

Williams College Department of Music



Sondheim@90@Williams Symposium Schedule, March 6-7, 2020

FRIDAY, March 6th

1:30-1:45 Welcome (W. Anthony Sheppard, Williams College)

1:45-2:30 **Steve Swayne** (Dartmouth College), "Williams College, Before, During, and After Sondheim"

2:30-3:15 **Jim Lovensheimer** (Vanderbilt University), "Time and Time Again: Temporal Constructs in *Company*, *Follies*, *Merrily We Roll Along*, and *Assassins*"

BREAK

3:45-4:30 **Geoffrey Block** (University of Puget Sound), "Sondheim's Glamorous Contribution to the Unsung Film Adaptation of *A Little Night Music*"

4:30-5:15 **Stacy Wolf** (Princeton University), "'Who's that Woman?': Performing Gender in Sondheim's Musicals"

SATURDAY, March 7th

9-9:45 **James O'Leary '04** (Oberlin College and Conservatory), "'So Anyone Who's Left is Wrong, Right?': *Anyone Can Whistle* and the Experimental Stage"

9:45-10:30 **Todd Decker** (Washington University in St. Louis), "Sondheim's Whiteness"

BREAK

11:00-11:45 **Jeffrey Magee** (University of Illinois at Urbana-Champaign), "Sondheim and the Actors Studio: Early Contacts, Later Resonances"

11:45-12:30 **John Weidman** (Tony Award-winning librettist), "Sondheim as Playwright: Collaborating on the Creation of *Assassins*"

LUNCH BREAK

2:15-3 **Mark Eden Horowitz** (Music Division, Library of Congress), "How Sondheim's Choices Lead His Audiences"

BREAK

3:30-4:15 **Elizabeth A. Wells** (Mount Allison University), "Sondheim and the 11 O'Clock Number: *Gypsy* and Beyond"

4:15-5 **W. Anthony Sheppard** (Williams College), "Finishing the Line: Wit, Rhythm, and Rhyme in Sondheim"

Speakers:

Geoffrey Block is Distinguished Professor of Music History and Humanities, Emeritus, at the University of Puget Sound. His books include *Charles Ives: A Bio-Bibliography* (1988), *Ives: "Concord" Sonata* (1996), *Charles Ives and the Classical Tradition*, contributing co-editor (1996), *Enchanted Evenings: The Broadway Musical from "Show Boat" to Sondheim and Lloyd Webber* (OUP, 1997; 2nd ed. expanded, 2009), *The Richard Rodgers Reader*, editor (OUP, 2002), *Richard Rodgers* (2003), *Experiencing Beethoven: A Listener's Companion* (2017), and *Schubert's Reputation from His Time to Ours* (2017). He is also general editor of the Yale Broadway Masters series (2003-10) and series editor of Oxford's Broadway Legacies (2010-present). Block's most recent publications include an essay on the film adaptation of *Roberta* in *The Oxford Handbook of Musical Theatre Adaptations*, ed. by Dominic McHugh (Oxford University Press, 2019) and an essay on Stephen Sondheim in *Studies in Musical Theatre* (2019). Current projects include books on the musical film *Love Me Tonight* and the symbiotic relationship between stage musicals and film from the 1920s to the present called *A Fine Romance: Broadway and the Hollywood Film*.

Todd Decker is the Paul Tietjens Professor of Music and Chair of the Music Department at Washington University in St. Louis. He has published four books and over twenty-five articles and book chapters on popular music and media in the United States in the twentieth and twenty-first centuries, including *Show Boat: Performing Race in an American Musical* (Oxford University Press, 2013). His essay on the humanitarian ideals of Oscar Hammerstein II appeared in *Lincoln Center Theatre Review* for distribution at the 2015 Broadway revival of *The King and I*. Decker has lectured on the stage and screen musical at the Library of Congress and London's Victoria and Albert Museum and was featured in a 2019 BBC World Service documentary on the song "Ol' Man River." In fall 2016, he held a visiting International Chair at Labex Arts-H2H, a humanities center at Université Paris 8. From 2020 to 2022, Decker is serving as the editor of the journal *American Music*.

Mark Eden Horowitz is a senior music specialist in the music division of the Library of Congress. He has been the archivist there for dozens of collections, including the papers of Richard Rodgers and Leonard Bernstein. Horowitz wrote the book *Sondheim on Music*, and for ten years was contributing editor for *The Sondheim Review*. He is currently at work on a book of Oscar Hammerstein II correspondence.

Jim Lovensheimer is an Associate Professor of Musicology at Vanderbilt University's Blair School of Music. After attending the University of Cincinnati College Conservatory of Music for four years as a musical theater performance major, Jim worked as an actor, musical director, and composer/lyricist of special material in the professional theater. Eventually tired of living out of suitcases and unending job insecurity, Jim returned to school to earn a BM in music history, sum cum laude, from the University of Tennessee, Knoxville, and a Masters and Ph.D. in musicology from The Ohio State University. Jim is the author of *South Pacific: Paradise Rewritten*, for Oxford University Press, and is (slowly) working on a critical study of Oscar Hammerstein II, also for Oxford. He has also published numerous book chapters and articles on various aspects of the American musical theater.

Jeffrey Magee is Professor of Music and Theatre in the College of Fine and Applied Arts, and Associate Dean in the College of Media, at the University of Illinois at Urbana-Champaign. His first book, *The Uncrowned King of Swing: Fletcher Henderson and Big Band Jazz* (Oxford University Press, 2005) won the Society for American Music's Irving Lowens Award for Best Book, as well as an award for excellence in Historical Recorded Sound Research from the Association for Recorded Sound Collections. His second book, *Irving Berlin's American Musical Theater* (Oxford, 2012), was supported as a National Endowment for the Humanities "We the People" Project and was runner-up for the Lowens Award. His current book project, "Gypsy and the American Dream," is under contract with Oxford University Press. His voice may be heard on the NPR documentary series *Leonard Bernstein: An American Life*, narrated by Susan Sarandon, and he has been interviewed by *The New York Times* and *Al Jazeera America* on matters related to early 20th-century American popular music.

James O'Leary '04 is the Frederick R. Selch Associate Professor of Musicology at Oberlin College and Conservatory. His book, *Exit Right: the Middlebrow Musical of the 1940s*, will be published by Oxford University Press in 2020. O'Leary was awarded the prize for best paper by a scholar in the early stages of his or her career by the Transnational Opera Studies Conference in August 2017 and is currently a John W. Kluge Fellow at the Library of Congress.

W. Anthony Sheppard is Marilyn and Arthur Levitt Professor of Music at Williams College. His first book, *Revealing Masks: Exotic Influences and Ritualized Performance in Modernist Music Theater* received the Kurt Weill Prize, his article on *Madama Butterfly* and film earned the ASCAP Deems Taylor Award, an article on World War II film music was honored with the Alfred Einstein Award by the American Musicological Society, and "Puccini and the Music Boxes" received the AMS H. Colin Slim Award. His most recent book, entitled *Extreme Exoticism: Japan in the American Musical Imagination*, appeared in 2019. Sheppard's research has been supported by the NEH, the American Philosophical Society, the ACLS, and the Institute for Advanced Study, Princeton. He has served as Editor-in-Chief of the *Journal of the American Musicological Society* and is now Series Editor of *AMS Studies in Music*. He has been named the 2020-2023 John Hyde Teaching Fellow for "excellence in teaching" at Williams.

Steve Swayne, the Jacob H. Strauss 1922 Professor of Music and Director of the Montgomery Fellows Program at Dartmouth College, has received fellowships from the Woodrow Wilson National Fellowship Foundation and the National Endowment for the Humanities. His articles have appeared in *The Sondheim Review*, the *Journal of the Royal Musical Association*, *American Music*, *Studies in Musical Theatre*, the *Indiana Theory Review*, and *The Musical Quarterly*. He has written two books—*How Sondheim Found His Sound* (University of Michigan Press, 2005) and *Orpheus in Manhattan: William Schuman and the Shaping of America's Musical Life* (Oxford University Press, 2011; winner of the 2012 ASCAP Nicolas Slonimsky Award for Outstanding Musical Biography). He was an inaugural recipient in 2017 of the Professor John Rassias Faculty Award, given to faculty for their exceptional educational outreach to alumni. In addition to his work at Dartmouth, he has taught at the San Francisco Conservatory of Music; the University of California, Berkeley; and Quest University. He is also the president-elect of the American Musicological Society.

John Weidman has written the books for a wide variety of musicals, among them *Pacific Overtures* (Tony nomination, Best Book), *Assassins* (Tony Award, Best Musical Revival), and *Road Show*, all with scores by Stephen Sondheim; *Contact* (Tony nomination, Best Book; Tony Award, Best Musical), co-created with director/choreographer Susan Stroman; *Happiness*, score by Scott Frankel and Michael Korie, directed by Susan Stroman; *Take Flight* and *Big* (Tony nomination, Best Book), scores by Richard Maltby Jr. and David Shire; the new book, co-authored with Timothy Crouse, for the Lincoln Center Theater/Roundabout Theatre/National Theatre revivals of Cole Porter's *Anything Goes* (Tony Awards, Best Musical Revival) and *Arrabal*, score by Gustavo Santaolalla, directed and co-choreographed by Sergio Trujillo. He is currently working on a musical adaptation of the movie *Norma Rae* with composer/lyricists Rosanne Cash and John Leventhal. When his children were pre-schoolers, Weidman began writing for *Sesame Street*, receiving more than a dozen Emmy Awards for Outstanding Writing for a Children's Program. From 1999 to 2009 he served as President of the Dramatists Guild of America.

Elizabeth A. Wells completed her doctorate in musicology at the Eastman School of Music. Her dissertation, entitled *West Side Story: Cultural Perspectives on an American Musical*, was supported by the Presser Foundation and the AMS-50 Dissertation Fellowship. This work was published as a monograph and won the Music in American Culture award of the American Musicological Society. Her work has appeared in *Cambridge Opera Journal*, *The Journal of the American Musicological Society*, and *Studies in Musical Theatre*. She is now Professor of Musicology at Mount Allison University in Sackville, New Brunswick, Canada. She has won four teaching awards, including the 3M National Teaching Fellowship and the Teaching Award of the American Musicological Society. Her research interests include Leonard Bernstein, musical theatre at mid-century, feminism and the scholarship of teaching and learning.

Stacy Wolf is Professor of Theater and American Studies and Director of the Program in Music Theater at Princeton University. She is the author of: *Changed for Good: A Feminist History of the Broadway Musical*; *A Problem Like Maria: Gender and Sexuality in the American Musical*; and is co-editor (with Ray Knapp and Mitchell Morris) of *The Oxford Handbook of the American Musical*. Wolf's latest book, *Beyond Broadway: The Pleasure and Promise of Musical Theatre Across America*, explores how the Broadway musical theatre repertoire finds new life at local venues across the country, including summer camps, high schools, community theatres, and afterschool programs. She's also written about women in *The Hunchback of Notre Dame* for Disney Theatrical Group's Study Guide and two articles on gender in the smash hit *Hamilton*.