

## Curriculum vitae

**Elizabeth A. Kramer, Ph.D.**  
**Professor of Music History and Strings**  
**University of West Georgia**  
**Carrollton, GA (USA)**

### ACADEMIC ACHIEVEMENT

<u>Degree</u>	<u>School</u>	<u>Years</u>
Ph.D., Musicology	University of North Carolina, Chapel Hill	1998-2005
M.A., Musicology	University of Michigan, Ann Arbor	1996-1998
BMus, Violin Performance	St. Olaf College, Northfield, MN	1992-1996

Master's Paper: "The Programmatic in Three Mendelssohn Concert Overtures"

Ph.D. Dissertation: "The Idea of *Kunstreligion* in German Musical Aesthetics of the Early Nineteenth Century"

### HONORS

2020	Promoted to Professor
2018	Quality Matters Certification of MUSC 6210 (May 2018)
2015/16	Best of the West—Cross Divisional Awardee
2015	UWG Risk Management Above & Beyond Award
2015	Completed Quality Matters (QM) reviewer certification course
2014/15	Best of the West—Strategic Imperative Awardee
2012	Tenured and Promoted to Associate Professor
2012	Recognized as a "Certified UWG   Online Course Instructor"
2010	UWG College of Arts and Sciences Teaching Innovation Grant
2005	Glen Haydon Award for an Outstanding Dissertation in Musicology
2004	UNC Graduate School Travel Grant
2004	UNC Music Department Discretionary Fund Award
2002-2003	American Association of University Women, Dissertation Fellowship
Summer 2001	Foreign Language Area Studies Grant, U.S. Department of Education
1996-1997	Rackham Graduate School Fellowship, University of Michigan
1996	Bachelor of Music in Violin Performance, <i>magna cum laude</i>

### ADMINISTRATIVE EXPERIENCE

#### **Positions**

Head/Coordinator of Graduate Studies in Music, Department of English, Film, Languages, and Performing Arts (August 2020-present)

- primary point-of-contact with graduate students, advisement, recruitment,
- coordinates review of applications and admissions decisions,

- issues registration permissions, coordinates all modifications to the program, degree, and curriculum, enters WolfWatch petitions (except final graduation requirement petitions),
- fields program-specific questions (curriculum, requirements, etc.), track identification and communication to GSA,
- handles posting of, applications for, and selection of graduate assistantships, program-level approvals/signatures for administrative paperwork, communication with GSA concerning administrative functions and paperwork (degree requirement completion, WolfWatch petitions, etc.)

Associate Dean, College of Arts and Humanities (May 2015-June 2020)

Chair, UWG Faculty Senate (June 2014-December 2015)

### **USG groups**

Attended the Momentum Year Summit, Peachtree City (March 1, 2019) as COAH Dean's Office Rep

Attended G2C Macon (October 2018) as the COAH Dean's Office Rep

Attended meetings for New Learning Models (Fall 2015) and Complete College Georgia (2016)

Ecore MUSC 1100: Music Appreciation Development Group (Spring 2015-Fall 2016)

Attended Arts and Sciences Advisory Council (RAC), Fall 2015

USG Faculty Council, Fall 2014-15, as UWG Faculty Senate Chair

### **UWG University committees**

Member, Faculty Senate, Academic Policies Committee (2020-2023)

Member, Interview Committee for Advising Center, Advisor III Position (February 2019)

Member, Strategic Enrollment Management Committee (Spring 2016-Spring 2020); co-chair of Working Group on Graduate Student Enrollment (spring 2016); Strategic Initiatives Working Group (spring 2019)

*Ex officio* representative, Graduate School Advisory Committee (Summer 2016)

Member, *Ad hoc* Working Group on Graduate Assistantships (Fall 2015-)

Member, President's Advisory Council (Summer 2014-Fall 2015)

Member, Administrative Council (Fall 2014-Spring 2020)

Member, *Ad hoc* Working Group on Graduate Assistantships (Fall 2015-Spring 2016)

Member, QEP Implementation Committee (Mostly Spring 2015)

Member & Chair, Fine and Performing Arts Committee for Big Night (Spring 2007; Chair, Spring 2008-Spring 2013)

Member, Dean of the College of Arts and Sciences Search Committee (Fall 2008- Spring 2009)

Member, Art & Science Analysis Group for Possible Restructuring of the College of Arts and Sciences (Spring 2008)

Member, Faculty Senate (Fall 2011-Spring 2014)

Member & Chair, Faculty Senate Graduate Studies Committee (Fall 2011-Spring 2014; Chair, Fall 2013-14)

### **UWG College Committees**

Member, CACSI Gen Ed Committee (Fall 2023)

Member, CACSI Graduate Studies Committee (Fall 2020-present)

Member, COAH Promotion and Tenure Committee (Fall 2013-14)

Member, COAH Committee on Graduate Studies (Fall 2013-Spring 2015, Spring 2021-present)

Member, Faculty Advisory Committee (Fall 2007-Spring 2009)

### **UWG Music “Department,” now “Program,” Committees**

Member, Music Education Faculty Search Committee (Summer 2023-)

Member and Chair, Comprehensive Final Exam Evaluation Committee (Summer 2021, Spring 2022-present)

Member, Program-level Promotion and Tenure Committee (Fall 2022, Fall 2022)

Member and Chair, Program-level Promotion and Tenure Committee (Fall 2020)

Member, Level-Change Committee for Christa Hunt, Piano (Fall 2022)

Chair, Director of Opera Workshop/Asst Professor of Voice Search Committee (Fall 2012-Spring 2013)

Library Liaison (Fall 2006-present)

Member and Chair, Undergraduate Studies Committee (Fall 2006-15, Chair Fall 2006-2010)

Member, Graduate Studies Committee (Fall 2006-present; Chair for several years, including 2020-present)

Member, Instructional technology Committee (Fall 2006-Spring 2012)

Member, Asst Band Director/Asst Professor of Brass Search Committee (Fall 2007-Spring 2008)

Member, Graduate Orals and Thesis Committee for Terra Pederson (Fall 2007), William Owen (Summer 2019), Kyle Willoughby (Spring 2020)

Member, Graduate Orals Committee for Rachel Griffin (Fall 2008), Patti Martin Kelly (Spring 2009), LuAnn Mueller (Spring 2010), Chad Sims (Spring 2011), Laura English (Fall 2012), Russell Bennett (Fall 2013), Kyle Sims (Summer 2014), Karl Kuhlken (Summer 2014), Katie Poff (Fall 2014), Michael Kirtdoll (Fall 2014), Eulas Kirtdoll (Fall 2014), Jennifer Slay (Fall 2014), Chris Willis (Fall 2014), Jessica Wiese (Summer 2015), Selena Madison (Summer 2015), Sharon Gianuzzi (Fall 2015), Sarah Higgins (Fall 2015), S. Katie Hurley (Fall 2015), William Rhoden (Spring 2016), Chelsea Rhoades (Spring 2016), Clovia Jackson (Summer 2016), Rebekkah Nordan (Summer 2016), Matthew Bass (Fall 2016), Sarah Pisca (Fall 2016), John Rheaume (Fall 2016), Kingsley Keys (Summer 2017), Chasity Miller Brunache (Summer 2017), Arthur Borges (Fall 2017), Leslae Dennison (Fall 2017), Ryan Davenport (Fall 2017), Cynthia Taylor (Spring 2018), Jeffrey McBurnett (Spring 2018), Laurie Washington (Summer 2018), Lori Lucas (Summer 2018), Stacy Dean (Summer 2018), Taylor Greer (Fall 2018), Chasity Miller Brunache (Spring 2019), Ausberto "Oz" Acevedo (Summer 2019)

### **Advising Experiences:**

Advisor to all the music graduate students, three terms a term (Spring 2022-present)

- 2023: between 31 and 37 students a term
- 2022: between 25 and 34 students a term
- Fall 2020-Spr 2021: approximately 23-27 enrolled students

Advisor to approximately six music students: bi-annually meeting and follow up with each student (Fall 2007-Spring 2015).

### **Advisement of student organizations:**

Faculty advisor, Eta Gamma Chapter of Sigma Alpha Iota (Spring 2007-Fall 2010)

### **Professional service and consultations:**

Program Committee for Teaching Music History Conference (June 2024)

Reviewer for Routledge Press for Proposed Beethoven Book (Spring 2022)

Teaching Awards Committee Member, American Musicological Society, Pedagogy Study Group (Spring 2022-Summer 2022)

Reviewer for University of North Georgia Press for Proposed Music Appreciation Book (Spring 2020)

Reviewer for Oxford Music Bibliographies (Spring 2017)

Session Organized and Chaired: Musical Expressions of Boundaries and Borders at the 31<sup>st</sup> Annual Interdisciplinary Conference in the Humanities: Nature/Culture/Conference (Carrollton, GA, 23 September 2016).

Program Committee, AMS South Central Annual Meeting (Spring 2016)

Program Committee, AMS South Central Annual Meeting (Spring 2014)

Session Chaired: UWG 28<sup>th</sup> Annual Interdisciplinary Conference in the Humanities: Professions (Carrollton, GA, 2 November 2013).

Session Chaired: North American Conference on Nineteenth-Century Music 2 (University of Richmond, July 2011).

Organizational, program, and technology committee for North American Conference on Nineteenth-Century Music 2 (University of Richmond, July 2011).

Organizational, program, and technology committee for Conference on Nineteenth-Century Music (University of Kansas, July 2009)

Program committee, Forum for Music and Christian Scholarship Annual Meeting (Baylor University, February 2008)

### **PROFESSIONAL DEVELOPMENT**

#### **Publications:**

Invited Book Review, *Sound Pedagogies, Notes: the Quarterly Journal of the Music Library Association* (March 2025), forthcoming.

#### Book Review:

Review of *Teaching Music History with Cases: A Teacher's Guide* by Sara Haefeli, *Notes: the Quarterly Journal of the Music Library Association* 80, no. 3 (March 2024): 553-56.

#### Book Review:

Review of *Brought to Life by the Voice: Playback Singing and Cultural Politics in South India*, by Amanda Weidman, *Women & Music: A Journal of Gender and Culture* 26 (2022): 170-75.

#### Book Review:

Review of *Cultivating String Quartets in Beethoven's Vienna*, by Nancy November, *Notes: The Quarterly Journal of the Music Library Association* 76, no. 2 (December 2019): 271-74.

Peer-reviewed, co-written textbook:

N. Alan Clark, Thomas Heflin, Jeffrey Kluball, Elizabeth Kramer, *Understanding Music: Past and Present* (Dahlonega: University of North Georgia Press, 2016). ISBN: 978-1-940771-33-5

Peer-reviewed article: “*Lebewohl, Abwesenheit, and Wiedersehen* and the Finale to Beethoven’s “Grand Characteristic Sonata” in E flat, Op. 81a,” *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* vol. 10 (Spring 2012): 129-63.

“Sunday Arts & Sciences: Beethoven’s Farewell.” *The Times-Georgian* (Friday, 19 November 2010), 11A.

Peer-reviewed article, co-written with Carol Gingerich: “Beckoning with a Handkerchief? A Collaborative approach to Performing *das Lebe[-]wohl* in Beethoven’s Sonata, op. 81a.” *Journal of Research in Music Performance* 2, no. 1 (Spring 2010). Available at [www.musicalperspectives.com/Site/Beckoning\\_with\\_a\\_Handkerchief.html](http://www.musicalperspectives.com/Site/Beckoning_with_a_Handkerchief.html).

Invited review: *Bach in Berlin: Nation and Culture in Mendelssohn’s Revival of the “St. Matthew Passion”* by Celia Applegate. In *ECCB: The Eighteenth-Century Current Bibliography* 31. Brooklyn, NY: AMS Press, Inc., 2010. 199-201.

Invited review: *The Life of Bach. (Musical Lives)* by Peter Williams. In *ECCB: The Eighteenth-Century Current Bibliography* 31. Brooklyn, NY: AMS Press, Inc., 2010. 239-40.

Invited review of E. T. A. Hoffmann’s *Musical Aesthetics*, by Abigail Chantler. *Notes: Quarterly Journal of the Music Library Association* 63 (June 2007), 833-36.

Invited review essay: “A New Discovery, a New Performance: Music for Piano and Violin by Ludwig van Beethoven,” Review of Beethoven, Sonatas for Piano and Violin, op. 23 and op. 30, no. 2. Andreas Staier, piano and Daniel Sepec, violin. Harmonia Mundi: HMC 901919, 2006. *Beethoven Forum* 14 (Spring 2007), 94-99.

Peer-reviewed article: “The Idea of Transfiguration in the Early German Reception of Mozart’s *Requiem*,” *Current Musicology* 81 (Spring 2006 [appeared January 2007]), 73-107.

Invited review: *The Beethoven Violin Sonatas: History, Criticism, Performance*, ed. Lewis Lockwood and Mark Kroll. *Notes: Quarterly Journal of the Music Library Association* 62 (September 2005), 114-16.

### **Papers read to scholarly and professional audiences:**

Annual Meeting of the AMS Pedagogy Study Group at the Teaching Music History Conference (Indiana University, Terre-Haute), Lightning Talk: “Finding Connections Between Music History and Music Education in a Graduate Music History Course” (8 June 2018)

Innovations in Pedagogy (UWG), “Is this really helping you? Strategies for Teaching and Learning in Graduate ‘Service’ Course” (15 May 2018)

Annual meeting of the South-central region of the American Musicological Society (University of Louisville), “Developing Galatea’s Voice through Music in Turkish Television Serial *Gönülçelen* (*Heart Stealer*, 2010-11)” (18 March 2017).

31<sup>st</sup> Annual Interdisciplinary Conference in the Humanities: Nature/Culture/Conference (Carrollton, GA), “Making Music and Making a Living: Pygmalion and Galatea in Turkish Television Serial *Gönülçelen* (*Heart Stealer*, 2010-11)” (23 September 2016).

Annual USG Teaching & Learning Conference (Athens, GA), with Dr. Dawn McCord and Mr. Jeff McBurnett (alumnus), “Developing and Applying Transferable Skills of Analysis, Synthesis, and Evaluation in the Online Environment” (8 April 2015).

28<sup>th</sup> Annual Interdisciplinary Conference in the Humanities: Professions (Carrollton, GA), “Professions of the Divine in Early Nineteenth-Century German Writings about Music” (2 November 2013).

33<sup>rd</sup> Annual Nineteenth-Century Studies Conference: Spiritual Matters/Matters of the Spirit (Asheville, NC), “Musical Performance as Worship in Early Nineteenth-Century Musical Thought” (23 March 2012).

New Beethoven Research Conference (hosted by San Jose State University and the Ira F. Brilliant Center for Beethoven Studies and the American Beethoven Society), “*Lebewohl*, *Abwesenheit*, and *Wiedersehen* and the Finale to Beethoven’s ‘Grand Characteristic Sonata,’ Op. 81a,” (9 November 2011).

Annual meeting of the US-branch of the International Association for the Study of Popular Music (New Orleans, LA), “Always a Novelty Act? Violinists in Popular Music Performances of the Last Hundred Years” (April 2010)

Annual meeting of the South-central region of the American Musicological Society (Emory University), “Composing Farewell in 1809 and 1810: Beethoven’s Sonata in E-flat, Op. 81a” (March 2010)

Feminist Theory and Music 10: national, biennial conference (Greensboro, NC), “Improvisation and Experimentation: Three Generations of Women Violinists” (May 2009)

National Meeting of the College Music Society (Atlanta), “‘Beckoning with a handkerchief’? Performing *das Lebe[-]wohl* in Beethoven’s Sonata in E-flat, Op. 81a”: in collaboration with Dr. Carol Gingerich (Fall 2008)

15th-Biennial [International] Conference on 19th-century Music (University College, Dublin), “The Concert as *Gottesdienst*: Sacred Time and Sacred Space in Early Nineteenth-Century German Musical Life” (Summer 2008)

International Congress of the International Musicological Society (University of Zürich).

“Spiritual Interpretations of Beethoven Criticism of the Early Nineteenth Century” (Summer 2007)

Forum on Music and Christian Scholarship (Yale University, Institute of Sacred Music).  
“A Religion of Art? Music and the Divine in Early Nineteenth-Century *Kunstreligion*” (Spring 2007)

College Music Society National Conference (San Antonio, TX). “The Idea of Transfiguration in the Early German Reception of Mozart’s *Requiem*” (Fall 2006)

North American Society for the Study of Romanticism (West Lafayette, IN). “Transforming Music: Aesthetic Knowledge and Historical Knowledge in the Early Nineteenth-century Reception of Mozart’s *Requiem*” (Fall 2006)

Meeting of the Royal Music Association Annual Conference (Nottingham, Great Britain).  
“Authenticity in Visual Art, Authenticity in Music: Raphael’s *Transfiguration* and Mozart’s *Requiem* in German Aesthetics of the Early Nineteenth Century” (Summer 2006)

**Other scholarly presentations:**

Moderator, "The Humanities: Past Resonances and Future Relevance," Innovations in Pedagogy Conference, UWG, Carrollton, GA (14 May 2019)

Panelist, COAH Forum on Truth, Cashen Hall, UWG, Carrollton, GA (18 April 2018)

“Latin American Musical Influences in American Culture” presentation for Lit Mu Club, Carrollton, GA (8 February 2018)

Historical introduction to performance of Mozart Clarinet Quintet in A Major, K. 581 (I & IV), Recital, Douglasville, GA Cultural Arts Center (25 May 2014)

Historical and critical introduction to Luther, *Ein’ Feste Burg ist Unser Gott*, Carrollton Presbyterian Church (20 October 2013)

Historical and critical introduction to showing of Dreyer’s *The Passion of Joan of Arc* with music by the AidaDuo, First Baptist Church, Carrollton, GA (27 March 2012)

Lecture, A & S at the Lomason Library (headquarters of the West Georgia Regional Library System), “Composing Farewell: Beethoven’s Piano Sonata in E flat, Op. 81a” (November 2010)

Lecture for MUSC 1000 (music majors), “Instruments and Styles of Early Music” (January 2010)

Lecture-recital collaboration with Dr. Carol Gingerich (UWG), “Performing Farewell in 1809: A Lecture Recital on Beethoven’s Piano Sonata Op. 81a” (October 2009)

Lecture, Sigma Alpha Iota Provenance Weekend, “If Music be the food of love, play on” (January 2009)



**Other Professional Training:**

Approved Neutral (General Civil Mediation) for the State of GA, 2016-present

General Mediation Training—28 hours (Kennesaw State University Summer Institution on Conflict Management in Higher Education, 8-12 June 2015)

General Mediation Practicum—12 hours (Kennesaw State University Center for Conflict Management, 14-15 April 2016)

**Performances:**

Lecture recital: “Music composed by and for Women [for Violin]” Lecture Recital featuring my performance of compositions of Elizabeth Jacquet de la Guerre, W. A. Mozart, Amy Beach, Sorrel Hays, Giorgia Ragni and Lili Boulanger with collaborators Larry Frazier, Carol Gingerich, Sorrel Hays, Julie Lowry, Dawn McCord, Bobbe Jacobs Toub, Susan Ernisse, and Laura Clayton (Cashen Hall, 12 March 2012)

Other performances in Carrollton and Atlanta, including Music Faculty “A-Day” Recitals (performances Fall 2007-2012, Fall 2015; collation and review of program notes 2008)

**In progress:**

Project, Musical Relationships and Voice in Cross-Cultural Pygmalion and Galatea Narratives of the last 50 Years. This project explores issues of class, ethnicity, and musical relationships and voice, interpreting 2010-2011 Turkish Television Serial *Gönülçelen* and 1980 Bollywood film *Man Pasand* in light of the classic Lerner and Lowe musical *My Fair Lady* (1956, film 1964). Anticipated journal article submission.

Project, The Violin in 20<sup>th</sup>-century popular music. This project explores issues of class (highbrow, lowbrow, nobrow), gender, musical style, and reception. Anticipated journal article submission.

“*Gottesdienst* in Early Nineteenth-Century German Musical Thought.” Revise and Resubmit.

Book proposal: “A Religion of Art?: Music and Spirituality in Early Nineteenth-Century German Aesthetics”; proposal in draft

**Languages:**

French (basic reading, writing, and conversation)

German (reading, writing, and conversation)

Telugu (basic conversation)

Turkish (basic conversation)

**Current memberships in professional societies:**

American Musicological Society, regional and national chapters

American Association of University Professors

Association for Interdisciplinary Studies  
 College Music Society  
 NafME and GMEA  
 The Reacting Consortium (<https://reactingconsortium.org>)

**Adjudication:**

North Fulton Music Teachers Association’s Fall Festival: Strings Auditions (15 November 2014)

GMTA State Auditions: Junior Strings, Senior Strings, Chamber Strings, and Young Artist Strings (6-7 November 2013)

Kiwanis Club of Carrollton Annual Art and Music Showcase (Spring 2007-2010, Spring 2012-2015)

**TEACHING**

<u>Date</u>	<u>Title</u>	<u>Institution and Department</u>
Fall 2020-present	Professor	University of West Georgia, Carrollton
Fall 2012-Spring 2020	Associate Professor	University of West Georgia, Carrollton
Fall 2006-12	Assistant Professor	University of West Georgia, Carrollton

Course offerings have included: XIDS 2000, Introduction to Interdisciplinary Studies (undergraduates, 100% online); History and Philosophy of Music Education (graduate students, 100% online); Factors of Musical Learning (graduate students, 100% online); Music History & Literature (graduate students, f2f and 100% online); Music Research Methods and Materials (graduate students, f2f and 95% online); Survey of Western Music before and after 1825 (undergraduate music majors, writing intensive; in two courses, fall & spring); String Methods and Materials (undergraduate music majors & initial certification students); XIDS 2002: Worlds of Music (first-year seminar); XIDS 2100C: Music and the Movies (sophomore-level non-music majors, interdisciplinary, f2f & 100% online); Survey of ‘World Music’ (non-music majors, f2f and 100% online); Music Appreciation (non-music majors, f2f and 100% online); Jazz, Rock, and Popular (non-music majors, f2f and 95% online)

2005-2006	Visiting Assistant Professor	University of West Georgia, Carrollton
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Course offerings included: Survey of Western Music (undergraduate music majors); String Methods and Materials (undergraduate music majors and initial certification students); Survey of ‘World Music’ (non-music majors); Music Appreciation (non-music majors); Aural Skills I (undergraduate music majors); Aural Skills II (undergraduate music majors)

Summer 2004	Instructor	University of North Carolina, Chapel Hill
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Newly-developed, upper-level undergraduate course entitled “Women in Jazz”

Fall 2003	Lecturer	University of North Carolina, Chapel Hill
		History of Music from 1600-1750, with an introduction to earlier music (undergraduate music majors)
Fall 2001	Instructor	University of North Carolina, Chapel Hill
		String Methods and Materials (undergraduate music majors & masters in teaching students)
Fall 2001	Director, Viola da gamba consort	University of North Carolina, Chapel Hill
Fall 2000- Spring 2001	Instructor	University of North Carolina, Chapel Hill
		Aural Skills III (undergraduate music majors) and Music Theory II (undergraduate music majors)
Spring 1999- Spring 2000	Teaching Assistant	University of North Carolina, Chapel Hill
		World Music, Music Appreciation, History of Jazz, History of Rock
Fall 1997- Spring 1998	Graduate Student instructor	University of Michigan, Ann Arbor
		Music Appreciation