

## VALERIE WOODRING GOERTZEN

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College of Music and Media  
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Ph. D., M. Mus. in Musicology, University of Illinois at Urbana-Champaign  
B.A. in Music, with high honors, Whittier College

### PUBLICATIONS

#### ***Books, articles, essays, and critical editions***

*The Creative Worlds of Joseph Joachim*, coedited with Robert W. Eshbach. Suffolk, UK: Boydell Press, in preparation. Authored chapter: “Drama and Music in Joachim’s Overture to *Henry IV*.”

*View from the Piano Bench: The Arrangements of Johannes Brahms*. Book in preparation.

“Brahms’s Performances of Bach’s Organ Works.” *The American Brahms Society Newsletter* 27, no. 2 (Fall 2019): 1–5.

“[Brahms] As Arranger.” In *Brahms in Context*, edited by Natasha Loges and Katy Hamilton, 98–113. Cambridge: Cambridge University Press, 2019.

Brahms, Johannes. *Chaconne from the Partita in D Minor for Solo Violin (BWV 1004) by Johann Sebastian Bach, Arrangement for Left Hand Alone*. Munich: G. Henle, 2018.

“The Gluck-Brahms Gavotte.” *The American Brahms Society Newsletter* 36, no. 1 (Spring 2018): 1–6.

Brahms, Johannes. *Arrangements von Werken anderer Komponisten für Klavier zu zwei Händen oder für die linke Hand allein*. Johannes Brahms Neue Ausgabe sämtlicher Werke IX/2. Munich: G. Henle, 2017.

“‘auch für 4händige Seele genießbar:’ Adaptation and Recomposition in Brahms’s Piano Arrangements.” In *Brahms am Werk: Konzepte—Texte—Prozesse*, edited by Siegfried Oechsle and Michael Struck, with Katrin Eich, 221–42. Munich: G. Henle, 2016.

“At the Piano with Joseph and Johannes: Joachim’s Overtures in Brahms’s Circle.” In *Brahms in the Home and the Concert Hall*, edited by Katy Hamilton and Natasha Loges, 158–77. Cambridge: Cambridge University Press, 2014.

Brahms, Johannes. *Arrangements von Werken anderer Komponisten für ein Klavier oder zwei Klaviere zu vier Händen*. Johannes Brahms Neue Ausgabe sämtlicher Werke IX/1. Munich: G. Henle, 2012.

“Clara Wieck Schumann’s Improvisations and Her ‘Mosaics’ of Small Forms.” In *Beyond Notes: Improvisation in Western Music in the Eighteenth and Nineteenth Centuries*, edited by Rudolf Rasch, 153–62. *Speculum Musicae* 16. Turnhout, Belgium: Brepols, 2011.

“The Eighteenth Century.” In *From Convent to Concert Hall: A Guide to Women Composers*, edited by Sylvia Glickman and Martha Furman Schleifer, 91–152. Westport, CT: Greenwood Press, 2003.

*Clara Schumann. Exercises, Preludes, and Fugues*. Bryn Mawr, PA: Hildegard, 2001.

“Clara Schumann.” In *Women Composers: Music Through the Ages*, edited by Martha Furman Schleifer and Sylvia Glickman, 6: 44–104. New York: G.K. Hall, 1999.

“Setting the Stage: Clara Schumann’s Preludes.” In *In the Course of Performance: Studies in the World of Musical Improvisation*, edited by Bruno Nettl, 237–60. Chicago: University of Chicago Press, 1998.

“By Way of Introduction: Preluding by 18th- and Early 19th-Century Pianists.” *The Journal of Musicology* 14, no. 3 (Summer 1996): 299–337.

Revised third edition of Bruno Nettl, *Folk and Traditional Music of the Western Continents*. Englewood Cliffs, N.J.: Prentice Hall, 1990.

### **Reviews**

*Brahms: Recaptured by Pupils & Colleagues. Carl Friedberg, Edith Heymann, Marie Baumayer, Ilona Eibenschütz, Etelka Freund, and Johannes Brahms*. *Arbiter* 163, 2015. *Nineteenth-Century Music Review* 16, no. 1 (April 2019): 135–38.

*Brahms gewidmet: Ein Beitrag zu Systematik und Funktion der Widmung in der zweiten Hälfte des 19. Jahrhunderts*, by Andrea Hammes. *American Brahms Society Newsletter* 34, no. 2 (Fall 2016): 8–10.

*Music in 1853: The Biography of a Year*, by Hugh Macdonald. Woodbridge, UK: Boydell Press, 2012. *Journal of Musicological Research* 33, no. 4 (October 2014): 361–64.

*Clara Schumann: Arrangements for Solo Piano*, edited by Jonathan Kregor. *Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries* 56. Middleton, WI: A-R Editions, Inc., 2012. *Notes of the Music Library Association* 70, no. 3 (March 2014): 522–25.

*Stimme und Geige: Amalie und Joseph Joachim, Biographie und Interpretationsgeschichte*, by Beatrix Borchard. *Wiener Veröffentlichungen zur Musikgeschichte* 6. *American Brahms Society Newsletter* 29, no. 1 (Spring 2011): 6–8.

*Fanny Hensel, the Other Mendelssohn*, by R. Larry Todd. *Ad Parnassum* 7, no. 15 (April 2010): 133–38.

*Johannes Brahms: An Annotated Bibliography of the Literature from 1982 to 1996*, by Thomas Quigley, in collaboration with Mary I. Ingraham. *Notes of the Music Library Association* 56, no. 3 (March 2000): 700–1.

*Brahms Studies*, edited by George S. Bozarth. *Journal of Musicological Research* 13, nos. 1–2 (1993): 142–49.

### **PRESENTATIONS**

“Joseph Joachim’s 1883 Swiss Tour.” *Joseph Joachim: Identities*, Karlsruhe, Germany, 3–5 April 2020

- “The Arranger Brahms on the Concert Stage.” Sixth North American Biennial Conference on Nineteenth-Century Music, University of North Carolina at Chapel Hill, 10–12 July 2019
- “Clara Schumann as Bach Interpreter and Arranger.” *Clara Schumann 200*, Zwickau, Dresden, and Leipzig, Germany, 9–12 May 2019
- “From ‘Grey Past to Living Present’: Brahms’s Performances of Bach’s Organ Works.” 20th Biennial International Conference on Nineteenth-Century Music, Huddersfield, U.K., 2–4 July 2018
- “Brahms’s Concert Performances of Bach’s Organ Works.” American Musicological Society, Southern Chapter meeting, Louisiana State University, 16–17 February 2018
- “Joachim, Shakespeare’s *Henry IV*, and the Music of the Future.” *Joseph Joachim at 185, International Conference*, Goethe-Institut Boston, 16–18 June 2016
- “Fidelity and Imagination in Brahms’s Piano Arrangements.” University of Iowa Musicology Series, Iowa City, 15 November 2013
- “In the Voice of the Piano: An Editor’s View of Brahms’s Arrangements.” Music Forum speaker series. Louisiana State University College of Music and Dramatic Arts, Baton Rouge, 27 January 2012
- “At the Piano with Joseph and Johannes: Joachim’s Overtures in Brahms’s Circle.” *Brahms in the Home*, Royal College of Music, London, 4–6 November 2011
- “‘auch für 4händige Seelen genießbar:’ Adaptation and Recomposition in Brahms’s Piano Arrangements.” *Brahms am Werk: Konzepte, Texte, Prozesse*, symposium held in conjunction with the annual meeting of the Gesellschaft für Musikforschung at the Christian-Albrechts-Universität Kiel, Germany, 5–8 October 2011
- “Clara Schumann’s Improvisations and Her ‘Mosaics’ of Small Forms.” *Beyond Notes: Improvisation in Western Music in the Eighteenth and Nineteenth Centuries*, Festival Paganiniano of Carro International Conference, La Spezia, Italy, 17 July 2010
- “‘Es geht mir mit Deinen Werken wie mit Beethoven’: Brahms’s Reception of Joseph Joachim’s Overtures to *Hamlet*, *Demetrius*, and *Heinrich IV*.” American Musicological Society, Southern Chapter meeting, University of Southern Mississippi, 28 February 2009
- “Representing and Reanimating the Work: Brahms’s Transcriptions for Piano, Four Hands.” Tulane Musicology Colloquium, 20 April 2006
- “Clara Schumann’s Russian Tours, 1844 and 1864,” Slavic Department, Duke University, 29 September 1997

“Clara Schumann’s Piano Music: Works of a Virtuoso and Creative Partner” and “Setting the Stage: Clara Schumann’s Improvised Preludes,” University of North Carolina at Greensboro’s *Focus on Piano Literature*, 14–15 June 1996

“Clara Schumann’s *Praeludien* and Nineteenth-Century Improvisation,” national meeting of the American Musicological Society, Montreal, November 1993

“Preluding by Pianists in the Late Eighteenth and Early Nineteenth Centuries,” national meeting of the American Musicological Society, New Orleans, November 1987

### **PROFESSIONAL EXPERIENCE**

Professor of Music History, College of Music and Media, Loyola University New Orleans 2019–. Associate Professor 2011–19. Assistant Professor 2003–11; Visiting Assistant Professor 2003–4. Curriculum and Graduate Coordinator 2018–19; Division Coordinator, Music History 2013–19. Interim Assistant Dean 2009. Co-director, Women’s Studies Interdisciplinary Minor 2014–17.

Adjunct Professor of Music, The University of Southern Mississippi 2000–3. Coordinator of Graduate Studies, School of Music 2001–3. Editor, Center for Oral History and Cultural Heritage 2001–3.

Visiting Assistant Professor of Music, Earlham College 1998–2000

Visiting Assistant Professor of Music, Kenyon College 1997–98

Visiting Assistant Professor of Music, Wake Forest University 1997

Lecturer in Music History, University of North Carolina at Greensboro 1993–97

Assistant Professor of Music, Wesleyan University 1989–91

### **GRANTS AND AWARDS**

Louisiana Board of Regents ATLAS Grant (Awards to Louisiana Artists and Scholars) for salary replacement during sabbatical and work on a book, *View from the Piano Bench*, 2019–20

Research fellow in the Brahms-Studio Baden-Baden, summers 2020, 2018, 2015, 2013

Grant from the Federal Republic of Germany, through the German Academic Exchange Service (DAAD), in support of *Joseph Joachim at 185 International Conference*, Boston, 2016

Grant from the American Brahms Society, in support of *Joseph Joachim at 185*, 2016

Edward J. Kvet Distinguished Professorship of Music and Fine Arts, 2012–17

Loyola University Faculty Senate Award for Teaching, January 2012

Marquette Fellowship, Loyola University, for Brahms *JBG* edition Vol. 1, 2007

Grant from the Federal Republic of Germany, through the German Academic Exchange Service (DAAD) for research in Kiel and Lübeck, 2002

Faculty Development Grant, for research in Vienna, Earlham College, 1999

Faculty Development Grant, for research in Berlin and Zwickau, Kenyon College, 1997

Grant from the Federal Republic of Germany, through the German Academic Exchange Service (DAAD), for research in Düsseldorf, 1991

NEH Travel to Collections Grant, for research in the Library of Congress, 1991

Supplementary Grant in Support of Scholarship, Wesleyan University, Spring 1990

Fulbright Scholarship for dissertation research in Vienna, 1983–84

University of Illinois Dissertation Research Grant for research in Hamburg, 1982

John Greenleaf Whittier Scholarship, Whittier College, 1972–76

## PROFESSIONAL ASSOCIATIONS

American Musicological Society, national organization and Southern Chapter  
American Brahms Society (since the Society's founding in 1983; current President)  
Johannes-Brahms-Gesellschaft Hamburg  
Society for Ethnomusicology

## PROFESSIONAL SERVICE

### *International*

Organizing Committee, *The Intellectual Worlds of Johannes Brahms*, International Conference,  
University of California, Irvine, 1–3 February 2019  
Co-organizer, with Robert W. Eshbach of *Joseph Joachim at 185*, International Conference, Goethe-  
Institut Boston, 16–18 June 2016  
Member of the Society of the *Johannes Brahms Gesamtausgabe*, 2011–present  
Reviewer of a book proposal for Boydell Press, Spring 2016 and Fall 2017  
Adjudicator for the Pauline Alderman Award (book prize), given by the International Alliance for  
Women in Music, 2015

### *National*

President, American Brahms Society, November 2019–present. Vice President 2016–19. Member  
of the Board of Directors 2007–present.  
Coeditor, *American Brahms Society Newsletter*, 2008–present.  
Pre-publication reviewer for article, *Journal of the American Musicological Society*, 2019  
External reviewer for tenure application, 2017  
Local Arrangements Committee, AMS/SEM/SMT meeting, New Orleans, 1–4 November 2012  
Assisted with local arrangements for the American Brahms Society conference: *Brahms in the New  
Century*, CUNY Graduate Center, New York, NY, 21–23 March 2012  
Chapter Representative to the national AMS Council, 2007–10  
AMS Committee on Career-Related Issues, 2006–8

### *Regional*

Past President, American Musicological Society, Southern Chapter, 2016–17. President 2014–16.  
President-Elect 2013–14. Secretary-Treasurer 2011–13  
Local Arrangements Chair, American Musicological Society, Southern Chapter meeting, Loyola  
University New Orleans, 27–28 February 2015