.

SELECTED PRESENTATIONS

Invited Talks

2018 “Whatever Happened to Grand Opera?” Lunch & Learn Lecture Series, Shenandoah Conservatory, February 21.

2017 “The Reception of Translated Opera: A Theoretical Introduction and Some Practical Examples.” Musicology Colloquium: Catholic University, February 1.

2012 “Coming to America: Mario Castelnovo-Tedesco’s Third Violin Concerto.” Music between Nation and Form: Mario Castelnovo-Tedesco and the Boundaries of *Italianità*: Brown University, September 28–29.

Conferences

2017 “Appalachian Folk Song as a Symbol of Whiteness in the Jim Crow South.” American Musicological Society, Capital Chapter: Shenandoah Conservatory, October 14.

2016 “Beyond Pastiche: The Descending Tetrachord in Massenet’s *Manon*.” American Musicological Society, Capital Chapter: American University, April 9.

2015 “Massenet’s *Werther* and the Emergence of the *homme fragile* in Italian Opera, 1894–1901.” American Musicological Society, Eighty-first Annual Meeting: Louisville, November 12–15.

“Reciting Ossian, Singing Schubert: Intertextual Meanings in Massenet’s *Werther*.” American Musicological Society, Southeast Chapter: Wake Forest University, February 14.

2014 “Cosmopolitanism at the Opera: Edoardo Sonzogno’s Teatro Lirico, 1894–1907.”

American Musicological Society, Capital Chapter: University of Virginia, October 18.

“‘Mio Werther!’ The Translation and Reception of *Werther* in the *Fin de Siècle*.” Translation in Music: An International Interdisciplinary Symposium: Cardiff University, May 25–26.

2012 “Massenet’s Italian Trip of 1894 and the Politics of Cultural Translation.” Massenet and the Mediterranean World: Centro Studi Opera Omnia Luigi Boccherini (Lucca, Italy), November 30–December 2.

“How is it Possible to Speak Ill of a Frenchman’s Work?” The Reception of Massenet’s *Thaïs* in Milan, 1903.” American Musicological Society: Seventy-eighth Annual Meeting, New Orleans, November 1–4.

“Massenet’s ‘Masterpiece’ Meets Italian Nationalism: *Manon* in Milan, 1893.” Seventeenth Biennial Conference on Nineteenth-Century Music: University of Edinburgh, June 27–30.

2011 “Leïla’s Melismas.” Music, Sound and Space in France, 1850–1914: King’s College, London, May 20.

“Lamar Stringfield’s Appalachian Nationalism.” Society for American Music: Thirty-seventh Annual Meeting, Cincinnati, March 9–13.

Seminar Panelist, Respondent, or Session Chair

2018 Session Chair: “Nineteenth-Century Spectacles and Spaces.” American Musicological Society, Eighty-fourth National Meeting, San Antonio, TX; November 1–4.

2017 Session Chair: “Opera and Gender.” American Musicological Society, Capital Chapter: Shenandoah University, October 14.

2012 Session Chair: “*The Rite* in Russian History and Culture.” Reassessing *The Rite*: A Centennial Conference: University of North Carolina at Chapel Hill, October 25–28.

TEACHING EXPERIENCE

Howard University: Department of Music

Original course designs:

Music History I, Antiquity to the Seventeenth Century	2017–(F)
Music History II, The Eighteenth and Nineteenth Centuries	2018–(Sp.)
Music History III, The Twentieth Century	2018–(F)
Global Popular Musics	2017–(Sp./F)

Other classes taught:

Music Literature to 1600	2015–16 (F)
Music Literature of the Baroque and Classical Periods	2016–17 (Sp.)
Music Literature of the 19th and 20th Centuries	2015–17 (F)

Fundamentals of Music	2015–(F/Sp.)
Introduction to Music [appreciation]	2016–(Sp.)
Individual Research in Music History	2019 (Sp.)

Roanoke College: Department of Fine Arts

Music History II [18th and 19th centuries]	2015 (Sp.)
Diatonic Harmony	2015 (Sp.)
Music in Culture [survey of non-Western musics]	2014 (F)
Chromatic Harmony [independent study]	2014 (F)
Human Heritage II: World Pop	2014–15

PROFESSIONAL SERVICE

Member, Committee on Communications, American Musicological Society	2018–
Local arrangements, American Musicological Society, Capital Chapter	2018 (Sp.)
Textbook reviewer, <i>Discovering Music</i> , by R. Larry Todd	2017
Mentor (conference buddy program), American Musicological Society	2015, '16, '18
Music critic, <i>The Roanoke Times</i> (as needed)	2015
Manuscript reviewer, <i>Resonance: An Interdisciplinary Music Journal</i>	2013

MEMBERSHIPS

American Musicological Society	2007–
American Musicological Society, Southeast Chapter	2007–2014
American Musicological Society, Capital Chapter	2014–
Society for American Music	2011–17

LANGUAGES

English.....native	
Italian..... advanced reading; intermediate speaking and writing	
French.....intermediate reading; basic speaking and writing	
German.....basic reading and speaking	