

CHARITY LOFTHOUSE

EDUCATION

2014 **GRADUATE CENTER, CITY UNIVERSITY OF NEW YORK**
PH.D., MUSIC THEORY

Dissertation title: “Rotational Form and Sonata-Type Hybridity in the First Movement of Dmitri Shostakovich’s Fourth Symphony”
Dissertation advisor: L. Poundie Burstein
Schenker studies with David Gagné, L. Poundie Burstein, and William Rothstein
Post-tonal studies with Philip Lambert and Joseph Straus
Popular Music studies with Shaugn O’Donnell and Mark Spicer

1999 **OBERLIN COLLEGE CONSERVATORY**
B.M., MUSIC THEORY AND VOCAL PERFORMANCE
MINOR IN PIANO PERFORMANCE

Thesis title: “Images of Life and Death in Brahms’s Two Songs, Op. 91”
Thesis advisor: Allen Cadwallader
Voice studies with Gerald Crawford and Daune Mahy
Piano studies with Robert Shannon

ACADEMIC POSITIONS

2011- **ASSOCIATE PROFESSOR**
HOBART AND WILLIAM SMITH COLLEGES
DEPARTMENT OF MUSIC

Courses regularly taught:
Introduction to Music Theory
Music Theory and Aural Skills I
Music Theory and Aural Skills II
Music Theory and Aural Skills III
Twentieth-Century Music Theory and Aural Skills
Origins of Music
Form and Analysis
Music at the Movies
Women in Music
Feeling the Beat: Music and Metaphor
Senior Seminar in Music

2008-2011 **VISITING ASSISTANT PROFESSOR OF MUSIC THEORY
OBERLIN COLLEGE CONSERVATORY**

Courses regularly taught:

Music Theory II
Music Theory III
Aural Skills I
Aural Skills II
Aural Skills
Aural Skills IV

2007-2008 **ADJUNCT INSTRUCTOR
HUNTER COLLEGE, CITY UNIVERSITY OF NEW YORK
DEPARTMENT OF MUSIC AND DANCE**

Courses regularly taught:

Music Theory III
Musicianship I

2006-2008 **GRADUATE TEACHING FELLOW
BARUCH COLLEGE, CITY UNIVERSITY OF NEW YORK
DEPARTMENT OF MUSIC**

Courses regularly taught:

Harmony I

INVITED LECTURES

“Solving The Crime: Formal Foreshadowing and the Mystery of A-flat Minor in Bernard Herrmann’s *Psycho*.” University of Massachusetts, Amherst, MA, March 30, 2012

“Dialogues and Dialects: Sonata Theory, Rotational Form, and Hybridity in Selected Symphonies of Dmitri Shostakovich.” Eastman School of Music, Rochester, NY, October 3, 2014

“Creating Organic Connections to Music Theory and Ear Training through Lesson Repertoire.” Montana State Music Teachers Association Annual Conference, Missoula, MT, November 21, 2014

“Paths and Paradoxes: Sonata Processes in Post-1900 Works.” Ithaca College Music Forum, Ithaca, NY, April 19, 2017

“Sources, Paths, and Goals: Schemas and Tonality in Twentieth-Century Russian Sonata Forms.” Rutgers University, East Brunswick, NJ, April 9, 2018

CONFERENCE PRESENTATIONS AND PANELS

“Herrmann’s Ivesian Modernism”

Society for Music Theory (SMT) Annual Meeting, San Antonio, TX, November 2018

“The Success of Russian Failure: Tonal and Post-Tonal Resolution in Twentieth-Century Russian Sonata Movements”

Russian Society for Music Theory (Общество теории музыки) Second Congress, Moscow Conservatory, September 2015

Rock Mountain Society for Music Theory (RMSMT) Regional Music Scholars Conference, Albuquerque, NM, April 2016

Society for Music Theory (SMT) Annual Meeting, Vancouver, BC, November 2016

Co-authored with Sarah Marlowe. **“Pushing the Boundaries: Mismatch and Overlap in Shostakovich’s ‘Classical’ Structures”**

Committee on the Status of Women (CSW) Session, Society for Music Theory (SMT) Annual Meeting, Vancouver, BC, November 2016

“Alienation and Identification: Subjectivities in Alien-Themed Title-Sequence Music”

Society for Music Theory (SMT) Annual Meeting, Milwaukee, WI, November 2014

“Rotational Form, Sonata Hybridity, and Post-Tonal Boundary Sonorities in Shostakovich’s Fourth Symphony”

Seventh International Conference on Music Theory, Tallinn, Estonia, January 2014

“Mythic Proportions: Rotational Form and Narrative Foreshadowing in Bernard Herrmann’s *Psycho*”

Annual meeting of Music Theory Midwest, Norman, OK, April 2013

Music and The Moving Image International Conference, New York, NY, May 2013

Society for Music Theory (SMT) Annual Meeting, Charlotte, NC, November 2013

“Eternal Novices: Professionalism and Contemporary Women Monastic Composers”

Louisiana State University Music Colloquium, Baton Rouge, LA, May 2013

Feminist Theories in Music Conference, Clinton, NY, August 2013

International Conference on Music, Gender, and Difference, Vienna, Austria, October 2013

“Arches or Circles? Reverse Recapitulations vs. Double-Rotational Structures in Shostakovich's Fourth and Fifth Symphonies”

Annual meeting of Music Theory Midwest, Lincoln, NE, May 2011

Annual meeting of the Music Theory Society of New York State (MTSNYS), New York, NY, April 2012

“Hypermetrical Conflict and Prolongational Ambiguity in Domenico Scarlatti's Sonata in G major, K. 455.”

Mannes College of Music Inaugural Graduate Theory Conference, New York, NY, January 2011

Co-authored with John Patrick Connolly. **“The Adagio of Shostakovich's Fifteenth Symphony: A Case Study in Rotational Form.”**

Annual meeting of the Music Theory Society of New York State (MTSNYS), Ithaca, NY, April 2008

Session Chair, **“Vocality, Emotion, and Expression,”** Annual meeting of the Music Theory Society of New York State (MTSNYS), New York, NY, April 2016

Session Chair, **“Transition to the 20th Century,”** Seventh International Conference on Music Theory, Tallinn, Estonia, January 2014

Panelist, **“Dealing with Change,”** Work and Family Interest Group, Society for Music Theory (SMT) Annual Meeting, St. Louis, MO, November 2015

PUBLICATIONS

“Play Music For Me: Clint Eastwood's Film Scores,” in *Tough Ain't Enough: The Film Career of Clint Eastwood*, ed. David Desser and Lester Friedman. New Brunswick, N.J.: Rutgers University Press, 2018.

“Mahlerian Quotations, Thematic Dramaturgy, and Sonata Form in the First Movement of Shostakovich's Fourth Symphony.” *Res Musica* 7, (2015): 32–52.

“Dialogues and Dialects: Sonata Theory and Rotational Form in Selected Symphonies of Dmitri Shostakovich.” *Theory and Practice* 41 (2016): 113–40.

COMPOSITIONS

City of Poetry (for mixed choir and piano; texts by Gregory Orr). Premiered by HWS Chorale and Cantori, April 2015. Upcoming performances include University of New Mexico Chamber Singers in 2018.

Love, Honor, Words (song cycle for soprano and piano; texts by Adrienne Rich). Performances at Hobart and William Smith Colleges and in Oberlin, Ohio in 2016 and 2017.

The Beloved (song cycle for mezzo-soprano, viola, and piano; texts by Gregory Orr). In progress; to be submitted to the 2019 IAWM Search for New Music by Women Composers competition.

SERVICE AND ADVISING

- 2018- Committee on Diversity, Society for Music Theory
- 2017-2018 Chair, Music Department, Hobart and William Smith Colleges
- 2016-2020 Secretary, Music Theory Society of New York State
- 2015 (fall) Faculty Secretary, Hobart and William Smith Colleges
- 2015- 2017 Committee on the Status of Women, Society for Music Theory
- 2015-2018 Committee on Committees, Hobart and William Smith Colleges
- 2015 Submission reviewer, *Music Theory Spectrum*
- 2013- Steering Committee, Media and Society Department, Hobart and William Smith Colleges
- 2013- Faculty Steering Committee, Center for Teaching and Learning, Hobart and William Smith Colleges
- 2012-2016 Board Member, Music Theory Society of New York State
- 2012 Program Committee, Music Theory Society of New York State
- 2011-2018 Faculty Information Technology Committee, Hobart and William Smith Colleges, (chair, 2013-2018)

MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS

- Society for Music Theory
- American Musicological Society
- Music Theory Society of New York State
- Music Theory Midwest