

GAIL HILSON WOLDU

Trinity College
300 Summit Street
Hartford, CT 06106-3100
W: 860 297 2372
gail.woldu@trincoll.edu

EDUCATION

1983 Ph.D., Yale University
1980 M. Phil., Yale University
1976 B.A., *magna cum laude*, with distinction in music, Goucher College

ACADEMIC POSITIONS

2002-present **Associate Professor** with tenure, Department of Music, Trinity College
1996-2002 **Assistant Professor**, Department of Music, Trinity College
1987-1996 **Lecturer**, Department of Music, Trinity College
1984-1987 **Lecturer**, Department of Music, Bates College

HONORS, GRANTS, AND AWARDS

2005-2006 American Council on Education Fellow
2004 Arthur H. Hughes Award for Achievement in Teaching, Trinity College
1998 National Endowment for the Humanities Summer Stipend
1983-1984 Chancellor's Postdoctoral Research Fellow, University of California at Berkeley
1977-1981 University Fellow, Yale University
1976 Phi Beta Kappa

Other grants, all at Trinity College: one-year research expense grants (2006, 2004, 2002); three-year research expense grant (1997-2000); community learning course development grants (2004, 2000); urban studies course development grants (1998, 1995); women's studies course development grants (1993, 1990)

PUBLICATIONS

Books

The Words and Music of Ice Cube. Praeger, 2008.

Cours de composition musicale, Volume I, by Vincent d'Indy. Translation, Introduction, and critical commentary. University of Oklahoma Press; projected date of publication, July 2010.

The Music of Black American Women. In progress.

Articles and Book Chapters

"*L'Art en Place*: propos sur l'esthétique musicale de Vincent d'Indy," *Nouveaux regards sur Vincent d'Indy*, ed. Fabien Michel (Editions Symétrie; in press).

"Nadia Boulanger, Gabriel Fauré et le Conservatoire: visions d'une esthétique musicale au début des années 1900," *Nadia Boulanger et Lili Boulanger, témoignages et études*, ed. Alexandra Laederich, (Editions Symétrie, 2007), pp. 165-173.

"Gender as Anomaly: Women in Rap," *The Resisting Muse: Popular Music and Social Protest*, ed. Ian Peddie (Ashgate Press, 2006), pp. 89-102. Peer-reviewed.

Gail Hilson Woldu – 2

“Debussy, Fauré, and d’Indy and Conceptions of the Artist: the Institutions, the Dialogues, the Conflicts,” *Debussy and His World*, ed. Jane Fulcher (Princeton University Press, 2001), pp. 235 - 253. Peer-reviewed.

“Contextualizing Rap,” *American Popular Music: New Approaches to the Twentieth Century*, ed. Rachel Rubin and Jeffrey Melnick (University of Massachusetts Press, 2001), pp. 173 -191. Peer-reviewed.

“Fauré at the Conservatoire: Critical Assessments of the Years 1896 - 1920,” *Regarding Fauré*, ed. Tom Gordon (Routledge Press, 1999), pp. 97 - 118.

“Vincent d’Indy, Professor at the Conservatoire,” *Echos de France et d’Italie*, ed. Jean-Michel Nectoux (Buchet et Chastel, 1997), pp. 269 - 275.

“Teaching Rap: Musings at Semester’s End,” *College Music Symposium* (Volume 37/Fall 1997), pp. 65 - 71. Peer-reviewed.

“Au-delà du scandale de 1905: propos sur le prix de Rome au début du XXe siècle,” *Revue de musicologie* (1996/2), pp. 245 - 267. Peer-reviewed.

“Le Conservatoire et la Schola Cantorum: une rivalité résolue?” *Le Conservatoire de Paris: des Ménus-Plaisirs à la Cité de la musique (1795 - 1995)*, eds. Yves Gérard and Anne Bongrain (Buchet et Chastel, 1996), pp. 235 - 259.

“Gabriel Fauré directeur du Conservatoire: les réformes de 1905,” *Revue de musicologie* (1984), pp. 199 - 228. Peer-reviewed.

“L’enseignement de Gabriel Fauré au Conservatoire,” *Etudes fauréennes* (1983/84), pp. 29 - 35. Peer-reviewed.

Encyclopedia Articles

“Claude Debussy,” *Europe 1789 – 1914: Encyclopedia of the Age of Industry and Empire*, eds. Jay Winter and John Merriman (Charles Scribner’s Sons, 2006), Volume II, pp. 630-631.

“The Last Poets,” *Encyclopedia of Black Studies*, ed. Molefi Asante (Sage Publications, 2004), pp. 307-308.

“Women in Rap,” *Women and Music in America Since 1900*, ed. Kris Burns (Greenwood Press, 2002), pp. 563 - 565.

“Spirituals and African-American Music,” *Encyclopedia of the United States in the Nineteenth Century*, ed. Paul Finkelman (Charles Scribner’s Sons, 2001), Volume I, pp. 379 - 381.

Reviews and Essays

Review of *Blues Legacies and Black Feminism* by Angela Y. Davis (Pantheon Books, 1998) in *Women and Music* (Volume 3, 1999), pp. 90 - 94.

“Once More on Curriculum,” *College Music Society Newsletter* (April 2001), p. 1.

“Rap in Our Classrooms,” *College Music Society Newsletter* (April 1999), pp. 1 - 3.

SELECTED CONFERENCE PRESENTATIONS

“Women in Rap: A Hip Hop Generation of Bitches and Hoes.” 48th Annual Meeting of the College Music Society. Quebec, Canada. November 5, 2005.

“Gender as Anomaly: Women in Rap.” 47th Annual Meeting of the College Music Society. San Francisco, November 4, 2004.

“Intersections of Art and Religion in the Work of Vincent d’Indy.” 44th Annual Meeting of the College Music Society. Santa Fe, November 16, 2001.

“L’esthétique de Vincent d’Indy et la voix des anges.” Colloque du 150e anniversaire de la naissance de Vincent d’Indy. Privas, France, June 30, 2001.

“Religion, Art, and Artistry in the Writing of Vincent d’Indy.” International colloquium, “Vincent d’Indy and His Times: Intersections of Music, Art, and Politics in Early 20th-Century France.” Hartford, May 12, 2001.

“Vincent d’Indy and Notions of the Divine.” Greater New York Chapter of the American Musicological Society. Princeton, April 21, 2001.

“Constructing the Perfect Curriculum: The Wisdom of Vincent d’Indy.” 42nd Annual Meeting of the College Music Society. Denver, October 15, 1999.

“Why Rap Matters.” 41st Annual Meeting of the College Music Society. Fajardo, Puerto Rico, October 23, 1998.

“The Making of a Rap Professor.” Northeast Chapter Annual Meeting, College Music Society. Albany, April 18, 1998.

“Rap in the Classroom.” 40th Annual Meeting of the College Music Society. Cleveland, November 14, 1997.

“The Influence of Vincent d’Indy for an Early 20th-Century French Aesthetic in Music.” New England Chapter Meeting, American Musicological Society. University of Hartford, April 13, 1996.

“Fauré at the Conservatoire: Critical Assessments of the Years 1896 - 1905.” International Conference, “Fauré: His Poets and His Critics.” Bishop’s University (Québec), May 19, 1995.

INVITED TALKS

“Women, Music, and Wardrobe.” Baruch College/CUNY, May 2008.

“The Marketing of Women in Rap: A Hip-Hop Generation of Bitches and Hoes.” Birmingham Southern College, March 9, 2006.

“Women in Rap: A Hip Hop Generation of Bitches and Hoes.” Baruch College/CUNY, December 8, 2005.

“Gabriel Fauré’s Chamber Music: Stylistic Anomalies Amidst the *isms* of French Music at the fin-de-siècle.” Hartt School of Music, April 10, 2005.

“‘It’s All About the Benjamins’: Hip Hop and the Commodification of a Culture.” Keynote address for Black History Month. Occidental College, February 1, 2002.

“Nadia Boulanger, Gabriel Fauré et le Conservatoire: visions d’une esthétique musicale au début des années 1900.” Colloque Nadia et Lili Boulanger. Académie musicale de Villecroze, October 23, 2004.

Gail Hilson Woldu – 4

“Musical Artistry in Early 20th-Century France.” Keynote speaker, Annual Meeting of the Rocky Mountain Chapter of the College Music Society, March 24, 2001.

“Teaching in the Life of a Scholar.” Forum sponsored by the Yale University Graduate School. March 31, 2000.

“Nadia Boulanger at the Conservatoire de Paris.” Pre-concert lecture at the Juilliard School. November 29, 1999.

“From the ‘Hood’ to the ‘Burbs’: The Sociocultural Implications of Rap.” The Center for the Humanities, University of Missouri. October 14, 1999.

“Gabriel Fauré’s Song Cycles and Music in Late Nineteenth-Century Paris.” Bowdoin College, April 7, 1997.

COURSES TAUGHT

- Music of Black Americans
- American Popular Music
- Women in Music
- Music of Black American Women
- Hip-Hop Culture
- First-Year Seminar: “Elvis, Billie, and Tupac”
- Music as Protest
- History of Western Music
- Music in France, 1870 – 1930

SELECTED COMMITTEE AND COMMUNITY SERVICE AT TRINITY COLLEGE (1996 – present)

- Educational Policy Committee
- Faculty Research Committee
- Academic Affairs
- Admission and Financial Aid (co-chair)
- Committee on Committees
- Faculty Governance Reform Committee
- Academic Dishonesty Appeals
- Cornerstone Advisory Committee, Teaching and Research
- Advisory Board, Community Learning Initiative
- Campus Climate Committee
- Watson Fellowship Committee
- Steering Committee for Global Site in Paris program

Other: Faculty advisor and mentor, Posse 6, Trinity College, 2008 – present
Faculty advisor, football team, 2008 – 2009
Faculty advisor, men’s ice hockey team, 2002 – 2005

COMMUNITY SERVICE – GREATER HARTFORD

- Board of Directors, Benjamin E. Mays Institute
- Advisory Board, Commission on the Status and Future of Hartford’s Children and Youth
- Education Committee, Hartford Symphony Orchestra

SERVICE IN PROFESSIONAL ORGANIZATIONS

- College Music Society: National Board Member in Musicology; Vice President, Northeast Chapter; Committee on Cultural Inclusion; Committee on Professional Development
- American Musicological Society: Chair, New England Chapter

Gail Hilson Woldu – 5

CONSULTANCIES

- Reviewer, *Journal of Race and Policy*
- External Review, Department of Fine and Performing Arts, Baruch College/CUNY
- External evaluator, Department of Music, University at Albany
- NEH Summer Stipends Review Board: 1999-2001, 2003, 2006, 2008
- Oxford University Press. Reviewed hip-hop archives of rap publicist Bill Adler for OUP's *Historical Dictionary of American Slang*
- Oxford University Press. Reviewed book manuscript by Nancy Toff, *Monarch of the Flute: A Biography of Georges Barrère*
- Yale University Press. Reviewed English translation of Jean-Michel Nectoux's *Gabriel Fauré: Correspondance*

LANGUAGES

French, German (reading)