

NINA PENNER

Curriculum Vitae: August 2021

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EDUCATION

- 2016 PhD, Musicology, McGill University, Montréal
- 2009 MA, Musicology, University of Toronto
- 2007 BMus, Clarinet Performance, University of Toronto

ACADEMIC APPOINTMENTS

- 2020–23 Assistant Professor, Brock University, Music Department
- 2016–18 Postdoctoral Fellow, Duke University, Music Department
(funding from the Social Sciences and Humanities Research Council of Canada)

PUBLICATIONS

Book

- 2020 *Storytelling in Opera and Musical Theater*. Bloomington: Indiana University Press, Musical Meaning and Interpretation Series.

Peer-Reviewed Journal Articles

- 2018 “Intentions in Theory and Practice.” *Music & Letters* 99, no. 3: 448–70.
- 2017 “Rethinking the Diegetic/Nondiegetic Distinction in the Film Musical.” *Music and the Moving Image* 10, no. 3: 3–20.
- 2013 “Opera Singing and Fictional Truth.” *Journal of Aesthetics and Art Criticism* 71, no. 1: 81–90.

Book Chapter

in press “Sonic Spectacle in Korngold’s Score to Max Reinhardt’s *A Midsummer Night’s Dream* (1935).” *Oxford Handbook of Shakespeare and Music*, edited by Christopher R. Wilson and Mervyn Cooke.

Book Review

2013 Review of *Britten’s Unquiet Pasts: Sound and Memory in Postwar Reconstruction* by Heather Wiebe. *Current Musicology* 96: 137–45.

Manuscript in Preparation

“Anti-Colonialism, Art Music, and Against the Grain Theatre’s *Messiah/Complex*”

GRANTS AND FELLOWSHIPS

2021–22 Brock SSHRC Institutional Grant: Explore: “Exploring New Collaborative Models in Indigenous-Led Opera in Canada”

2016–18 Postdoctoral Fellowship, Social Sciences and Humanities Research Council of Canada

2016–18 Postdoctoral Fellowship, Fonds de recherche du Québec – Société et culture (declined)

2014–15 Archie Malloch Graduate Fellowship in Public Learning, Institute for the Public Life of Arts and Ideas, McGill University

2010–13 Joseph-Armand Bombardier Canada Graduate Scholarship, Doctoral, Social Sciences and Humanities Research Council of Canada

2008–09 Joseph-Armand Bombardier Canada Graduate Scholarship, Master’s, Social Sciences and Humanities Research Council of Canada

CONFERENCE PARTICIPATION

Paper Presentations

2021 “Anti-Colonization, Art Music, and Against the Grain Theatre’s *Messiah/Complex*.” American Musicological Society. Virtual, 11–12, 20–21 November.

“Anti-Colonization, Art Music, and Against the Grain Theatre’s *Messiah/Complex*.” Watershed Festival: Reimagining Music Theatre. Virtual, 25–28 May.

- “Anti-Colonization, Art Music, and Against the Grain Theatre’s *Messiah/Complex*.” American Musicological Society, New York State – St. Lawrence Chapter. Virtual, 15–16 April.
- 2018 “Contemporary Opera Performance and the Ingredients Model; Or, That’s Not the Strauss I Paid For.” American Society for Aesthetics. Toronto, ON, 10–13 October.
- 2017 “Rethinking *Regietheater* and the Britain-Continent Divide in Contemporary Opera Staging.” British Music & Europe in the Age of Brexit. Duke University, Durham, NC, 3–4 November.
- 2016 “Opera and the Consequences of Singing.” New Approaches to Opera and Character Roundtable. Biennial International Conference on Nineteenth-Century Music, University of Oxford, 11–13 July.
- “What Kind of World Is This? Rethinking the Diegetic-Nondiegetic Distinction in Film Musicals.” Music and the Moving Image Conference, NYU Steinhardt School, New York, NY, 27–29 May.
- 2015 “Point of View, Subjectivity, and Spectatorship in the Sellars-Viola *Tristan Project*.” Modern Language Association, Vancouver, 8–11 January.
- 2014 “Musical Works as Both Products and Processes.” American Musicological Society, Music and Philosophy Study Group “New Ontologies of Sound and Music” Panel, Milwaukee, 6–9 November.
- “Operatic Performances as Aural-Visual Fictions.” Royal Musical Association Music and Philosophy Study Group Conference, King’s College London, 27–28 June.
- “Benjamin Britten, Henry James, and Character-Focused Narration.” Canadian University Music Society, Brock University, St. Catharines, 28–30 May.
- 2013 “Britten, James, and Character-Focused Narration.” Britten on Stage and Screen, University of Nottingham, 5–6 July.
- 2011 “Aesthetics of Enchantment: Korngold’s Music to *A Midsummer Night’s Dream*.” Sound and Spectacle: Staging the Sonic and the Visual, University of Toronto, 5 February.
- 2010 “Examining Operatic Performance in a Mediatized Culture through Stefan Herheim’s Abduction of *The Abduction*.” Mediated Operatics, University of Toronto, 30 April.
- 2009 “Layers of Intimacy in Britten’s Television Opera.” Operatics in Narrative and Performance, University of Toronto, 1 May.

Panel Organization

- 2021 “Author Meets Critics: Nina Penner, *Storytelling in Opera and Musical Theatre*.” Panelists: Jerrold Levinson, Jonathan Neufeld, and Dorian Bandy. American Society for Aesthetics. Montréal, November 17–20.
- 2017 “Rethinking Authorship through Music.” Themed Session, Royal Musical Association Music and Philosophy Study Group Conference, King’s College London, 13–14 July.
- 2015 “Listen to This: Musical Narrators across Mediums.” Seminar Co-chaired with Christopher Culp, Northeast Modern Language Association Annual Conference, Ryerson University, Toronto, 30 April–3 May.

INVITED TALKS

- 2018 “Contemporary Opera Performance: Two Paradigms.” University of Western Ontario, Music Department Colloquium, London, ON, 5 October.
- 2017 “Character-Narrators in Opera.” College of Charleston Aesthetics Work Group, 31 March.
- 2015 The Opera Exchange: “Directors Take the Stage: Debating *Regieoper*.” University of Toronto, 17 January.

CAMPUS TALKS

- 2020 “Opera during the Pandemic.” Brock Talks, 24 November.
- “Contemporary Opera Performance: Two Paradigms” McGill University Music Faculty Colloquium, Montréal, 17 January.
- 2018 “Rethinking What Is Being Performed in Contemporary Opera Performance; Or, That’s Not the Strauss I Paid For.” Music Department Faculty-Student Colloquium, Duke University, Durham, NC, 22 February.
- 2016 “Explicit Fictional Narrators in Opera.” Music Department Faculty-Student Colloquium, Duke University, Durham, NC, 11 November.
- 2015 “Musicologists on GitHub: User Experience and the ELVIS Database.” Co-presenter: Emily Hopkins, Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT), Axis 2 Research Workshop: Usability and User Experience for Music Information Systems, McGill University, Montréal, 25 September.
- “A Philosophical Approach to Operatic Storytelling.” Institute for the Public Life of Arts and Ideas, McGill University, Montréal, 13 May.

2014 “A Philosophical Approach to Operatic Storytelling.” McGill University Music Faculty Colloquium, Montréal, 14 November.

AWARDS AND HONOURS

2014 Finalist, Graduate Student Paper Competition, Société québécoise de recherche en musique, Montréal, 23 April, Paper Title: “Frame Narrators in Opera”

2009 Finalist, Graduate Student Paper Competition, University of Toronto Faculty of Music, 25 March, Paper Title: “Layers of Intimacy in Britten’s Television Opera”

PUBLIC MUSICOLOGY

2021 “Decolonizing Music,” interviewed by Alison Innes, *Foreword* (podcast), June 2, 2021, Brock University Faculty of Humanities.
<https://foreword.podbean.com/e/decolonizing-music/>.

2020 “Opera during the Pandemic.” Indiana University Press Blog, 27 July.
<https://iupress.org/connect/blog/opera-during-the-pandemic/>.

TEACHING EXPERIENCE

Brock University

Storytelling in the Musical Theatre	Winter 2022
Music in Global Culture I	Fall 2020, Fall 2021
Music in Global Culture II	Winter 2021
Music in Western Culture I	Fall 2020, Fall 2021
Music in Western Culture II	Winter 2021, Winter 2022

Duke University

Adaptation and Musical Theatre	Winter 2018
The American Musical	Winter 2017

McGill University

The Art of Listening	Fall 2013, Winter 2015, Fall 2015
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Pedagogical Training

Instructional Skills Workshop, Brock University	May 2021
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SERVICE TO PROFESSION

- 2021– Witness, Structural Change in Music Programs, committee organized by [Dylan Robinson](#) to publicly account for what is being done to dismantle structures of white supremacy in music programs in Canada
- 2020– Review Co-Editor, *Revue de l'ACBM*, journal of the Canadian Association of Music Libraries, Archives and Documentation Centres

Book Manuscript Review

Oxford University Press: Philosophy

Journal Article Review

Music & Letters

Polish Journal of Aesthetics

DEPARTMENTAL AND UNIVERSITY SERVICE

- 2021– Studies in Arts and Culture Committee, Brock University
- 2021– Music Department Representative, Library Committee, Brock University
- 2020– Music Department Committee

OTHER WORK EXPERIENCE

- 2015–16 Grant Writer, Single Interface for Music Score Searching and Analysis (SIMSSA), Principal Investigator: Ichiro Fujinaga, McGill University
Supervised successful application to the Fonds de recherche du Québec – Société et culture, Soutien aux équipes de recherche (Research Team Support Program)

PROFESSIONAL AFFILIATIONS

- 2013– American Society for Aesthetics
- 2007– American Musicological Society (Music and Philosophy Study Group: 2011–)
- 2008–10 Operatics (an interdisciplinary working group at the University of Toronto, supported by the Jackman Humanities Institute)