

Jonathan Goldman

Concise Résumé of CV

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Academic Employment

- **2019-present: Professor of Musicology, Faculty of Music, Université de Montréal**
- **2013-2019: Associate Professor of Musicology, Faculty of Music, Université de Montréal**
- **2007-2013: Assistant Professor of musicology, School of Music, University of Victoria**
- **2005-2006: Guest Lecturer, Schulich School of Music, McGill University**

Education

B.A. (JOINT HONOURS IN MATHEMATICS AND PHILOSOPHY) | 1994 | MCGILL UNIVERSITY

M.A. (MUSIQUE) | 1999 | UNIVERSITE DE MONTREAL

PHD | 2006 | UNIVERSITE DE MONTREAL

Publications

BOOKS

- *Heterofonía: antología de textos* (Valencia: Institut Valencià de Cultura - Generalitat Valenciana, 2024), ed. José Evangelista and Jonathan Goldman
- *Avant-Garde on Record: Musical Responses to Stereos* (Cambridge University Press, 2023).
- *Live Electronics im/in the SWR EXPERIMENTALSTUDIO* (Frankfurt: Wolke, 2018), with D.P. Biro, D. Heusinger and C. Stratz.
- *Pierre Boulez, Music Lessons: The Collège de France Lectures*, ed. and trans. Jonathan Goldman, Jonathan Dunsby and Arnold Whittall, preface by J. Goldman (London: Faber, 2018); republ., University of Chicago Press, 2019.
- *The Dawn of Musical Semiology* (University of Rochester Press, 2017). Co-edited with Jonathan Dunsby (2 reviews published).
- *Texts and beyond. The Process of Music Composition from the 19th to the 20th centuries* (Bologna (Italy), UT Orpheus Edizioni (coll. Ad Parnassum), 2016).
- *The Routledge Encyclopedia of Modernism*, resource en ligne. Music subject editor: Jonathan Goldman (London, Routledge, 2016). www.rem.routledge.com
- *La création musicale au Québec*, ed. Jonathan Goldman (Montréal, Presses de l'Université de Montréal, 2014) (1 published review).
- *The Musical Language of Pierre Boulez: Writings and Compositions* (Cambridge University Press, 2011); reed. 2014 (winner of an Opus Prize 2012 and 7 published reviews)
- *La pensée de Pierre Boulez à travers ses écrits*, ed. Jonathan Goldman, Jean-Jacques Nattiez and François Nicolas (Sampzon (France): Delatour, 2010)

JOURNAL ISSUES

- *Intersections* 41/1 (2021;2024)('Other Soundings'), ed. Jonathan Goldman.

- *Contemporary Music Review* 39/6 (2021) ('Opening the Doors of the Studio'), co-edited by J. Goldman, F. Gribenski and J. Romão
- *Circuit, musiques contemporaines* 28/1 (2018) (coedited with Sandeep Bhagwati) (on transtraditional music)
- *Circuit, musiques contemporaines* 26/1 (2016) (on the music of John Rea)
- 25 issues of *Circuit, musiques contemporaines* between 2006 and 2016.

JOURNAL ARTICLES

- "Pierre Boulez's Formative Years: Two Labyrinths" (review article), *Music and Letters* 104/2 (2024), pp. 1-8, <https://doi.org/10.1093/ml/gcae091>
- 'Induire une écoute audiotechnique au moyen de la stéréophonie monumentale. Musique pour les premiers spectacles son et lumière,' *Revue musicale de l'OICRM* 8/1(2021), pp. 36-58.
- With Jeremy Strachan, 'Indonesian Cultural Diplomacy and "The First International Gamelan Festival and Symposium" at Expo 86,' *American Music* 38/4 (2020), p. 428-453.
- 'Probing Gordon Mumma's studio heuristic through a digital recreation of *Mesa* (1966)' (Eng. version of next item), *Contemporary Music Review* 39/6 (2020), pp. 734-757.
- 'La migration numérique d'une œuvre pionnière avec *live-electronics : Mesa* (1966) de Gordon Mumma,' *Revue musical de l'OICRM* 6/2 (2020), <http://revuemusicaleoicrm.org/rmo-vol6-n2/gordon-mumma/>
- 'Gérard Grisey, accordionist,' *Twentieth-Century Music* 15/1 (2018), pp. 11-29.
- 'L'interculturalisme à travers le filter cognitif : comment Gilles Tremblay recompose le gamelan dans *Oralléliants*,' *Circuit, musiques contemporaines* 28/1 (2018), 71-85. English version, *Lekesan: Interdisciplinary Journal of Asia Pacific Arts*.
- 'The Buttons on Pandora's Box: David Tudor and the Bandoneon,' *American Music* 30/1, pp. 30-60
- 'Boulez and the Spectralists between Descartes and Rameau: Who said what about whom?,' *Perspectives of New Music* 48/2 (2010), 208-232
- 'Structuralists contra Serialists? Claude Lévi-Strauss and Pierre Boulez on avant-garde music,' *Intersections* 30/1 (2009), 63-80
- 'La *New Musicology* : Survol de la musicologie américaine des années 1990,' *Filigrane. Musique, esthétique, sciences, société* 11 (2010), 127-138
- 'Charting *Memoriale*: Paradigmatic Analysis and Harmonic schemata from Boulez's '....explosante-fixe...',' *Music Analysis* 27/2-3 (2009), 217-252
- with Nicolas Donin, 'Charting the Score in a Multimedia Context: the Case of Paradigmatic Analysis,' *Music Theory Online* 14/4(2008)

CHAPTERS IN EDITED COLLECTIONS

- "Pierre Boulez – *Anthems 2*", with Andrew Gerzso, *ANALYSES – Œuvres commentées du répertoire de l'Ircam* [En ligne], 2025. URL : <https://brahms.ircam.fr/analyses/Anthems2/>
- 'Open Works on Record: an unsung mediation' in *Critical Historiographies of the Postwar Avant-Garde*, ed. Anne-Sylvie Barthel-Calvet and Christopher Murray (London: Routledge, 2022), pp. 152-171.
- Preface to *Pierre Boulez, Music lessons: The Collège de France Lectures* (London: Faber, 2018).
- 'The Balinese moment in the Montreal New Music Scene (c. 1970-1995) as a Regional Modernism' in *The Routledge Research Companion to Modernism in Music*, ed. Björn Heile and Charles Wilson (London: Routledge, 2018)
- 'Of Doubles, Groups and Rhymes: a seriation of works for spatialized orchestral groups (1958-1960),' in *The Dawn of Musical Semiology*, ed. Jonathan Goldman and Jonathan Dunsby (Rochester: University of Rochester Press, 2017), 139-176.
- 'Claude Vivier at the End,' in *Contemporary Music and Spirituality*, ed. Robert Sholl and Sander Van Maas (London: Routledge, 2016), 202-223.
- 'A House in Bali, *une maison à Montréal*: José Evangelista's *Ô Bali*,' in *Texts and beyond. The Process of Music Composition from 19th to 20th century*, ed. Jonathan Goldman (Bologna: UT Orpheus Edizioni (coll. Ad Parnassum), 2015), 241-269.
- 'Boulez, Pierre,' in *Oxford Bibliographies*, ed. Bruce Gustafson, www.oxfordbibliographies.com

- 'Listening to *Doubles* in Stereo,' *Boulez Studies*, ed. Edward Campbell and Peter O'Hagan (Cambridge University Press, 2016), 246-269.
- 'Cultural and generational *querelles* in the musical domain: Music in France from 1945 to the present,' in *The Cambridge Companion to French Music*, ed. Simon Trezise (Cambridge University Press, 2015), 180-197.
- Spectres et spectralisme dans le discours de Boulez ; Boulez et sérialisme dans le discours des Spectraux. Notes sur une querelle,' in *Écrits de compositeurs: Une autorité en questions*, ed. Michel Duchesneau, Valérie Dufour et Marie-Hélène Benoit-Otis (Paris: Vrin, 2015), 397-408.
- 'José Evangelista : Du gamelan balinais l'hétérophonie contemporaine,' in *La création musicale au Québec*, ed. Jonathan Goldman (Montréal, PUM, 2014), 77-102.
- Introduction : polystylisme québécois chevauchant deux siècles, in *La création musicale au Québec*, *op. cit.*, 5-14.
- 'Analyse de, par, et selon Pierre Boulez : un parcours à travers les écrits et les œuvres' in *Composer au XXIe siècle. Pratiques, philosophies, langages et analyses*, ed. Michel Duchesneau and Sophie Stevence (Paris: Vrin, 2010), 155-170.
- 'Le portrait boulezien de Webern : une ambiguïté au seuil de la musique contemporaine,' in *La pensée de Pierre Boulez à travers ses écrits*, *op. cit.*, 299-316.
- 'Passage d'Anthèmes 1 à Anthèmes 2,' in *Quêtes d'absolus*, ed. Jean-Jacques Nattiez (Montreal: Éditions Simon Blais, 2009), 34-39.
- 'Un outil de « mise en tableau » au service de l'analyse paradigmatique, et quelques divergences interprétatives,' in *L'analyse musicale, une pratique et son histoire*, ed. Nicolas Donin and Rémy Campos (Genève, Droz/Conservatoire de Musique de Genève, 2009), 107-122.

PUBLISHED INTERVIEWS (EDITED, TRANSLATED, INTRODUCED)

- 'Space, Time and Material in the Studio: Pierre Boulez in conversation with Detlef Heusinger and Jonathan Goldman'(2014), in Daniel Peter Biro, Detlef Heusinger et Jonathan Goldman (eds.), *Live Electronics at Work : at the EXPERIMENTALSTUDIO des SWR* (Frankfurt, Volke), in production.
- 'Ofel Pelz in search of interactions' (in Hebrew), *Peimot*, no. 3 (2016)
- "'How I became a Composer" An Interview with Vinko Globokar,' *Tempo* 68/267(2014), 22-28
- "'Donner le temps" : entretien avec Lorraine Vaillancourt,' *Circuit*, musiques contemporaines 23/3 (2013), 49-62.
- 'alcides lanza's Musical Awakening in Buenos Aires: an Interview,' *Circuit : musiques contemporaines* 17/ 2 (2007), 83-91.
- 'Interview with Joseph Petric,' *Circuit : musiques contemporaines* 15/1(2004), 73-85.

BOOK AND CD REVIEWS

- Review of CD "Dániel Péter Biró, *Mishpatim*, Noa Frenkel (contralto), Ernis Theodorakis (piano), Ensemble SurPlus, SWR Experimentalstudio, Double SACD, NEOS 11919-20, 2019", *MusicWorks* <https://www.musicworks.ca/reviews/daniel-peter-biro-mishpatim-laws>
- Review of *De la Libération au Domaine musical. Dix ans de musique en France (1944-1954)*. Dir. Laurent Feneyrou et Alain Poirier. Paris : Vrin, 2019, in *Revue de musicologie* 106/2 (2020), 482-486.
- Review of Bob Gilmore, *Claude Vivier: a composer's life* (Rochester: University of Rochester Press, 2014), *Music and Letters*, vol. 97, no. 2, 2016, p. 373-375.
- Review of CD *Toccatà: Music by Barbara Pentland*, Barbara Pritchard, piano Centrediscs, 2012, CMCCD 18312, *Journal of the Society for American Music (JSAM)* 7/4 (2013), 464-466.
- Book review: Anne-Sylvie Barthel-Calvet (éd.), *Propositions pour une historiographie critique de la création musicale après 1945* (Metz: CRULH, 2011), in *Intersections* 31/2 (2013), 242-250.
- Book review: Jimmie LeBlanc, *Luigi Nono et les chemins de l'écoute : entre espace qui sonne et espace du son*, *Circuit*, musiques contemporaines, vol. 21, n° 1 (2011), 89-92.
- Book review: Pamela Jones, *alcides lanza. Portrait of a Composer*, *Cahiers de la Société québécoise de recherche en musique*, vol. 10, n°1 (2010), 94-98.

LINER NOTES AND PROGRAM NOTES

- Authored five texts for *Pierre Boulez. Catalogue des oeuvres*, Éditions de la Philharmonie de Paris, 2025, dir. Alain Galliari et Robert Piencikowski

- 'In the Thick of it. Music by Philippe Leroux' / 'Philippe Leroux, philosophe de la texture,' pour le CD *Ailes...*, Philippe Leroux, Ensemble Meitar, Pierre-André Valade dir., Édition Soupir (France), S244C&P 2017
- Program notes for *Tres tangos* by Astor Piazzolla for concert given by Orchestre symphonique de l'Isle, 1 April 2017.
- Program note for concert FLEM50, Festival Montréal nouvelles musiques (MNM), 27 Feb. 2017.
- Program note for Pierre Boulez, *Anthèmes 2*, Ballet par Wayne McGregor, Ballet de l'Opéra de Paris, Dec. 2015.
- Note on Pierre Boulez's *Répons* in the catalogue of the exhibition on Boulez at the Cité de la musique de Paris (publié chez Actes Sud) (2015)

Major Grants

- **SSHRC Connection Grant** (Music in difficult Times, Conference, May 2024, Concordia University)
- **SSHRC Insight Development Grant (2020-2024):** ('Towards a transcultural history and theory of heterophony')
- **SSHRC Insight Grant (2016-2020):** ('The invention of a Balinese tradition in Quebec's contemporary music scene : 1970-2000')
- **SSHRC Insight Development Grant (2016-2019):** ('Listening to multi-orchestra works in stereo: avant-garde musical responses to sound technology, 1958-1963')
- **ESCOM Translation Fund:** For translation of Pierre Boulez's Collège de France lectures (See Books), (collaborators Jonathan Dunsby and Arnold Whittall)

Conference organisation

- Boulez Study Day (27 March 2025), Faculty of Music, Université de Montréal
- Music in Difficult Times (3-5 May 2024), Concordia University
- SutraLab (with Sandeep Bhagwati), 15 March 2024, Concordial University
- Rhythm in Music since 1900 (September 2023, McGill), member of program committee
- Study Day: Bali-Québec and Beyond (23 May 2017)
- Study Day: Jean Papineau-Couture (11 novembre 2016)
- Matrix on Tour (with SWR Experimentalstudio) (7-10 March 2015)
- Gérard Grisey, the Spectral Moment and its Heritage (19-21 October 2014)
- Tracking the Creative Process in Music (TCPM) (10-12 October 2013)
- Conférences de Prestige (Gianmario Borio, 2014, Leslie Sprout 2016, Roy Howat 2018)

Selected Recent Conference Papers and Invited Talks

- "Avant-Garde on Record" (Book talks): Universitat Autònoma de Barcelona, Université libre de Bruxelles, Université de Genève (April-May 2024).
- 'Monumental stereo: Maurice Jarre's stereophonic score for the first 'son et lumière' at the Château de Chambord (1952)', MusCan, 2 June 2021.
- 'Plurivocality in Two Modern(ist) responses to the San Marco Basilica – Igor Stravinsky's *Canticum Sacrum* (1956), Michel Butor's *Description de San Marco* (1963), Conference: Stravinski et la France « ma seconde patrie » : Réception et héritage (1910-2010), OICRM, Montreal, 18-20 March 2021.
- 'Boulez's 'reorientations': the Collège de France lectures,' The Sense of Sound (Le sens du son), Center for French Civilization and Culture, New York University, 6 October 2017
- 'Of Doubles, Groups and Rhymes. Spatialized works and the artistic response to sound technology,' Annual Meeting of the American Musicological Society, Vancouver, 4 November 2016. Also given 12 July 2018, Max Planck Institute for the History of Science, Berlin.
- 'Listening to Boulez's *Doubles* in stereo,' Annual Meeting of the American Musicological Society, Milwaukee, 6 novembre 2014; also given at Annual Meeting of the Royal Musical Association (RMA), London, 3 September 2016.

- 'From squeezebox to spectra: Gérard Grisey and the accordion,' Annual Meeting of the Society for Music Theory (SMT), St. Louis, 30 October 2015.
- 'Electronics in Boulez's *...explosante-fixe...*, *Matrix13*, ExperimentalStudio of the SWR (Freiburg am Breisbau), 17 October 2013.
- 'The Buttons on Pandora's Box: Experimental Bandoneon Music by Kagel, Tudor, Mumma and Oliveros'

Experience

EDITOR | TWENTIETH-CENTURY MUSIC (JOURNAL) | 2024-PRESENT

EDITOR IN CHIEF | CIRCUIT, MUSIQUES CONTEMPORAINES (JOURNAL) | 2006-2016

- Published 27 issues of this peer-reviewed bilingual journal

MUSIC SUBJECT EDITOR | ROUTLEDGE ENCYCLOPEDIA OF MODERNISM | 2012-2016

Highlights from performance career

- Bandoneon solo with Toronto Mendelssohn Choir (3 November 2024)
- Bandoneon solo with I Musici de Montreal (7 December 2023)
- Concert with James Ehnes and Sergio Tiempo at Virée Classique, OSM, Montreal (13 August 2022)
- Bandoneonist of Quartango. Has recorded three CDs with the renowned Canadian tango band, including the Juno-award winning CD 'Encuentro' (2014).
- Soloist with Signature Symphony Tulsa, Symphony Nova Scotia, Orchestre symphonique de l'Isle, I Musici de Montréal, the Saskatoon Symphony Orchestra, Regina Symphony.