

Claudia R. Jensen
 Kirkland, WA
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EDUCATION

Ph.D., Music History, Princeton University, 1987. Dissertation: "Nikolai Diletskii's *Grammatika* (Grammar) and the Musical Culture of late 17th-century Muscovy" (advisors Harold Powers, Kenneth Levy, Daniel Waugh)

M.F.A., Music History, Princeton University, 1979

B.A., Music, University of Washington, 1977 (Phi Beta Kappa, Magna Cum Laude)

GRANTS, AWARDS, and STUDY ABROAD

National Endowment for the Humanities Collaborative Research Grant, 2013-2017. Project director for four-member international research team; project title: "The Russian Court Theater in the late 17th Century and its Context in Trans-National Information Exchange." Monograph published in 2021 (see below; *Russia's Theatrical Past*)

Association for Slavic, East European, and Eurasian Studies, USC Book Prize in Literary and Cultural Studies (2010) for monograph *Musical Cultures in Seventeenth-century Russia*; awarded annually by the Univ. of Southern California for an outstanding monograph on Russia, Eastern Europe, or Eurasia in the fields of literary and cultural studies

American Musicological Society, Janet Levy Award (2010; to purchase archival material for research on 17th-century Muscovite music and theater)

National Endowment for the Humanities, 2004-2005, Research Fellowship for the monograph *Musical Cultures in Seventeenth-century Russia* (Indiana University Press, 2009)

P. I. Chaikovskii Moscow State Conservatory, through the International Research and Exchanges Board (IREX); studies in 17th-century Russian music with V. V. Protopopov, 1980-81

Edith Woodcock Memorial Scholarship in Music History, Brechemin Fund of the Univ. of Washington School of Music, 1976-77; Mu Phi Epsilon Scholarship in Music, 1975-76

PUBLICATIONS (selected)

Russia's Theatrical Past: Court Entertainment in the 17th Century; co-authored with Ingrid Maier, Stepan Shamin, Daniel Waugh (Bloomington: Indiana University Press, 2021). Russian translation to be published by Contemporary Western Rusistika Press (pending as of 2024; funding from the Olle Engkvists Stiftelse, Sweden). Reviews include: Maria Berlova, *Scando-Slavica*, 68:2, 358-362; an expanded Russian-language review in *Театр. Живопись. Кино. Музыка*. 2022. № 1. С. 204–213.

- “Иноземные потешники при дворе первых московских царей” [Foreign entertainers at the court of the first Muscovite tsars], with Stepan Shamin. *Российская история* 1 (2018): 32-46.
- Придворный театр в России XVII века: Новые источники* [The Russian court theater in the 17th century: New sources], with Ingrid Maier; Indrik, 2016.
- “Temir-Aksakovo deistvo,” article for *Christian-Muslim Relations* (encyclopedia). Brill, 2016.
- “Pickleherring in the Kremlin: More New Sources on the Pre-History of the Russian Court Theatre,” with Ingrid Maier. *Scando-Slavica* 61, no 1 (2015; this is part 2 of the article listed below): 7-56.
- “Orpheus and Pickleherring in the Kremlin: The ‘Ballet’ for the Tsar of February 1672,” with Ingrid Maier. *Scando-Slavica* 59, no. 2 (2013): 145-84.
- Musical Cultures in Seventeenth-century Russia* (Bloomington: Indiana University Press, 2009). Reviews include:
 Simon Morrison, *American Historical Review* 116, no. 5 (2011): 1598-99.
 Richard Taruskin, *Notes: Quarterly Journal of the Music Library Association* 67, no. 2 (Dec. 2010): 295-98.
 Marcia Morris, *Slavic Review* 69, no. 4 (2010): 1021-22.
 Gregory Myers, *Russian Review*, 69, no. 3 (2010): 522-23.
- Nikolai Findeizen, *History of Music in Russia* (originally published in 1928, 2 vols.; Bloomington: Indiana University Press, 2008). Co-editor with Miloš Velimirović; series editor Malcolm Brown.
- "A Confusion of Glory': Orthodox Visitors as Sources for Muscovite Musical Practice," with George-Julius Papadopoulos. *Intersections: Canadian Journal of Music* 26, no. 1 (2005): 3-33; Greek revision published in *Epistēmonikē Epetēris tēs Philosophikēs Scholēs tou Panepistēmiou Athēnōn* 38 (2006-2007): 331-374.
- Chapter "Muscovite Music in the Baroque," in George J. Buelow, *A History of Baroque Music* (Bloomington: Indiana University Press, 2004, pp. 437-58).
- "Orpheus in Muscovy: On the Early History of the Muscovite Court Theater," *Vizantiia i vostochnaia Evropa* 4 (2003): 281-300.
- "Diletskii and Heinichen: Early Circles of Fifths in Russia and the West" (in Russian), in *Musicae ars et scientia* (Kiev, 1999): 78-88.
- "A Mess of Russians left us but of late': Diplomatic Blunder, Literary Satire, and the Muscovite Ambassador's 1668 visit to Paris Theaters," with John Powell. *Theatre Research International* 24, no. 2 (1999): 131-144.
- "Music for the Tsar: A Preliminary Study of the Music of the Muscovite Court Theater," *Musical Quarterly* 79, no. 2 (1995): 368-401.
- "A Theoretical Work of late 17th-century Muscovy: Nikolai Diletskii's *Grammatika* and the Earliest Circle of Fifths," *Journal of the American Musicological Society* 45 (1992): 305-331.
- The New Grove Dictionary of Music and Musicians*. Article "Nikolay Diletsky" (with E. Vorob'ev)

REVIEWS (selected)

- Review of Mary S. Woodside, ed., *The Russian Life of R.–Aloys Mooser, Music Critic to the Tsars* (Lewiston: The Edwin Mellen Press, 2008), in *The Eighteenth-Century Current Bibliography* n.s. 35 (2009).
- Review of Elizabeth Sander, *Social Dancing in Peter the Great's Russia* (Hildesheim: Olms, 2007), in *Notes: Quarterly Journal of the Music Library Association* (Dec. 2009): 279-282.
- Review of Marina Ritzarev, *18th-Century Russian Music* (Aldershot: Ashgate, 2006), in *Music and Letters* 89, no. 1 (2008): 113-117.
- Review of Olga Dolskaya, ed., *Spiritual Songs in Seventeenth-Century Russia*, vol. 4 of *Bausteine zur slavischen Philologie und Kulturgeschichte* (Cologne: Böhlau, 1996), in *Notes* (March 1999): 769-771.
- Review of Vladimir Vasil'evich Protopopov, *Russkaia mysl' o muzyke v XVII veke* (Moscow: Muzyka, 1989), in *Notes* (December 1993): 530-531.
- Review of Nikolai Diletskii, *Idea grammatiki musikiiskoi*, ed. and trans. Vladimir Vasil'evich Protopopov (Moscow: Muzyka, 1979), in *Journal of the American Musicological Society* 36 (Fall 1983): 526-532.

PAPERS (selected)

- "Cavalli and the Kremlin: Muscovite witnesses to 17th-century Italian music and theater." Annual General Meeting of the American Musicological Society, Vancouver, Nov. 2016.
- "Bajazet's Cage and Pickleherring's Rowdy Friends: Tracing the Muscovite Court Theatre." *Newspapers and Beyond: Correspondence Networks and Cultural Exchange in Early Modern Europe*. Uppsala, Sweden, June 2015.
- "Pickleherring in the Kremlin: New Sources for the History of the Muscovite Theater," with Ingrid Maier. *Information Technologies and Transfer in Russia, 1450-1850*. Darwin College, Cambridge, Sept. 2013.
- "Read all about it! The Origins of Muscovite Theater in Newspapers and Diplomatic Reports." 19th Annual Russian, East European and Central Asian Studies Northwest Conference, University of Washington, April 2013.
- "Pickleherring, the Prodigal Son, and the Prince of India: Theater and Performed Entertainment in Russia." University of Southern California, Feb. 2011.
- "Ksenia's Lament: Women's Voices in the Muscovite Theater and Beyond." Center for Russian and Eastern European Studies, University of Michigan, Oct. 2007.
- "The True False Dmitrii and the Death of Music in Muscovy." Annual General Meeting of the American Musicological Society, Seattle 2004.
- "A Mess of Russians Left Us but of Late," with John Powell. Annual General Meeting of the Society for Seventeenth-Century Music, Urbana 1998.
- "Muscovy on Tour: The Muscovite Court Theater in 17th-century Foreign and Diplomatic Accounts." Pacific NW Chapter of the American Musicological Society, Seattle 1996.

"Schütz in Muscovy? *Orfeo* at the Muscovite Court Theater (1672-76)." Annual General Meeting of the Society for 17th-century Music, St. Louis 1993.

"An Early Circle of Fifths: Nikolai Diletskii's *Grammatika*." Annual General Meeting of the American Musicological Society, Vancouver BC, 1985.

TEACHING (as adjunct or affiliate, all at the University of Washington)

Interdisciplinary Honors Program, 2011-2020

In Your Name: Education inside Prison (2013-2020; summer B term)

Experiencing Music: The Seattle Symphony (2013-2020; winter quarter)

In Your Name: A Service-Learning Experience in Seattle's Criminal Justice System

Scoring the Revolution: Music and Musicians from the Russian Revolution to the Stalinist Purges

Music in Russia, Russia in Music

Dept. of Slavic Languages and Literatures, 2002-2003

Russian Opera in the 19th Century

Shostakovich: Modernism, the Avant-Garde, and Socialist Realism, 1900-41

Interdisciplinary Arts and Sciences Program (UW-Bothell), 2003

Women in Music (9th-19th centuries)

School of Music, 1987-2002

For Non-Majors: Introduction to Music

For Music Majors, core curriculum: Music before 1600; Music 1600-1820

For Music Majors, upper division:

Women in Western Music

Gender and Genre in the Baroque (Vivaldi and the Women Musicians of Venice)

Problems in Early Christian Music

Russian Opera in the 19th Century

A History of Russian Music

Music and Place: A Tale of Four Cities (Opera in the 17th century)

For Graduate Students: Seminar in Music Research

CONCERT and PUBLIC LECTURES, COMMUNITY OUTREACH (selected)

Presentations for the Seattle Symphony (this is my primary public outreach, with contact with several hundred audience members per season for over 20 years), Seattle Opera, Seattle Baroque, Early Music Guild, Medieval Women's Choir, Philharmonia Northwest, and public junior high and high schools (includes pre-concert presentations, program notes, classes)

Frye Art Museum, Seattle, presentation on women in Russian music for an exhibit of women's art in Russia (18th-19th centuries); Sept. 2003

Panel discussion on Shostakovich (as chair), for the Seattle Symphony, Feb. 2003

"The Classical in Catherine the Great's Russia," with Daniel Waugh (UW History Dept.), for the Washington State Educators In-Service Day, October 2001

Faculty adviser for HOPE (Huskies for Opportunities in Prison Education, a UW RSO; 2013 to present); served as board member for Pacific Harp Institute