

ANDREW DAVIS

CURRICULUM VITAE

POSITIONS

University of Houston, Houston Texas

Founding Dean, Kathrine G. McGovern College of the Arts	March 28, 2017–present
Dean (interim), College of the Arts	September 01, 2016–March 27, 2017
Planning Dean, College of the Arts	September 01, 2015–August 31, 2016
Director, Moores School of Music	June 01, 2014–August 31, 2016
Associate Dean, The Honors College	June 01, 2013–May 31, 2014
Director of Graduate Studies, Moores School of Music	Summer 2006–May 31, 2014
Professor of Music Theory	Fall 2016–present
Associate Professor of Music Theory	Fall 2009–Spring 2016
Assistant Professor of Music Theory	Fall 2003–Summer 2009

University of Massachusetts, Amherst, Massachusetts

Visiting Assistant Professor of Music Theory	Fall 2001–Spring 2003
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EDUCATION

Ph.D., Music Theory, Indiana University, Bloomington, IN	May 2003
M.M., Music Theory, University of Massachusetts – Amherst, Amherst, MA	May 1998
B.A., Music, The Pennsylvania State University, University Park, PA; <i>summa cum laude</i>, Phi Beta Kappa	May 1995

SELECTED ADMINISTRATIVE HIGHLIGHTS

Dean, Kathrine G. McGovern College of the Arts:

- Ongoing management of: 1,750 students; 150 faculty; 60 staff; annual budget over \$20M; annual fundraising goal \$4M.
- Oversaw all aspects of the separation of the School of Art, the Moores School of Music, the School of Theatre and Dance, the Blaffer Art Museum, and the Cynthia Woods Mitchell Center for the Arts from the College of Liberal Arts and Social Sciences and subsequent establishment of the Kathrine G. McGovern College of the Arts.
- Managed a comprehensive reorganization of staff in all areas of the new college, including in finance, fundraising, academic affairs, information technology, special events, communications, and facilities. Budgeting and reallocation of existing funds resulted in eight new staff positions and \$40,000 reinvested in faculty initiatives.
- Developed a strategic framework (preliminary to a comprehensive strategic plan and facilities master plan) that led to a \$20M naming gift for the College of the Arts.
- Secured \$4.5M gift in support of the Immanuel and Helen B. Olshan Texas Music Festival in the Moores School of Music.
- Founded the Center for Art and Social Engagement.
- Hired MacArthur Fellow Rick Lowe to the faculty, initiated development of the Minor in Socially Engaged Arts, and initiated the McGovern College–Project Row Houses Fellowship Program.
- Appointed the first faculty Director of Interdisciplinary Initiatives and reorganized the Minor in Interdisciplinary Practices.
- Created the Marie Taylor Bosarge Affiliated Fellowship in Music at the American Academy in Rome.
- Launched international partnership with Academy of Music, Zagreb.
- Concluded six years as co-chair of the organizing committee to establish Phi Beta Kappa’s Mu of Texas chapter at the University of Houston.
- Established formal institutional partnership with the Institute for the Contemporary Art of the Americas at the Museum of Fine Arts Houston.
- Initiated annual “Travel with Dean” music and arts tour.

Director, Moores School of Music:

- Raised a \$1.2M endowed fund in ten months (July 2014–April 2015) to supplement a \$5.5M single-donor pledge to make the Moores School of Music an All-Steinway School.
- Launched Madison Artist Series in the Moores School of Music: concert series, inaugurated in March 2015, designed to bring eminent guest artists to the Moores School for performances and masterclasses. Initial three-year series: Audra McDonald, Bryn Terfel, Lang Lang.
- Created the Adeeb and Adeeba Hourani Endowed Chair in Music.

- Increased Moores School of Music student scholarship spending by 30% (\$715K to \$930K) in first year of Directorship through private philanthropy and repurposing of existing funds.
- Launched international cooperation and exchange program between the Moores School of Music and the Felix Mendelssohn Conservatory, Leipzig.
- Raised Moores School enrollment by 15% (470 to 540) in first year of Directorship.
- Initiated or expanded strategic partnerships between the Moores School of Music, the Houston Independent School District, the Houston Symphony Orchestra, and (Houston charitable organization) Music Doing Good.

Associate Dean, The Honors College:

- Co-chaired the University-wide Organizing Committee responsible for bringing the Mu of Texas chapter of Phi Beta Kappa to the University of Houston (chapter awarded October 2015, with installation March 4, 2016).

Director of Graduate Studies, Moores School of Music:

- Developed and oversaw the Certificate in Music Performance in the Moores School of Music (non-degree certificate program for high-level pre-professional music performance students).
- Developed and oversaw major curricular revision in the Doctor of Musical Arts program in the Moores School of Music (including adding an option for a Doctoral Essay, substituting for a Doctoral Document).

SELECTED PUBLICATIONS

In progress or under review:

“Salvation or Damnation? Genre and Puccini’s *Suor Angelica*.” Peer-reviewed article. IN PROGRESS.

“Death and Transfiguration of Victor Hartman: A Reading of Mussorgsky’s *Pictures at an Exhibition*.” Peer-reviewed article. IN PROGRESS.

In print or in press (listed in reverse chronological order):

Books:

Sonata Fragments: Romantic Narratives in Chopin, Schumann, and Brahms. Bloomington: Indiana University Press, 2017. Peer-reviewed book. IN PRINT.

Il Trittico, Turandot, and Puccini’s Late Style. Bloomington: Indiana University Press, 2010. Peer-reviewed book. IN PRINT.

Reviews of *Il Trittico, Turandot, and Puccini’s Late Style*:

Deborah Burton. *Music Theory Spectrum* 35, no. 2 (2013): 256–60.

William Marvin. *Nineteenth-Century Music Review* 9, no. 2 (2012): 336–40.

Gregory J. Decker. *Music Theory Online* 18, no. 1 (2012):
<<http://www.mtosmt.org/issues/mto.12.18.1/mto.12.18.1.decker.html>>.

Matthew Franke. *Indiana Theory Review* 29, no. 1 (2011): 105–12.

Fred Cohn. *Opera News* 76, no. 1 (2011): 65.

Articles, Chapters, and Reviews:

“Chopin and the Romantic Sonata: The First Movement of Op. 58.” *Music Theory Spectrum* 36, no. 2 (2014): 247–69. Peer-reviewed article. IN PRINT.

Review of Nicholas Baragwanath, *The Italian Traditions and Puccini: Compositional Theory and Practice in Nineteenth-Century Opera* (Bloomington: Indiana University Press, 2011). *Nineteenth-Century Music Review* 11, no. 1 (2014): 135–41. Invited review. IN PRINT.

“Interpreting Puccini’s *Suor Angelica*: An Application of the Semiotics of Temporality,” in *Interdisciplinary Studies in Musicology* 14, ed. Maciej Jabłoński, Jakub Kasperski, Piotr Podłipniak, and Ewa Schreiber (Poznań: PTPN and Wydawnictwo Naukowe UAM, 2014), 48–61. Invited article. IN PRINT.

“*Suor Angelica* as Realism.” *Temporada D’Òpera 2013–2014* (Barcelona: Amics del Liceu; 2013–2014 Season Book for the Gran Teatre del Liceu). Invited article. IN PRESS.

“Old Age and Late Works? The Case of Puccini.” In *Le grand âge et ses oeuvres ultimes* (Rennes: University of Rennes Press). Article in a conference proceedings volume. IN PRESS.

“Narrative, Reminiscence, and Fragmentation in Liszt’s B-Minor Sonata.” In *Grandeur et finesse: Chopin, Liszt and the Parisian Musical Scene*, ed. Luca Sala (Turnhout: Brepols, 2013). Article in a conference proceedings volume. IN PRINT.

“Mixed Genres and Narrativity in Chopin’s B-minor Sonata,” in *Music: Function and Value*, vol. 2, ed. Teresa Malecka and Małgorzata Pawłowska, 281–91. Kraków: Akademia Muzyczna w Krakowie, 2013. Article in a conference proceedings volume. IN PRINT.

“Rotational Form in the Opening Scene of Gershwin’s *Porgy and Bess*” (with Howard Pollack). *Journal of the American Musicological Society* 60, no. 2 (2007): 373–414. Peer-reviewed article. IN PRINT.

“*Turandot* y el Puccini moderno” (“*Turandot* and the Modern Puccini”), trans. Anouska Antunez, in *Yearbook of the Asociación Bilbaina de Amigos de la Ópera* (Bilbao, Spain: ABAO–OLBE, 2007), 256–61. Invited article. IN PRINT.

“The Musical Language of Puccini’s *Turandot*, Act I,” in *Theories of Opera*, vol. 3 of *Poznán Studies in Opera*, ed. Maciej Jablonski (Poznán, Poland: Poznán Society for the Advancement of the Arts and Sciences, 2004), 291–332. Invited article. IN PRINT.

"On Schachter, Schenker, and the Reading of Musical Expressivity: review of Carl Schachter, *Unfoldings: Essays in Schenkerian Theory and Analysis*, ed. Joseph N. Straus (New York: Oxford University Press, 1999)," *Indiana Theory Review* 20, no. 2 (Fall 1999 [2001]): 1–17. Review-article. IN PRINT.

CONFERENCE PRESENTATIONS AND LECTURES (SINCE 2007)

November 2016. Roundtable Discussion, "Response to Jake Heggie: 'Where the Music Comes From: The Fire of Possibility.'" Moderator. 2016 national meeting of the National Association of Schools of Music, Dallas, TX (invited).

November 2015. "Succession Planning." Convener and Moderator. 2015 national meeting of the National Association of Schools of Music, St. Louis, MO (invited).

April 2014. "Rhetoric and Narrative in the Nineteenth-Century Sonata." Guest lecture, *Music Theory Colloquium Series*, University of Massachusetts—Amherst (invited).

April 2013. "Obsessed with the Impossible: Music as Intermediary in the Variations Movement of Brahms's Piano Sonata in C minor, op. 1," to the 12th International Congress on Musical Signification, Brussels and Louvain, Belgium (peer-reviewed).

October 2011. "Signifying Temporality in Brahms's F#-minor Piano Sonata" (with pianist Corey Tu), to the Seventh European Music Analysis Conference, Rome (peer-reviewed).

December 2010. "Narrative, Reminiscence, and Fragmentation in Liszt's B-Minor Sonata" (with pianist Corey Tu), to the international symposium "Chopin and Liszt: Two composers and their relation to the Parisian musical scene," Lucca, Italy (peer-reviewed).

September 2010. "Mixed Genres and Narrativity in Chopin's B-minor Sonata" (with pianist Corey Tu), to the 11th International Congress on Musical Signification, Krakow, Poland (peer-reviewed).

December 2009. "Words and Music Together: Problems and Solutions in Nineteenth- and Twentieth-Century Italian Opera," to a special session of the Lyrica Society for Word-Music Relations, at the national meeting of the Modern Language Association, Philadelphia, Pennsylvania (peer-reviewed).

December 2009. "Old Age and Late Works? The Case of Puccini," to the international symposium "Old Age and Late Works, 15th–21st Centuries," Poitiers, France (peer-reviewed).

October 2009. "Signifying Time Musically (and the Problem of Musical Time) in Opera: Puccini's *Suor Angelica*," to the annual meeting of the Semiotic Society of America, Cincinnati, Ohio (invited).

November 2008. "Puccini the Modernist?" Panel moderator and participant, joint meeting of the American Musicological Society and the Society for Music Theory, Nashville, Tennessee (peer-reviewed).

September 2008. "Musical Forms, Text Forms, and Uses of Convention in *Il Tabarro*," to the symposium in honor of the 150th anniversary of the birth of Giacomo Puccini, entitled "Giacomo Puccini and the Italian Opera of his Time," organized by the Centro Studi Giacomo Puccini, Lucca, Italy; the Puccini Research Center of Freie Universität, Berlin; and the Department of Music, National Taiwan Normal University, Taipei, Taiwan (invited).

July 2008. "Turandot and Puccini's Late Style." Lecture, Freie Universität, Berlin, Germany (invited).

February 2008. "Abbate's Voices, Hatten's Levels, and Puccini's Cloak," to the annual meeting of the Texas Society for Music Theory, San Marcos, Texas (peer-reviewed).

October 2007. "Structural Symmetry In Hofmannsthal's *Ariadne Auf Naxos* Libretto," to the Sixth European Music Analysis Conference, Freiburg, Germany (peer-reviewed).

PROFESSIONAL, INSTITUTIONAL, AND COMMUNITY SERVICE (SINCE 2003)

Board memberships:

Houston Arts Alliance	
Member, Board of Directors	
Member, Finance Committee	Fall 2017–present
Workshop Houston, Houston, TX	
Member, Board of Directors	Spring 2017–present
Texas Council of Arts Deans	
Chair and Founder	Fall 2016–present
Society for Music Theory	
Liaison to the National Association of Schools of Music	Spring 2015–present
Houston Symphony Orchestra, Houston, TX	
Member, Board of Trustees	summer 2014–present
Co-Chair, Education and Community Programming Committee	
Member, Artistic and Orchestra Affairs Committee	
Immanuel and Helen B. Olshan Foundation, Houston, TX	
Member, Board of Directors (foundation liquidated, December 2016)	Spring 2014–Fall 2016
Music Doing Good, Houston, TX	
Member, President's Leadership Council	
Member, Board of Directors	summer 2014–present
Phi Beta Kappa Alumni Association of Greater Houston	
Vice President, Fundraising	summer 2014–present
Member, Board of Directors	summer 2012–summer 2014

Texas Society for Music Theory
Treasurer Fall 2011–present

Professional, institutional, and community service (since 2009):

National Association of Schools of Music: Visiting Evaluator,
Committee on Accreditation November 2015—present

Co-chair, Phi Beta Kappa Organizing Committee,
University of Houston Spring 2009–Fall 2015

Guest lecture, “Puccini and Mental Illness? His Late Life and Late
Operas” to the Houston Tuesday Musical Club, Houston, TX. October 2015

Guest lecturer: “Settling the Score.” Pre-concert public lectures,
every Saturday night in June. Texas Music Festival, Moores School
of Music, University of Houston. summer 2013–present

President, Zeta Tau chapter of Pi Kappa Lambda (national music
honor society), Moores School of Music. Fall 2005–present

Session chair: “Final Acts.” 36th Annual Meeting of the Society for
Music Theory, Charlotte, North Carolina. November 2013

Guest lecture, “Puccini Near the End: His Late Life and Works,” to
the Italian Cultural and Community Center, Houston TX. February 2012

Program committee, 2011 meeting of the Texas Society for Music
Theory, Lubbock, TX. Fall 2010–February 2011

Guest lecture, “Words and Music in Schubert,” to the Houston
Tuesday Musical Club, Houston, TX. January 2009

GRANT AND AWARDS (SINCE 2005)

Fellow of the Honors College, University of Houston. August 2010–present

University of Houston Small Grant Program award (\$3000). November 2010

University of Houston Teaching Excellence Award. April 2010

Faculty Development Initiative grant, University of Houston
(\$25,000). September 2009

Nominee, Ross M. Lence Award for Teaching Excellence in the
Humanities, College of Liberal Arts and Social Sciences,
University of Houston. April 2008

Nominee, Ross M. Lence Award for Teaching Excellence in the Humanities, College of Liberal Arts and Social Sciences, University of Houston.

April 2007

New Faculty Research Grant, University of Houston (\$6,000).

August 2005

REFERENCES (in alphabetical order; please seek permission before contacting)

Douglas Dempster, Dean, College of Fine Arts, The University of Texas at Austin (ddempster@austin.utexas.edu; 512 475 7024)

James Forger, Dean, College of Music, Michigan State University (forger@msu.edu; 517 355 4583)

Dean Gladden, Managing Director, Alley Theatre, Houston (deang@alleytheatre.org; 713 315 3372)

Mark Hanson, Executive Director, San Francisco Symphony (415 864 6000)

Perryn Leech, Managing Director, Houston Grand Opera (pleech@houstongrandopera.org; 713 546 0200)

William Monroe, Dean, The Honors College, University of Houston (wfmonroe@central.uh.edu; 713 743 9007)

Jamal J. Rossi, Joan and Martin Messinger Dean, Eastman School of Music, University of Rochester (jrossi@esm.rochester.edu; 585 274 1010)