

# **OLEG TIMOFEYEV**

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## **RUSSIAN 7-STRING GUITAR**

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### **EDUCATIONAL AND PROFESSIONAL HISTORY:**

#### **1. Higher Education**

- May 1999: Ph. D. in Performance Practice from Duke University. Title of Dissertation: *The Golden Age of the Russian Guitar: Repertoire, Performance Practice and Social Function of Russian Seven-String-Guitar Music, 1800-1850*. Thesis Advisor: Prof. Peter Williams
- August 1994 to December 1995: coursework at Duke University, Durham, NC
- June 1994: master classes in viola da gamba performance with Wendy Gillespie, Indiana University, Bloomington, IN
- August 1993 to May 1994: coursework in Musicology at the University of Iowa School of Music, Iowa City, IA
- December 1993: M.A. in Early Music Performance, University of Southern California, Los Angeles, CA  
Title of Master's Thesis: "A Critical Edition Of Compositions For Two Lyra Viols By Thomas Ford."
- August 1992-July 1993: coursework at the University of Southern California
- November 1992: master classes with Hopkinson Smith and Ilton Wjuniski; Certificate from the Académie Musicale de Villecroze, France
- August 1989 to May 1992: Artist in Residence of the University of Iowa, Iowa City, IA
- June 1990; July 1991: master classes and individual instruction from Patrick O'Brien, Jacob Lindberg, Paul O'Dette, and Stephen Stubbs at the Lute Society Annual Seminars
- September 1986 to May 1987: academic certificate in composition from The Moscow School of Advanced Studies, Moscow, USSR
- September 1980 - May 1985: M.S. Degree from Moscow Institute of Chemical Engineering, Moscow, USSR

#### **2. Professional and Academic Positions and Affiliations**

- June 2000—present: Lecturer at the Department of Russian, University of Iowa
- August 1999—May 2000: Visiting Assistant Professor at the Department of Russian, University of Iowa
- Spring Semesters 1998 and 1999: Visiting Instructor in Literature, Science and the Arts, University of Iowa

Summer of 1998 to present: affiliation with Russian, Eastern European and Eurasian Studies (REEES) at the University of Iowa  
August 1995 to December 1995: teaching assistant to David Schulenberg in directing the Collegium Musicum, Duke University  
September 1992 to May 1993: teaching assistant in the University of Southern California, Department of Music History and Literature; in charge of the Collegium Musicum; individual instruction on plucked, bowed and wind instruments  
August 1989 - December 1990: assisting Prof. Sven Hansell in directing the Collegium Musicum at The University of Iowa  
August 1989 to August 1992: Artist in Residence at the University of Iowa, directing small instrumental and mixed groups; private lessons on the guitar, lute and recorder  
1986 - 1989: employee of Moscow Palace of Culture, founder and director of *Pratum Musicum*, a state-sponsored early music group

### **3. Honors and Awards**

October 1998: Travel grant from Duke University to attend the annual meeting of the Guitar Foundation of America (GFA) in Montréal, Canada  
May-August, 1998: IREX Individual Research Fellowship for archival research on the Russian guitar tradition in Moscow and St. Petersburg  
July 1997: International Research Fellowship from Duke University to conduct pre-dissertation research in Russia  
May 1996: Zeta Phi Eta Memorial Scholarship to fund a CD recording of Early-17th-Century Lute Music.  
August 1994 to December 1995: graduate fellowship, Duke University  
June 1994: Fellowship from Indiana University Early Music Institute to participate in Early Music Summer Workshop in Bloomington  
April 1993: Award in Recognition of Professional Service, Leadership and Performance from the USC School of Music, Los Angeles, CA  
November 1992: Fellowship from the Académie Musicale de Villecroze (France) to participate in a two-week program  
June 1990; July 1991: Fellowships to support participation in the annual meetings of the Lute Society of America

### **4. Memberships in Professional Organizations**

American Musicological Society  
Early Music America  
Lute Society of America  
Viola da Gamba Society of America

### **5. Instruments**

Renaissance, 10-course, and Baroque lutes  
19th-century guitar, Russian 7-string guitar  
Viola da Gamba  
Recorder

## 6. Languages

Russian: native

English: near-native speaking, reading, and writing

German: excellent reading and speaking

### SCHOLARSHIP:

## 1. Publications and Recordings

### a. Refereed Scholarly Publications

- **Monograph**

*Thomas Ford. Lyra Viol Duets.* Critical edition with a scholarly introduction and commentary. Madison: A-R Editions, 1998.

- **Dictionary Articles**

Contributions to *The New Grove Dictionary of Music and Musicians* (forthcoming):

“Guitar {Russia}”

“Aksyonov, Semyon Nikolayevich”

“Alexandrov, Nikolaj Ivanovich”

“Morkov, Vladimir Ivanovich”

“Sarenko, Vasily Stepanovich”

“Zimmerman, Fyodor Mikhajlovich”

### b. Invited Scholarly Publication

- **Article**

“La Chitarra Eptachorde Nella Cultura Russa dell’Ottocento,” translated by Marco Bazzotti. *Il Fronimo*, 103, 1998, 27-40.

“Francesco and Matelart in a Moscow Music Shop.” *Lute Society Quarterly*, vol. 30, No. 4, 1996, 16-23.

“Neder-lantsche gedenck-clanck.” *Lute Society Quarterly*, vol. 27, no. 4, 1992, 11.

### c. Non-Refereed Publications

- **Program Notes**

Many miscellaneous Program notes for my own concerts and CDs as well as for other artists, such as harpsichordist Irina Rees.

“The Spirit of a Free People.” Program notes for a concert by the Don Cossacks in Hancher Auditorium, Iowa City, in February 1990.

### d. Compact Disc Recordings

“The Wandering Lutenist.” Centaur Records, CRC 2409.

“The Golden Age of the Russian Guitar.” Dorian Recordings, DOR-93170.

“The Golden Age of the Russian Guitar, Vol II.” Dorian Recordings, DOR-93203.

## e. Translations from Russian into English

“Quadraturin,” by Sigizmund Krzhizhanovsky. Translated from the Russian. Forthcoming in *Exchanges* (with Sabine I. Gözl)

“In the Pupil,” by Sigizmund Krzhizhanovsky. Translated with an introduction, *The Iowa Review*, Spring 1996, vol. 26, no. 1, 62-93 (with Sabine I. Gözl)

“Hypnotism in 1888 Paris: Contemporary Observations by Sofia Kovalevskaya.” Translation, with an introduction, of two essays (“The Hospitals ‘La Charité’ And ‘La Salpêtrière’”) by the Russian mathematician Sofia V. Kovalevskaya (1850-1891). *SubStance* 79, 1996, 3-23 (with Sabine I. Gözl)

## f. Work in Progress

- **Book**

In the coming year, I will expand and revise my dissertation *The Golden Age of the Russian Guitar: Repertoire, Performance Practice and Social Function of Russian Seven-String-Guitar Music, 1800-1850* for publication as a book.

- **Book of Translations**

*Bookmark. Selected Stories and Essays by Sigizmund Krzhizhanovsky.* Book of translations from the Russian, in progress (with Sabine I. Gözl)

- **Articles**

“From Dance to Fantasia: The Evolution of the English Pavan, 1560-1620.”

“The Guitar in Russian Culture,” invited contribution for *Soundboard*, the publication of the Guitar Foundation of America

- **Compact Disc Recordings**

“The Complete Sonatas for Violin and Lute by Friedrich Wilhelm Rust (1739-1796),” recording by Peter Nothnagle planned for June 2000

“The English Pavan, 1560-1620”

## 2. Lecture-Recitals and Conference Presentations

October 16, 2000: “The Guitar in the Nineteenth Century Russian Culture” at the Annual Meeting of the Guitar Foundation of America, San Antonio, TX

May 17, 1997: “The Russian Seven-String Guitar, Its Repertoire and Social Function, 1800 -1850” at the Annual Meeting of the American Musical Instrument Society, Smithsonian Institution, Washington, D. C.

- April 11, 1997: "The Seven-String Guitar in Russian 19th-Century Culture" at the 35th Anniversary Central Slavic Conference in Lawrence, Kansas
- September 5, 1997: lecture-recital on the Russian 7-string guitar tradition, Shrine to Music Musium, Vermillion, SD
- March 1, 1997: "The Golden Age of the Russian Guitar," lecture-recital at Grinnell College
- November 5, 1996: "The Golden Age of the Russian Guitar," lecture-recital at Northwestern University
- April 28, 1996: "The Golden Age of the Russian Guitar," (with vocalist Edna Andrews), lecture-recital at the Duke University Museum of Art
- February 14, 1996: "The Golden Age of the Russian Guitar," invited lecture-recital of Russian *romansy* and 19th-century Russian guitar music (with Caryl Emerson), Princeton University

### 3. Invited Concerts

- July 11, 2000: a solo recital of the early-17<sup>th</sup>-century lute music at the Estonian Early Music Festival, Viljandi, Estonia
- October 16, 1999: concert of music for the seven-string guitar (with singer Suzanne Ehly) in the Duke University Performing Arts Series.
- February 27, 1999: solo concert in St. Paul Early Music Series, St. Paul, MN
- January 23 and 24, 1998: soloist in Lute Concerto in C Major by J. L. Krebs, with Baroque Orchestra of Iowa, John Rommereim, conductor
- November 6, 1997: solo concert of selections from the Russian guitar repertoire at the Schubert Club, St. Paul, MN
- August 8, 1997: solo recital of early-17<sup>th</sup>-century lute music, Frankfurt, Germany
- July 19, 1997: recital of French, Italian, and English lute songs with Elena Pozhidaeva and Pavel Serbin at the 5th International Early Music Festival in Jurmala, Latvia
- May 23, 1997: recital of 19th-century Russian guitar music at the Bloomington Early Music Festival.
- July 21, 1996: "Early-17<sup>th</sup>-century Lute Music from Italy, France, England, and Scotland," recital at the Fourth International Early Music Festival in Jurmala, Latvia
- January 14, 1996: lute continuo for the works of Clerambault and Couperin in a concert by *Musica Humana*, Grinnell College

### 4. Selected Other Concerts

- November 8, 1995: solo lute recital at Duke Chapel ("Early-17<sup>th</sup>-century Lute Music from Italy, France, England, and Scotland")
- November 10, 1995: lute continuo in a concert of the Duke University Collegium Musicum
- October 18, 1995: a recital of 19th-century flute and guitar music on period instruments, at Duke Chapel, together with Akira Ishi

February 21, 1995: "Inscribed in My Heart: Lute Songs from Elizabethan England and Seicento Italy," together with Ian Gallagher

November 15, 1993: director of concert by *Fiocchi di Granturco* at the University of Iowa, presenting a wide variety of Baroque and Renaissance music on period instruments

October 2, 1993: concert with the Grinnell-based *Musica Humana*, a trio with John Stuhr-Rommereim, voice and harpsichord, and Rebecca Stuhr-Rommereim, baroque flute

April 24, 1993: concert of Russian 7-string guitar music (together with John Stuhr-Rommereim, voice,) at Grinnell College, IA

April 23, 1993: 10-course lute, viola da gamba, and a solo performance on baroque lute in a concert with the Los Angeles-based early music ensemble *Musica Viva*, directed by James Tyler

March 3, 1993: viola da gamba, solos on Renaissance lute and Baroque recorder in a concert with *The Early Music Ensemble*, directed by James Tyler

December 9, 1992: John Jenkins Quatercentenary Celebration at the Claremont Graduate School (continuo on 10-course lute)

December 4, 1992: 10-course lute, viola da gamba, recorder in a concert with *Musica Viva*, directed by James Tyler

October 19, 1992: lute, tenor viol, recorder in concert with *The Early Music Ensemble*, directed by James Tyler

November 1991: lute solo in Händel's "Ode for St. Cecilia's Day" with The Baroque Orchestra of Iowa, conducted by John Stuhr-Rommereim

June 1991: two viola da gamba solos and recorder solo in J. S. Bach's "St. Matthew's Passion," Bach Festival Orchestra directed by Myles Hernandez

September 1989 to 1992: formed *A Musical Summit* with Dr. Philip Blackburn. *A Musical Summit* successfully toured all over the Midwest (Chicago, Minneapolis, Madison as well as many locations in Iowa) through The University of Iowa Arts Outreach Program, performing a wide variety of songs for voice and plucked or bowed accompaniment

Fall 1989 and Spring 1990: performances with Prof. Sven Hansell in several locations in Iowa (through The University of Iowa Arts Outreach Program)

Before August 1989: Founder and Director of *Pratum Musicum*; numerous concerts in Moscow, as well as in the city of Gorkij, and in Estonia (recorder quintets, lute songs, viol duets, music for two lyra-violos, and mixed ("English") consort. Several of those performances were broadcast on Moscow Radio and Television. The group is still performing in Moscow, now under the directorship of the distinguished recorder virtuoso Antonio Gramsci

## TEACHING EXPERIENCE

Since August 1999: courses on Russian music, literature, film, and culture at the University of Iowa.

Spring Semesters 1998 and 1999: course on “Topics in Russian Music, Literature, and Culture” at the University of Iowa Program in Literature, Science, and the Arts (team-taught with Prof. Russell Valentino, Russian Department)

September 1997 to present: classical guitar instructor at the Guitar Foundation, Iowa City, IA

From 1985 to the present: private lessons on a variety of instruments (recorder, classical guitar, viola da gamba and lute) both to individuals and in the context of coaching ensembles

August 1995 to December 1995: teaching assistant to David Schulenberg in directing the Collegium Musicum, Duke University

August 1993 to May 1994: director of “Fiocchi di Granturco” (an ensemble consisting of students of the University of Iowa School of Music), coaching new members on plucked, bowed and wind instruments

September 1992 to May 1993: teaching assistant in the University of Southern California, Department of Music History and Literature; in charge of the Collegium Musicum; individual instructions on plucked, bowed and wind instruments

August 1989 - December 1990: assisting Prof. Sven Hansell in directing the Collegium Musicum at The University of Iowa

August 1989 to August 1992: Artist in Residence at the University of Iowa, directing small instrumental and mixed groups; private lessons on the guitar, lute and recorder

1986 - 1989: employee of Moscow Palace of Culture, founder and director of *Pratum Musicum*, a state-sponsored early music group

August 1986, August 1987, August 1988: guest lecturer/ performer with the annual *Vanamuusika Päevad*, an Estonian early music festival held in Viljandi, organizing small, festival-type ensembles for the final concerts of those events

Summer 1987: assistant to Tõnu Sepp in coaching the early music group *Viljandi Linnakapel*