

Andrea Olmstead
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Employment History

Christopher Hogwood Research Fellow 2005–2007

Handel and Haydn Society Orchestra and Chorus

Resident Scholar at the oldest performing organization in the US.
Wrote all program notes, gave all pre-concert lectures for the eleven-concert seasons. Advised on programming and historical issues.

Record producer

North/South Recordings, Albany Records 2002–present

Produced six CDs: orchestral, chamber, solo piano. Recording and booklet. Worked with such artists as the Borromeo String Quartet, Benjamin Zander and the Youth Philharmonic Orchestra, Jonathan Bass, Ayano Ninomiya, Eric Bartlett, D'Anna Fortunato, and three European orchestras.

Chair, Department of Music History and Literature

The Boston Conservatory 1981–2004

Full-time position, taught all undergraduate and graduate courses, instituted M.M. in Music History degree program, designed both undergraduate and graduate curricula, designed and taught numerous new courses (Beethoven Symphonies, Wagner, Mahler, Mozart, Opera History, Stravinsky/Schoenberg, Copland/Sessions, among many others), hired all colleagues, supervised two fellowship assistants each year, advised Master's theses, headed thesis defense committees, committee duties as chair

Music History faculty

The Juilliard School

New York City 1972–1980

Taught two required undergraduate courses in Music History, supervisor of department, advising for all music students, hired teaching assistants, taught graduate classes.

Music History faculty

New England Conservatory of Music

Preparatory Division

Boston, MA 2006–present

Teach *The Western Musical Experience* to advanced Preparatory School students. Music History survey.

Music Theory faculty

The Aspen Music School

Aspen, Colorado

Summers 1973–76

Taught Music Theory and Ear Training at both pre-college level and college-credit courses; orchestral librarian for three orchestras

Orchestra manager, Japan tour

1997

Orpheus Chamber Orchestra

Represented the interests of orchestral members during eight-concert tour, assisted in all travel arrangements, paid per diems, assisted orchestral librarian

Editor/typographer

Merkin Concert Hall

New York City

1980—1981 season

Typeset eight concert programs a week plus all ads including *New York Times* string ads, issued contracts for the hall, booking artists.

Music critic

High Fidelity/Musical America

New York City

1980–1981 season

Regularly reviewed concerts in New York for *Musical America* (see list under “Reviews” below).

Script writer

National Public Radio

1980–1981 season

Wrote scripts for sixteen Chamber Music Society of Lincoln Center NPR broadcasts, intermission features, credits, etc.

Advisory board

2006–present

American Music, quarterly journal
Education

Doctoral Studies, Musicology

City University of New York
New York University

1975—77

Master of Arts, Musicology

New York University

1974

Bachelor of Music, Music History

Hartt College of Music

1972

Professional experience as performer

Orchestral violinist with the New York Youth Symphony and the National Orchestral Association, as well as at Hartt College and the Aspen Music Festival. Violin lessons with pedagogues in New York, the Aspen Music School, Hartt College of Music, and in the midwest. Major violin studies with Burton Kaplan, Lea Foli, and Bernard Lurie.

Honors and Awards

Outstanding Faculty Award, Boston Conservatory Student Government, 2004
President, New England Chapter, American Musicological Society, 2000–2002
National Endowment for the Humanities, Boston University, 2000
Outstanding Faculty Award, Boston Conservatory Student Government, 2000
Society for American Music, subvention for *Juilliard: A History*
American Academy in Rome, eight visiting scholar residencies, 1982–83,
1985, 1986, 1988, 1991, 2002, two in 2005
Virginia Center for the Creative Arts, four residencies 1988, 1993, 1994, 1999
National Endowment for the Humanities, Boston College, 1992
National Endowment for the Humanities, Harvard University, 1989
Pi Kappa Lambda, Member, Vice-President, Boston Conservatory Chapter
Sigma Alpha Iota, National Arts Associate
Mu Phi Epsilon, Award for scholarship in American music studies
Choice Magazine, Outstanding Academic Book of 1986
Full scholarships, New York University Graduate School of Arts and Sciences

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Publications

Books

Roger Sessions: A Biography. New York: Routledge, 2008. [paperback]

Juilliard: A History. Urbana, Ill.: University of Illinois Press, 1999.
[paperback, 2002.]

The Correspondence of Roger Sessions. Boston, MA: Northeastern University Press, 1992.

Conversations with Roger Sessions. Boston: Northeastern University Press, 1987.

The New Grove Twentieth-Century American Masters: Ives, Thomson, Sessions, Cowell, Gershwin, Copland, Carter, Barber, Cage, Bernstein. New York: W. W. Norton & Co., 1987 [Sessions entry, with John Harbison, paperback]

Roger Sessions and His Music. Ann Arbor, Michigan: UMI Research Press, 1985. [paperback, 1988] Rochester, NY: University of Rochester Press with Boydell and Brewer, 1991.

Articles

“Giacinto Scelsi: Italian-American Connections.” Fondazione Isabella Scelsi, [forthcoming].

“The Rome Prize from Howard Hanson through Samuel Barber,” for volume on history of music at the American Academy in Rome. University of Rochester Press, [forthcoming].

“Roger Sessions and Hadley,” for volume on Hadley, MA’s 350th birthday, [forthcoming].

“Juilliard,” “Eastman School of Music,” “Lincoln Center,” “Mannes School of Music,” “Manhattan School of Music,” “Conservatories,” “92nd Street Y,” “Brooklyn Academy of Music” entries, *The Encyclopedia of New York State*, 2005.

“Roger Sessions” entry, *The New Grove Dictionary of Music and Musicians, revised edition*. London: Macmillan, 2001.

“The Toll of Idealism: James Loeb—Musician, Classicist, Philanthropist,” *Journal of Musicology*, Spring 1996.

“Copland,” “Barber,” “Hanson,” and thirty other composer entries in *The Centennial Directory of The American Academy in Rome*, New York and Rome, 1995.

“Interview with Richard Hoenich,” *New England Conservatory Notes*, Fall 1994.

“Frank Damrosch and the Institute of Musical Art,” *The Juilliard Journal*, February 1994.

“A Glimpse into Juilliard’s History Examines Role of James Loeb,” *The Juilliard Journal*, November 1993.

“Andre Serban,” “Roger Sessions,” “Montezuma,” *International Dictionary of Opera*. St. James Press, 1992.

“The Schoenberg-Sessions Correspondence,” *Journal of the Arnold Schoenberg Institute*. March 1991.

“The Copland-Sessions Correspondence,” *Tempo*, December 1990.

“Schoenberg is Alive,” *Collage*, April 1990.

- “*Musica Reservata* in Frederic Rzewski’s *North American Ballads*,” *The Musical Quarterly*, Spring 1987. [with Larry Bell]
- Script for *The Music of Roger Sessions*; educational tape produced by the Kent School and WNYC-FM, 1986.
- “Roger Sessions and His Influence,” *Essays on Modern Music*. International Society for Contemporary Music (ISCM)—Boston Chapter, 1985.
- “Roger Sessions and the 20th Century,” *Kent Quarterly*, December 1985.
- “Roger Sessions: Bibliography and Works List,” *The New Grove Dictionary of American Music*. London: Macmillan, 1985. [with John Harbison]
- “The Plum’d Serpent,” *Tempo*, March 1985.
- “A History of the Boston Conservatory,” *The Boston Conservatory*, 1985.
- “American Academy in Rome,” *High Fidelity/Musical America*, August 1983.
- “Roger Sessions: A Personal Portrait,” *Tempo*, December 1978.
- “Aspen After a Quarter Century,” *Current Musicology*, 1975.
- “American Music at Juilliard,” *Current Musicology*, 1974.
- Beethoven’s Violin Concerto in D Major, Op. 61*. Master’s thesis, unpublished, 1974.

Papers Delivered

- “The Secret Program of Roger Sessions’s Third Symphony,” American Musicological Society, New England chapter, Smith College, February 2008.
- Approximately forty pre-concert lectures for the Handel & Haydn Society’s complete two seasons, including *Dido and Aeneas*, Monteverdi’s *Orfeo*, Bach’s St. Matthew Passion, Handel’s *Messiah*, and numerous other concerts. 2005–2007.
- “Giacinto Scelsi: Italian-American Connections,” International Scelsi centennial conference, Rome, December 2005.
- “The Rome Prize from Howard Hanson through Samuel Barber,” The American Academy in Rome, Rome, January 2005.
- Two lectures on the music of Roger Sessions, University of Toronto, Toronto, February 2005.
- Stravinsky’s *The Rake’s Progress*, International Conference on 18th-Century Studies, Getty Center, Los Angeles, August 2003.

- Musical Tour of Boston, New England Conservatory alumni, May 2003.
- Concert lecture, lieder on poems of Paul Verlaine, music of Fauré and Debussy; John Murelle, baritone, November 2002, Cape Cod.
- Concert lecture on Schumann and *Frauenliebe und Leben*; John Murelle, baritone, three concerts in 2001–2002 season, Boston and area.
- Pre-concert lecture, Boston Symphony Orchestra, music of Ravel, Debussy, and interview with Bright Sheng, January 2000.
- Pre-concert lecture, Orpheus Chamber Orchestra, Irving Fine's music, Carnegie Hall, March 1997.
- "Russian Expressionism and American Music," Rouse (Bulgaria) Festival, June 1996.
- "Roger Sessions and Arnold Schoenberg," Centennial Conference of the Roger Sessions Society, Burlington, North Carolina, March 1996.
- Pre-concert lecture, The Boston Symphony Orchestra, Mahler's Symphony No. 9, November 1995.
- Pre-concert lecture, The Boston Symphony Orchestra, *The Rake's Progress*, December 1995.
- "On Writing Biography," Harvard University, Center for Literary and Cultural Studies, November 1995.
- "The Music of Roger Sessions," New Jersey Guild for Composers, Rutgers University, New Jersey, June 1990.
- "The Copland-Sessions Correspondence," Sonneck Society National Meeting, Toronto, Canada, April 1990.
- "Roger Sessions as a Teacher," American Society of University Composers Annual Conference, Columbus, Ohio, April 1984.
- "Russian Expressionism and American Music," The Sonneck Society National Meeting, Boston, March 1984.
- "Roger Sessions and Oral History," American Musicological Society National Convention, Washington, D.C., November 1976.

Reviews (books, concerts, recordings)

- "Roger Sessions's Symphony no. 1," New York Philharmonic, *Newsletter of the Roger Sessions Society*, Spring 1998.

- “Rousse’s June New Music Festival,” *Rousse, Bulgaria*, daily newspaper, June 1996.
- “Samuel Barber: The Composer and His Music,” *MLA Notes*, May 1993.
- “Ernst Krenek: The Man and His Music,” *MLA Notes*, March 1993.
- “Roger Sessions’s Symphonies Nos. 4 and 5,” *American Music*, Spring 1989.
- “Daniel Pinkham; a Bio-Bibliography,” *Sonneck Society Newsletter*, Spring 1989.
- “American Society of University Composers, Ohio Conference,” *Contact*, Winter 1984.
- “Haydn Opens Accademia Filharmonica Season,” *The Rome Daily American*, October 1982.
- “Roger Sessions on Music: Collected Essays,” *Perspectives of New Music*, Spring-Summer, 1981.
- “Music from Japan” *High Fidelity/Musical America*, June 1981.
- “Voices of Change,” *High Fidelity/Musical America*, May 1981.
- “The Naumburg 10th Anniversary Concert,” *High Fidelity/Musical America*, April 1981.
- “The Thouvenel Quartet’s Krenek Cycle,” *High Fidelity/Musical America*, March, 1981.
- “The Mirecourt Trio,” *High Fidelity/Musical America*, February 1981.
- “Roger Sessions’s Ninth Symphony,” *Tempo*, December 1980.

Program and Liner Notes

- Twenty concerts, Handel and Haydn Society Orchestra and Chorus.
Complete 2005–2007 seasons.
- “Larry Bell String Music,” Borromeo String Quartet, Tarab Cello Ensemble,
John Muratore, Albany Records CD Troy 986, 2008.
- “Larry Bell: Vocal Music” D’Anna Fortunato, mezzo-soprano, Albany
Records, CD Troy 741, 2005.
- “Voices,” Boston Modern Orchestra Project concert, October 2004.
- “The Book of Moonlight,” Ayano Ninomiya, violin, North/South Recordings
CD 1033, 2003

- “Reminiscences and Reflections; 12 Preludes and Fugues,” Jonathan Bass, pianist, North/South Recordings CD 1031, 2003.
- “The Sentimental Muse; Orchestral Music of Larry Bell,” Moravian Philharmonic Orchestra, North/South Recordings CD 1032, 2003.
- “Roger Sessions’s Symphony No. 3,” American Composers Orchestra, Carnegie Hall, April 2000.
- “River of Ponds; Cello Music of Larry Bell,” Eric Bartlett, Sarah Clarke, Larry Bell, and Robert J. Lurtsema, North/South Recordings CD 1018, 1998.
- “Roger Sessions’s Symphonies Nos. 6, 7, and 9,” American Composers Orchestra, Dennis Russell Davies, conducting. Argo CD, 1995.
- www.LarryBellmusic.com, program notes, texts, works, website maintained, 1997–present
- “Chamber Music by Roger Sessions,” The Group for Contemporary Music. Koch International CD recording, 1993, re-released on Naxos.
- “Chamber Music Society of Lincoln Center,” sixteen concerts. Scripts for the 1980—1981 series at Alice Tully Hall broadcast on National Public Radio.
- “Eric Bartlett, cellist,” Merkin Concert Hall of the Abraham Goodman House, March 1984 and 92nd St. Y, April 1988. “Eric Bartlett and Larry Bell,” American Academy in Rome, Italy, March 1983.
- “The Atlantic String Quartet,” “Fred Sherry, cellist,” League-ISCM Concerts, Carnegie Recital Hall, NY, March 1982, December 1981. “ISCM World Music Days,” Athens, Greece, September 1979.
- “Roger Sessions’s Symphony No. 9,” The Syracuse Symphony, Carnegie Hall, NY, March 1980; and Syracuse, NY, January 1980.
- “Peter Orth, pianist,” Alice Tully Hall, November 1979.
- “In Honor of Beveridge Webster and Roger Sessions,” League-ISCM Concerts, Carnegie Recital Hall, March 1978.
- “The Juilliard String Quartet,” The Juilliard Theater, November 1978.
- “Music by Roger Sessions in commemoration of his 80th Birthday,” The Juilliard Theater, March 1977.

[numerous others]

Olmstead: Selected Reviews

Juilliard: A History

“Even the practice rooms come to life in *Juilliard: A History*.”
– *Washington Post Book World*

“Olmstead offers a thoroughly researched narrative centered on the personalities and relationships that have given the school its character and nurtured it in its path to fame. . . . The view is illuminating.” – *Journal of the American Musicological Society*

“A fascinating account of the personalities, politics, and cultural background of The Juilliard School.” – *MLA Notes*

“A powerful case study in how private institutions not only depend on charismatic personalities and great wealth but must be able to outwit and survive their dominance.” – Leon Botstein, *The Musical Quarterly*

“A work rich in detail, strikingly candid in its conclusions, and useful to understanding the history of music education in the United States.” – *History of Education Quarterly*

The Correspondence of Roger Sessions

“The heroine of the Sessions industry is undoubtedly Andrea Olmstead: seldom can a 20th-century composer have benefited from such dedicated archival and scholarly work . . . she is a virtuoso.” — Peter Dickinson, *Music & Letters*

“We are indebted to Olmstead’s determination and zeal . . . Her approach is refreshing . . .” — Vivian Perlis, *MLA Notes*

“[Olmstead’s] dedication has resulted in a trilogy of invaluable books on the American master . . . Together they form the most authoritative and comprehensive study on the life of the composer in existence.” — George Tsontakis, *The Musical Quarterly*

“Olmstead . . . has compiled a compelling volume of his letters. Her superb editing, fluid writing style, and devotion to the subject enhances a collection notable for its interesting biographical material and eloquence . . .” — Daniel Fermon, *Library Journal*

Conversations with Roger Sessions

“The reader begins to wish for an opportunity to have met Sessions personally. But lacking that, Andrea Olmstead’s pungent interviews may be the next best thing.” —*American Music Teacher*

“A rare addition to the literature on 20th-century music, this book appeals simultaneously to a professional audience (scholars, composers, and theorists) and to curious, interested music lovers.” — Elliott Schwartz, *Choice*

“[Sessions] could be delightful company . . . the reader is captivated by his humor, enthusiasm, political awareness and his anecdotes . . .”
— *Publishers Weekly*

Roger Sessions and His Music

“[Olmstead] has given us everything that needs to be said about the life and work of this great composer.” — Gilbert Chase, *American Music*

“Sessions deserved a book like this decades ago. His background and training, his own enormous influence as a teacher, and the gradual evolution of his style are all handled with insight.” — Martin Anderson, *Tempo*

“ . . . a superb study of one of the major American composers . . . the first substantial critique of Sessions as a composer and as a human being.”
— *Choice*

Sessions Symphonies Nos. 6, 7, and 9: CD

“The transparent, well-focused recording and the authoritative annotation do their part in making this distinguished and important release one of the happiest of discoveries for listeners everywhere.” — *Stereo Review*