

## **J. Mackenzie Pierce**

Curriculum Vitae

November 2024

1100 Baits Dr.  
University of Michigan  
Ann Arbor, MI 48109  
piercejm@umich.edu

### **EDUCATION**

- 2019      Ph.D. in musicology, Cornell University.
- 2015      M.A. in musicology, Cornell University.
- 2011–12   Intensive Polish language study, Center for Polish Language and Culture in the World, Jagiellonian University (Kraków, Poland).
- 2011      B.A. with Highest Honors, Swarthmore College, interdisciplinary special major in music and philosophy.
- 2007–08   Cello performance studies, Jacobs School of Music, Indiana University, Bloomington.

### **APPOINTMENTS**

- 2020–      Assistant Professor of Music. Department of Musicology, School of Music, Theatre & Dance at the University of Michigan, Ann Arbor.
- 2020–      Faculty Associate. Center for Russian, East European and Eurasian Studies; Center for European Studies; Copernicus Center for Polish Studies. University of Michigan, Ann Arbor.

### **PUBLICATIONS**

#### **Single-Authored Books**

- 2025      *Sounds of Survival: Polish Music and the Holocaust*, University of California Press, forthcoming in May.
- Chopin's Afterlives: Imagining Global Culture in Poland*, monograph, 100k words. In preparation.

**Peer-Refereed Journal Articles**

- “To Write Wladyslaw Szpilman’s Odyssey”: Antisemitism, Authorial Erasure, and the Music of Holocaust Memory in *The Pianist*.” Under review.
- 2022 “Global Chopin: The 1949 Centenary and Polish Internationalism During the Early Cold War,” *Journal of the American Musicological Society* 75/3, 487–545. Winner of the BASEES Polish Studies Article Prize.
- 2022 “Messianism Refigured: Tadeusz Zygfryd Kassern’s Musical Monument to the Warsaw Ghetto Uprising,” *Holocaust and Genocide Studies* 36/2, 242–65.
- 2020 “Zofia Lissa, Wartime Trauma, and the Evolution of the Polish ‘Mass Song’,” *Journal of Musicology* 37/2, 231–66.
- 2017 “Writing at the Speed of Sound: Music Stenography and Recording Beyond the Phonograph,” *19th-Century Music* 41/2, 121–50.

**Book Chapters (\* indicates a peer-refereed publication)**

- 2026 \* “A ‘Civilising Mission’? Building, Designing, Educating,” co-authored with Veronika Rollová in *Decolonizing Eastern European Avant-Gardes*, edited by Julia Secklehner and Matthew Rampley (Brill), under commission.
- 2025 \* “Music, Racism, and Genocide in Occupied Warsaw,” *The Cambridge Companion to Music and Fascism* (Cambridge U. P.), under review.
- 2023 \* “Sonic Transformations: Urban Musical Culture in the Warsaw Ghetto, 1940–1942” in *The Oxford Handbook of Jewish Music Studies*, edited by Tina Frühauf (Oxford U. P.), 240–60.
- 2025 \* “Entangled Lives: Rehearing the Holocaust through the Musical and Familial Ties of Occupied Warsaw,” commissioned chapter for *Stuch absolutny Romana Palestra*, ed. Alicja Gronau (Warsaw: Chopin University Press), waiting for next steps from editor.
- 2020 “Friend and Force: Nadia Boulanger’s Presence in Polish Musical Culture” (coauthored with Andrea Bohlman), *Nadia Boulanger and Her World* (Chicago U. P.), 229–53.
- 2015 “Ersatz Improvisation: Chopin’s Opus 28 and the Published Prelude Collection,” in *Piano Culture in 19th-Century Paris*, ed. Massimiliano Sala (Turnhout: Brepols), 291–311.

**Book Reviews**

- 2023 Review of *Musical Solidarities: Political Action and Music in Late Twentieth-Century Poland*, by Andrea F. Bohlman (Oxford U. P., 2020). *Journal of the American Musicological Society* 76/3, 877–80.
- 2023 Review of *Socialist Laments: Music and Mourning in the German Democratic Republic*, by Martha Sprigge (Oxford U. P., 2021). *Music & Letters* 104/1, 155–57.

- 2022      Review of *Muzyka polska za granicą* [Polish Music Abroad] (Warsaw: ISPAN), Volumes 1-3. *Muzyka* 2022/1, 165–169.
- 2020      Review of *Jews and Music-Making in the Polish Lands*, eds. François Guesnet, Benjamin Matis, and Antony Polonsky (Polin: Studies in Polish Jewry, 2020). *Music & Letters* 101/4 (2020): 792–795.
- 2019      Review of *Nadia Boulanger and the Stravinskys: A Selected Correspondence*, ed. Kimberly A. Francis (U. Rochester, 2018). *RMA Research Chronicle* 50/1, 181–83.
- 2016      Review of *The Mystery of Chopin's Preludes*, by Anatole Leikin (Ashgate, 2015). *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* 14/27, 149–52.
- 2014      Review of *Romantic Anatomies of Performance*, by J. Q. Davies (U. California, 2014). *Current Musicology* 98, 151–55.

### Translations (from the Polish unless specified)

- 2020      “A Letter from Nadia Boulanger,” in *Nadia Boulanger and Her World* (Chicago U. P.), 259–62.
- 2020      Zygmunt Mycielski, “What Awaits Them Now,” in *Nadia Boulanger and Her World* (Chicago U. P.), 254–58 (from the French).
- 2016–      CD liner notes for the “Works of Roman Palester” recording series, Warner Music, RecArt, PWM Edition (5 CDs to date).
- 2017      Violetta Wejs-Milewska, “Roman Palester as a Head Editor at the Polish Section of Radio Free Europe in Munich,” Roman Palester portal, Archive of Polish Composers.
- 2017      Beata Bolesławska, “On Roman Palester’s Music,” Roman Palester portal, Archive of Polish Composers.

### Other Publications

- 2020      “From Archive to Concert Hall: Re-Premiering Tadeusz Zygfryd Kassern’s *Mourning Triptych*,” *Sparks & Wiry Cries*, <http://www.sparksandwirycries.org/magazine/2020/5/19/from-archive-to-concert-hall-re-premiering-tadeusz-zygfryd-kasserns-mourning-triptych>
- 2016      “Music Shorthand, or How to Capture Sound Circa 1833,” *Musicology Now*, <http://musicologynow.ams-net.org/2016/02/music-shorthand-or-how-to-capture-sound.html>

### Articles in Preparation

- “Generative Rupture: Toward a Critical Framework for the Study of Musical Generations.” Article, 12k words.

## FELLOWSHIPS AND LARGE AWARDS

- 2024 Fellow, American Council of Learned Societies, Summer Institute for the Study of East Central and Southeastern Europe. American University in Bulgaria, June.
- 2023 Alternate, Katz Center for Advanced Judaic Studies, International Fellowship Cohort.
- 2023 Finalist, American Council of Learned Societies Faculty Fellowship.
- 2020 Research Scholar, American Councils and the U.S. Department of State, Title VIII Program for Research and Training on Eastern Europe and Eurasia (declined).
- 2019 Research Fellow, Polin Museum for the History of Polish Jews (Warsaw), May–July.
- 2018–19 Sosland Fellow, the Jack, Joseph and Morton Mandel Center for Advanced Holocaust Studies at the United States Holocaust Memorial Museum in Washington D.C., September–April.
- 2016–17 Don M. Randel Teaching and Research Fellow, Department of Music, Cornell University. Designed and taught the course, “Improvisation and Social Change in the U.S.”
- 2012 Beinecke Scholar (deferred from 2010) (\$34,000).
- 2011–12 Year Abroad Scholarship from the Kościuszko Foundation and the Polish Ministry of National Education.

## ACADEMIC HONORS, GRANTS, AND SCHOLARSHIPS

- 2024 Weiser Center for Europe and Eurasia (U of M), Faculty Research Grant for the project “Global Chopin: Music and Polish International Politics, 1810–2010.”
- 2024 School of Music, Theatre and Dance (U of M), Researching, Catalyzing, Innovating Research Grant (publication subvention for *Sounds of Survival*).
- 2023 Polish Studies Article Prize, British Association for Slavonic & East European Studies, for the article “Global Chopin: The 1949 Centenary and Polish Internationalism During the Early Cold War.”
- 2022 Provost’s Early Tenure-Track Faculty Research Support Grant.
- 2020 School of Music, Theatre and Dance (U of M) Faculty Research Grant for “Tadeusz Zygfryd Kassern’s Holocaust Opera *The Anointed* (1951): Recording and Rediscovery.”
- 2019 Donald J. Grout Memorial Prize for an outstanding dissertation, Department of Music, Cornell University.

- 2018 Shortlist, Buttrick-Crippen Fellowship for Writing in the Disciplines for the proposed course “Global DJ Cultures.”
- 2018 Cornell Council for the Arts Grant for “Songs of Friendship and Exile,” recording and performance project.
- 2018 Council for European Studies Small Events Grant for “Forbidden Songs: Lost Music of Midcentury Poland,” performance festival and film screening.
- 2017 Cornell Council for the Arts Grant for “Forbidden Songs: Lost Music of Midcentury Poland.”
- 2016 Michele Sicca Grant for Research in Europe, Cornell University.
- 2015 Travel Grant, Cornell University Graduate School.
- 2015 The School of Criticism and Theory, Cornell University, full fellowship to participate in the seminar, “Scenes of Translation” with Souleymane Bachir Diagne.
- 2015 Travel Grant, Society for the Humanities, Cornell University.
- 2015 Travel Grant, Einaudi Center, Cornell University.
- 2013 Summer Intensive Language Grant, Cornell University Graduate School, to attend the School of Polish Language and Culture, KUL, Lublin, Poland, July–August.
- 2011 Peter Gram Swing Award for the outstanding music major in the class of 2011 at Swarthmore College.
- 2011 Phi Beta Kappa member.
- 2010 DAAD Summer University Course Grant, Universität Bayreuth, August.
- 2010 Eugene M. Lang Summer Initiative Grant, Swarthmore College.
- 2010–11 President’s Scholar in Music, Swarthmore College.
- 2007–08 Dean’s Exceptional Scholarship, Indiana University.
- 2007–08 Music Dean’s Scholarship, Indiana University.
- 2007–08 Eva Heinitz Memorial Cello Scholarship, Indiana University.
- 2007–08 National Merit Scholarship, Indiana University.

## INVITED TALKS

- 2024      “New Perspectives on Music and the Holocaust,” organized by the Jewish Music Forum/The American Society for Jewish Music. Online, December.
  
- 2023      Keynote Talk: “Composition as Reconstruction: Music in Poland from World War II to Socialist Realism.” Annual Meeting of the Musicological Section of the Union of Polish Composers, Rzeszów, September.
  
- 2023      Keynote Talk: “Hearing Poland Abroad: Chopin, Music Diplomacy, and Cold War Internationalism,” British Association for Slavonic & East European Studies, Polish Studies Group, May.
  
- 2021      “Nadia Boulanger, Zygmunt Mycielski, and the Politics of Transnational Friendship at the Warsaw Autumn Festival of Contemporary Music,” delivered with Andrea Bohlman. The ‘Warsaw Autumn’ Festival: Its Role and Significance for the Musical Life of the Countries on Both Sides of the Iron Curtain. Institute of Arts at the Polish Academy of Sciences (Warsaw), September.
  
- 2021      “Tadeusz Zygfryd Kassern’s Opera *The Anointed*, the Koussevitzky Foundation, and the Music of Holocaust Memory in the Early Cold War,” American Musicological Society-Library of Congress Lecture Series, Washington D.C., May.
  
- 2020      “Music, Subjecthood, and the Experience of History,” Art, Language, and Freedom: A Conference in Honor of Richard Eldridge, Swarthmore College, March. (Cancelled due to the covid-19 pandemic)
  
- 2019      “Life and Death for Music,” The Polin Museum, Warsaw, June.
  
- 2019      “Collective Biography as a Lens into Polish and Polish-Jewish Musical Culture, 1930–1950,” The Jewish Historical Institute, Warsaw, May.
  
- 2019      “Music of Nazi Germany: Strategies of Recruitment and Propaganda,” Contemporary White Supremacy in America: What are its Links to the Nazi Past?, The Center for Jewish Civilization at Georgetown University, The National Press Club, April.
  
- 2019      “Trauma Reframed: The Ends of Musical Modernism in the Polish Bloodlands,” Catholic University of America, Musicology Colloquium Series, February.
  
- 2018      “Beyond Historical Rupture: Classical Music and the Second World War in Poland,” Peter Gram Swing Lecture, Swarthmore College, March.
  
- 2015      Interview during the 17th International Fryderyk Chopin Piano Competition. Broadcast on Polish national TV and streamed live during the competition. Warsaw, October.

## CONFERENCE AND FESTIVAL PARTICIPATION

### Papers Presented at National Meetings

- 2022 “Rehearing the Warsaw Ghetto: Literary Collaboration, Authorial Erasure, and the Creation of Holocaust Memory in the Memoirs of Władysław Szpilman.” Annual meeting of the American Musicological Society, New Orleans, November.
- 2021 “Survival and Subversion: Making Music in the Cafés of Occupied Warsaw and its Ghetto, 1939–1942.” Annual meeting of the American Musicological Society, November.
- 2020 “Peasants into Concert-Goers: Modernity and ‘Musicalization’ in 1930s Poland.” Annual convention of the Association for Slavic, East European, and Eurasian Studies, November.
- 2019 “Making the Underground Official: Musical Networks and Rebuilding in Early Postwar Poland.” Annual convention of the Association for Slavic, East European, and Eurasian Studies, San Francisco, November.
- 2019 “Impossible Monuments: Tadeusz Zygfryd Kassern’s Opera *The Anointed* and the Trans-Atlantic Creation of Holocaust Memory.” Annual meeting of the American Musicological Society, Boston, November.
- 2018 “Performing Exile: Song and the Culture of Displacement among Polish Citizens in the USSR during WWII.” Annual convention of the Association for Slavic, East European, and Eurasian Studies, Boston, December.
- 2017 “Polish Music in Soviet Exile During World War II.” Annual meeting of the American Musicological Society, Rochester (NY), November.
- 2015 “‘To Write with the Rapidity of Inspiration’: Technologies of Inscription and Sound Recording before the Phonograph.” Annual meeting of the American Musicological Society, Louisville (KY), November.

### Other Papers

- 2025 “Chopin, Between Diplomacy and Propaganda.” Music, Diplomacy, Propaganda: Towards New Definitions. Université de Montréal, October.
- 2025 “Dialectics of Acculturation and Antisemitism in Interwar Polish Concert Music.” Music, Sound, and Antisemitism Symposium, CUNY Graduate Center and the Center for Jewish History in New York City, May.
- 2024 “Concert Music in Soviet-Occupied Lviv: Evidence from the *Czerwony Sztandar*,” Musical traditions of Galicia - Sources, Transformations, Identity, Rzeszów University, May.

- 2024 "Listening for the Quotidian in Crisis: Music in the Cafés of Occupied Warsaw during World War II," Music in Difficult Times: Global—Plural Temporalities, Concordia University (Montreal), May.
- 2023 "Music, Violence, and National Narratives in Soviet-Ruled Lviv, 1939–1941," Ukraine in Music History Conference, University of Vienna, May.
- 2021 "Private Trauma and Public Memory in the Art Song of Grażyna Bacewicz, Tadeusz Zygfryd Kassern, and Zygmunt Mycielski." Music, Sound, and Trauma: Interdisciplinary Perspectives. Indiana University, Bloomington, February.
- 2020 "Exile, Allegory, and the Politics of Holocaust Memory in Kassern's *The Anointed*." Polish Institute of Arts and Sciences/Polish Studies Association. Chicago, June. (Conference cancelled due to covid-19 pandemic).
- 2018 "Antisemitism and the Polish Section of the International Society for Contemporary Music." A 'Musical League of Nations'?: Music Institutions and the Politics of Internationalism, University of London, June.
- 2018 "Roman Palester: War and Exile" (preconcert talk). Forbidden Songs: Lost Music of Midcentury Poland, Cornell University, March.
- 2016 "Musical Monuments: Tadeusz Zygfryd Kassern and Postwar Polish-Jewish Identity." Young Scholars Workshop on the History and Culture of Polish Jews, Polin Museum, Warsaw, June.
- 2016 "Comrade Frycek Travels Again: Cosmopolitan Chopin in Communist Poland." Music History and Cosmopolitanism, Sibelius Academy, Helsinki, June.
- 2016 "In Search of a Tolerant Past: Tadeusz Zygfryd Kassern's *Mourning Triptych*." Whose Cultural Legacy: Polish Composers and Music History, 1930–45, Royal Holloway, London, April.
- 2016 "1849–1949: Fryderyk Chopin and the Geography of Memory." Keyboard Networks: Interrogating the Cultures and Technologies of Music at the Keyboard, Cornell University, March.
- 2014 "Music Stenography and Textual Recording Technologies, 1830–60." Bone Flute to Auto-Tune: A Conference on Music & Technology in History, Theory and Practice, University of California, Berkeley, April.
- 2014 "Practicing Memory: Associationist Psychology and Memorized Pianistic Performance." Music and Memory, Columbia Music Scholarship Conference, March.
- 2012 "Chopin's Op. 28 and the Evolving Role of Improvised Preluding." Central European Composers and the Birth of French Piano Virtuosity, French Academy in Rome, October.



**Presentations at the University of Michigan and for the Local Community**

- 2023 “Improvising at the Keyboard,” Ann Arbor Piano Teacher Guild, April.
- 2021 “Chopin and Improvisation: The Opus 28 Préludes,” University of Michigan Early Keyboard Institute, April.
- 2020 “Music and Resilience in Early Postwar Poland,” CREEES at the University of Michigan.

**Events Organized and Chaired**

- 2023 Session chair, “Composing Jewish Modernity,” Annual Meeting of the American Musicological Society, Denver, November.
- 2022 Respondent and closing remarks, “Polish Music since 1900 Research Forum,” online, October.
- 2021 Session chair, “Media Representations of World War II,” Music, Sound, and Trauma: Interdisciplinary Perspectives. Indiana University, Bloomington, February.
- 2019 Panel organizer, “Belief and Discontent: New Perspectives on Culture, Music, and Intellectuals in Postwar Poland.” Annual convention of the Association for Slavic, East European, and Eurasian Studies, San Francisco, November.
- 2019 “Songs of Friendship and Exile,” art song concert, Cornell University, February.
- 2018 Principal organizer, “Forbidden Songs: Lost Music of Midcentury Poland,” performance, film, and scholarship festival. Co-sponsored by Ensemble X, Jewish Studies, Society for the Humanities, Romance Studies, Institute for European Studies, Cornell University Department of Music, and Swarthmore College Department of Music, March.
- 2018 Co-organizer, North American premiere of Roman Palester’s cantata *The Vistula* with Stephen Spinelli and Cornell Chamber Singers, April.
- 2017 Session chair, “Internationalization and Synchronization.” Ghosts in the Machine: Technology, History, and Aesthetics of the Player Piano, Cornell University, May.
- 2016 Co-organizer, “Keyboard Networks: Interrogating the Cultures and Technologies of Music at the Keyboard” conference and reading group. Cornell University and the Westfield Center for Historical Keyboard Studies, March.

**TEACHING****Select Courses Taught (at the University of Michigan, Ann Arbor unless specified)**

- Music and Collective Memory (doctoral seminar)
- Music, War, Trauma (grad/advanced undergrad; also taught at doctoral level)
- Music in Eastern Europe and Russia (grad/advanced undergrad)

Chopin Remembered (grad/advanced undergrad)  
 Music, Capitalism, and Its Critics (grad/advanced undergrad)  
 Music and Nationalism (grad/advanced undergrad)  
 Western Classical Music after 1900 (grad/advanced undergrad)  
 Survey of Western Music after 1750 (for undergraduate music majors)  
 Improvisation and Social Change in the U.S. (advanced undergrad, at Cornell University)  
 Musicianship and Ear Training (undergrad, at Cornell University)  
 Introduction to Music Theory (for undergrad non-majors, at Cornell University, as a teaching assistant)  
 Music of the 1960s (for undergrad non-majors, at Cornell University, as a teaching assistant)

### **Doctoral Advisees in Musicology (at the University of Michigan, Ann Arbor)**

Piper Foulon, dissertation co-chair (technology studies, aesthetics, Russian modernism)  
 Emma Beachy, committee member (digital reception history, US popular music)  
 Kelly Hoppenjans, committee member (digital cultures, US popular music)  
 AJ Banta, committee member (musical theater, queer studies)

### **Other Doctoral Advisees (at the University of Michigan, Ann Arbor)**

Yixuan Han, committee member, DMA in Piano Performance

### **Independent Studies**

Cindy Ye Sang, "Hearing Asian Traditional Music at the University of Michigan, 1970–79." Fall, 2022. The project was recognized by an annual Pamela J. Mackintosh Undergraduate Research Award (second place, individual project category).  
 Ava Chupp, "Russian Music Abroad." Fall 2024.

### **Former Students**

Cindy Ye Sang, currently a PhD student in musicology at Columbia University  
 Michaela Franzen, committee member, PhD in musicology (migration, Prokofiev)  
 Andrew Neer, committee member, DMA in Conducting  
 Hyerim Lee, committee member, DMA in Piano Performance  
 Katherine Benson, committee member, DMA in Piano Performance

## **ACADEMIC AND PROFESSIONAL SERVICE**

### **To the Field**

2022–25 Co-editor (with Karen Fournier), *Music & Politics*.  
 2022–25 Elected member at large, Council of the American Musicological Society.  
 2022–24 Member, Board of the Cold War Music Study Group of the American Musicological Society.  
 2019– Peer referee: Oxford University Press, *Music & Letters*, *Music & Politics*, *Journal of the Royal Music Association*, *The Polish Review*, *Roczniki Humanistyczne*, *Res Facta Nova*, *Journal of Music Research Online*, *Genealogy*.

2018–20    Student member, Board of the Cold War Music Study Group of the American Musicological Society.

**To the University** (At U of M, unless otherwise specified)

2024–       Director of Graduate Studies, Department of Musicology

2024       Contemporary music studies search, committee member

2024–       PhD in musicology admissions committee

2022–23    Advisor for undergraduate musicology majors and admissions liaison.

2022–23    Faculty advisor (with Karen Fournier), *Music and Politics in the Moment*.

2020–       Member of the lecture committee, musicology preliminary exam committee, and undergraduate curriculum subcommittee (Department of Musicology, University of Michigan, Ann Arbor).

2022–       Member, Copernicus Center for Polish Studies Steering Committee (University of Michigan, Ann Arbor)

2022–       Member, Global Engagement Committee, School of Music, Theatre & Dance.

2021–       Organized professional development workshops for graduate students on various topics including conference abstracts, the academic job market, and grant writing.

2020       Panelist, information session on attending graduate school, EAB.

2015       Session Manager, Cornell University Charter Day Sesquicentennial Panel, “Seeing and Hearing at the Cutting Edge: The Time of Experience”

2014–15    Lecture Committee Chair, Department of Music, Cornell University. (Organized the music colloquium series.)

**RESEARCH LANGUAGES**

Polish (excellent reading, writing, and speaking).  
 French (excellent reading, intermediate writing and speaking).  
 German (excellent reading, intermediate writing and speaking).  
 Russian (basic reading).  
 Ukrainian (basic reading).

**OTHER EMPLOYMENT**

- 2015–      Freelance translator, Polish to English (scholarly articles, liner notes, subtitles).
- 2019–20    Senior Analyst, EAB (Education Advisory Board). Advised over one hundred higher-education executives on enrollment strategy, institutional responses to covid-19, and the student debt crisis.

## **PROFESSIONAL AFFILIATIONS**

American Musicological Society  
Association for Slavic, East European, & Eurasian Studies  
Polish Studies Association