

**MARIA CIZMIC**

2023

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University of South Florida  
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**EMPLOYMENT**

Department of Humanities and Cultural Studies, University of South Florida, Tampa  
August 2012—present Associate Professor  
August 2004—July 2012 Assistant Professor

**EDUCATION**

June 2004 Doctor of Philosophy, Musicology, University of California, Los Angeles  
*Dissertation: Performing Pain: Music and Trauma in 1970s and 80s Eastern Europe*  
*Doctoral Committee:* Mitchell Morris (chair), Robert Fink, Susan McClary, Elisabeth Le Guin,  
Vyacheslav V. Ivanov  
June 1999 Master of Arts, Musicology, University of California, Los Angeles  
December 1995 Bachelor of Arts, Music and English, Santa Clara University

**SCHOLARLY ACTIVITY**

*Book*

*Performing Pain: Music and Trauma in Eastern Europe*. New York and Oxford: Oxford University Press, 2012.

**Journal Articles (peer-reviewed)**

Colloquy on Music & Trauma for *Journal of the American Musicological Society*, co-convener Jillian C. Rogers, accepted for publication, forthcoming in volume 77/2 (Summer 2024).

“The Vicissitudes of Listening: Music, Empathy, and Escape in *Breaking the Waves*,” *Music, Sound, and the Moving Image* 9/1 (Spring 2015): 1-32.

“Embodied Experimentalism and Henry Cowell’s *The Banshee*.” *American Music* 28/4 (Winter 2010): 436-458.

“Transcending the Icon: Spirituality and Postmodernism in Arvo Pärt’s *Tabula Rasa* and *Spiegel im Spiegel*.” *Twentieth-Century Music* 5/1 (2008): 45-78.

**Book Chapters (peer-reviewed)**

“Timbre and Vibration in Galina Ustvolskaya’s Composition No. 1, ‘Dona Nobis Pacem.’” In *Analytical Approaches to Twentieth-Century Russian Music*, edited by Inessa Bazayeva & Christopher Segall, 189-202. New York: Routledge, 2021.

“The Piano and the Performing Body in the Music of Arvo Pärt: Phenomenological Perspectives,” co-written with Adriana Helbig. In *Arvo Pärt: Sounding the Sacred*, edited by Jeffers Engelhardt & Peter Bouteneff, 177-194. New York: Fordham University Press, 2021.

“Empathy, Ethics, and Film Music: Alfred Schnittke and Larisa Shepit’ko’s *Voskhozhdenie* (1977, *The Ascent*).” In *Music, Collective Memory, Trauma, and Nostalgia in European Cinema after the*

*Second World War*, edited by Michael Baumgartner & Ewelina Boczkowska, 138-158. New York: Routledge, 2020.

"Empathy and Tintinnabuli Music in Film." In *Arvo Pärt's White Light: Media, Culture, Politics*, edited by Laura Dolp, 20-46. Cambridge & New York: Cambridge University Press, 2017.

"Of Bodies and Narratives: Musical Representations of Pain and Illness in HBO's *Wit*." In *Sounding Off: Theorizing Disability in Music*, edited by Neil Lerner and Joseph N. Straus, 23-40. New York: Routledge, 2006.

### **Reviews**

Review of *Sounds Beyond: Arvo Pärt and the 1970s Soviet Underground*, by Kevin C. Karnes, *Russian Review* 82/2 (April 2023): 343-344.

Review of *Russian Composers Abroad: How They Left, Stayed, Returned*, by Elena Dubinets, *Russian Review* 81/4 (October 2022): 761-762.

Review of *Music and the Spiritual: Composers and Politics in the 20<sup>th</sup> century*, by Antony Copley, *Russian Review* 74/2 (April 2015): 318.

Review of *Glenn Gould: Hereafter*, *Journal of the Society for American Music* 1/4 (2007): 556-558.

### **Non-Peer-Reviewed Journal Article**

"Composing the Pacific: Interviews with Lou Harrison." *ECHO: a music-centered journal* 1/1 (Fall 1999): <http://www.echo.ucla.edu/>.

### **Conference Presentations**

"Of Bodies & Narratives: Discourse, Disability, and the Music of Daniel Johnson," IASPM-US (International Association for the Study of Popular Music-US), Virtual Conference, May 2021.

"'Speeding Motorcycle of My Heart': Daniel Johnston and a Performance of Disability," Southern chapter meeting of the American Musicological Society, Jacksonville, February 2019.

"The Piano and the Performing Body in the Music of Arvo Pärt," read as part of the *Music, Memory, and Performance* panel (both panel organizer & paper presenter), Association for Slavic, East European, and Eurasian Studies, Boston, December 2018.

"'Speeding Motorcycle of My Heart': Daniel Johnston and a Performance of Disability," Society for American Music, Kansas City, March 2018.

"Music, Trauma, & Empathy," Presented as part of the "Music and Trauma Studies: Perspectives for Research and Pedagogy" Session, American Musicological Society, Rochester, November 2017.

"Playing and Listening: A Phenomenological Discussion of Arvo Pärt's *Für Alina*," read at Arvo Pärt: Sounding the Sacred—A Conference of the Sacred Arts Initiative, Fordham University, New York, May 2017.

- “The Empathy Trope,” read at the Music and the Moving Image annual conference, New York University, New York, May 2016.
- “Musically Understanding the Past: Alfred Schnittke and Larisa Shepitko’s *The Ascent* (1977),” read as part of the “Music, Memory, and Nostalgia Workshop” at the annual meeting of the Society for Cinema and Media Studies, Atlanta, April 2016.
- “Empathy, Ethics, and Film Music: Alfred Schnittke and Larisa Shepitko’s *The Ascent* (1977),” read at the American Musicological Society-South Chapter Meeting, at Palm Beach Atlantic University, West Palm Beach, February 2016.
- “Late Soviet Postmodernism? The Case of Arvo Pärt’s Early Tintinnabuli Compositions,” read at Postmodernity’s Musical Pasts: Rediscoveries and Revivals after 1945, International Conference, at the CUNY Graduate Center, New York, March 2015.
- “Seemingly Simple: A Phenomenological Look at Arvo Pärt’s *Für Alina*,” read at the 4<sup>th</sup> International Conference on Music and Minimalism, at California State University, Long Beach, October 2013.
- “The Vicissitudes of Listening: Music, Empathy, and Escape in *Breaking the Waves*,” read at the national meeting of the American Musicological Society, New Orleans, November 2012.
- “History, Memory, and Music During Glasnost: Arvo Pärt’s *Tabula Rasa* and Tengiz Abuladze’s *Repentance*,” read at the Russian and Soviet Music: Reappraisal and Rediscovery Conference, Durham University, Durham, U.K., July 2011.
- “Witnessing History During Glasnost: Arvo Pärt’s *Tabula Rasa* and Tengiz Abuladze’s *Repentance*,” read at the national meeting of the American Musicological Society, read for the author by Dr. Erica Scheinberg, Indianapolis, November 2010.
- “Russian Avant-Garde Piano Performance as an Expression of Cultural Trauma During Glasnost,” read at The Pain of Words: Narratives of Suffering in Slavic Cultures Conference, Princeton University, May 2008.
- “‘Goodbye Yellow Brick Road’: Moments of Musical Escape in *Breaking the Waves*,” read at the Music and the Moving Image Conference at New York University, New York, May 2007.
- “Collage as Memory: Alfred Schnittke’s Concerto for Piano and Strings,” read at the Political Trauma & Restoration Conference at the University of Wisconsin, Madison, March 2006.
- “Hammering Hands: Galina Ustvolskaya’s Piano Sonata No. 6 and a Hermeneutic of Pain,” read at the national meeting of the American Musicological Society in Seattle, Washington, November 2004.
- “Music, Memory, and War: Górecki’s Third Symphony and the Politics of Remembering,” read at the national meeting of the Western Humanities Alliance in Salt Lake City, Utah, October 2003.
- “Two Women, Two Voices: Musical and Visual Representations of Pain and Illness in HBO’s *Wit* and Górecki’s Third Symphony,” read at the Stanford University Film Music Conference “Reviewing the Canon: Borrowed Music in Films,” in Palo Alto, California, May 2003.

“Henry Cowell’s *The Banshee: An Essay in Textuality, the Body, and Performance*,” read at the annual meeting of the Society for American Music in Tempe, Arizona, March 2003.

“Glenn Gould’s Chair: Technology, the Body, and the Aesthetics of Humming,” read at the joint national meeting of the Society for American Music and the Center for Black Music Research in Port of Spain, Trinidad, May 2001.

“Arvo Pärt: Transcending the Icon,” read at the national meeting of the Western Humanities Alliance in Seattle, Washington, October 2000.

“Prokofiev and the Double Bind of Soviet Aesthetics,” read at the Southern California joint chapter meeting of the American Musicological Society and the Society for Ethnomusicology in San Diego, California, February 2000.

### ***Invited Presentations***

Symposium Presentation, “Mediated Afterlives: Alfred Schnittke’s Music in International Film Scores,” Redressing the Global in Music for Cinema, University of North Carolina at Greensboro, April 2023.

Keynote Presentation, “‘Story of an Artist’: Performing Disability and the Music of Daniel Johnston,” Music Graduate Student Association Conference, Case Western Reserve University, March 2023.

Guest Lecture on Music & Trauma, *Feminism, Art & Trauma*, invited by Paul and Tanya Abramson, Honors Collegium, UCLA, February 2021 & 2022.

Guest Lecture, Graduate Musicology Seminar “Music, Trauma, and Empathy” invited and taught by Jenny Johnson, Musicology Dept., UCLA, February 2022.

Guest Lecture, Graduate Music Theory Seminar, “Studies in Post-Tonal Analysis,” invited and taught by Cristina Catherine Losada, College-Conservatory of Music, University of Cincinnati, February 2022.

Colloquium Presentation, “Mediated Afterlives: The Music of Arvo Pärt and Alfred Schnittke in Documentary Film,” University of Florida, Gainesville, October 2021.

Keynote Presentation, “Reflections on Music & Trauma in Ariel Dorfman’s *Death and the Maiden*,” Music, Sound, & Trauma Conference, Indiana University, Bloomington (virtual), February 2021.

Session Chair & Discussant, “Sounding Trauma on Screen,” & “Roundtable: JAMS Music & Trauma Colloquy,” Music, Sound, & Trauma Conference, Indiana University, Bloomington (virtual), February 2021.

Guest Speaker, Arvo Pärt—His Impact on Body, Mind and Soul, Online Panel Discussion & Book Launch, hosted by Fordham University and the Consulate General of Estonia in New York, December 2020.

Guest Lecture, "Music, Disability, and Daniel Johnston," Philosophy Department, University of Central Florida, February 2019.

Session Chair & Conference Discussant, "After Lutosławski: Trauma, Affect, Emotion, Memory, and Performances of Polish Identity," Lisa Jakelski & Nicholas Reyland presenters, American Musicological Society, Rochester, November 2017.

Guest Lecture, "Cinematic Trauma, Empathy, and the Music of Arvo Pärt," Invited by the Dana School of Music, Youngstown State University, Ohio, October 2017.

Preconcert Lectures, Power in Sound: The Music of Galina Ustvolskaya, Music Festival at University of Chicago & Piano Forte, Chicago, October 2017.

Conference Discussant, Found in Time: Forgotten Experiments in Soviet Art, 1940-1960, international and interdisciplinary conference, Boris Gasparov & Olga Panteleeva presenters, University of Chicago, October 2017.

Conference Discussant, In Media Res: Intermediality and the Borders of 20<sup>th</sup> Century Culture, Slavic Languages and Literatures Department, Princeton University, October 2016.

"Witnessing During Glasnost: Arvo Pärt's *Tabula Rasa* and Tengiz Abuladze's *Repentance*," read at Holocaust, Genocide, and Crimes Against Humanity: A Symposium, University of South Florida, April 2010.

"Górecki's Third Symphony and Cultural Trauma," read at the Many Faces of Trauma Lecture Series, Florida Mental Health Institute, University of South Florida, Tampa, February 2008.

"Two Women, Two Voices: Musical and Visual Representations of Pain and Illness in HBO's *Wit* and Górecki's Third Symphony," an invited paper read on the Disability Studies Panel chaired by Joseph N. Straus at the annual meeting of the American Musicological Society in Seattle, Washington, November 2004.

## **TEACHING**

UNIVERSITY of SOUTH FLORIDA, TAMPA (Fall 2004–present)

### *Undergraduate General Education*

HUM 2250: A Century of Cities: Interdisciplinary Survey of 20<sup>th</sup>-century European Culture

### *Undergraduate, Humanities & Cultural Studies majors*

HUM 2252 Introduction to the Cultural Study of Popular Music

HUM 3804 Introduction to Cultural Studies

HUM 4331 & 4831 Pro Seminar & Senior Seminar: Health, Arts, and Culture

HUM 4331 & 4831 Pro Seminar & Senior Seminar: Arts and Technology

### *Undergraduate & Graduate Electives*

Film, Sound, & Music

Music, Machines, and Performance

Representing Trauma  
Representing Trauma and Disability

*Graduate Only*

HUM 6804 Theory and Methods: A Survey of Critical and Cultural Theory

*Doctoral Committee Member*

Morgan Hunter, English Doctoral Candidate, ongoing  
Anca Garcia, English PhD, 2023  
Ashley Tisdale, English PhD, 2021  
Cynthia Selph, Music Education PhD, 2015  
Lisa Hoffman-Reyes, English PhD, 2014  
Christopher Patti, Communication PhD, 2013  
Rebecca Rinsema, Music Education PhD, 2012  
Brian Johnston, Communication PhD, 2011

*Master's Thesis Director*

Meredith Donovan, Film Studies, ongoing  
Mariana Delgado, Film Studies, 2020  
Ben Muntananuchat, Film Studies, 2020  
(co-director) Chandler Reeder, Film Studies, 2020  
Aryn Kelly, American Studies, 2019  
(co-director) Jennifer Dolan, American Studies, 2018  
Amanda Dowd, Humanities, 2009  
Adam Rugg, American Studies, 2009  
Kazimierz Robak, Humanities, 2009

*Master's Thesis Committee Member*

Thomas Goodchild, Film Studies, ongoing  
Michael Taber, Film Studies, 2022  
Ashley Steinbach, Film Studies, 2020  
Emily Kearns, Social & Political Thought, 2020  
Valerie Simuro, Humanities, 2018  
Kelley O'Brien, Humanities, 2018  
Adam Davidson, American Studies, 2018  
Morgan Jennings, Film Studies, 2017  
Brett Phillips, Film Studies, 2017  
Rachel Ekblad, Humanities, 2017  
Michael McDowell, American Studies, 2016  
Nora Szegvari, American Studies, 2012  
Amanda Modell, American Studies, 2012  
Ahmad Ragab, Religious Studies, 2010  
John Baker, American Studies, 2009  
Matthew Arnold, American Studies, 2009  
Shannon Annis, Art History, 2008  
Pamela Decius, Liberal Studies, 2008  
Dustin Garlitz, Social and Political Thought, 2007  
David Lee, Communication, 2007

Lisa Hanes, Humanities, 2006  
Jennifer Melko, Humanities, 2006

UNIVERSITY of CALIFORNIA, LOS ANGELES (1998–2004)

*Courses Taught*

Music, Machines, and Performance  
American Popular Song  
Music History 1: Introduction to Music History

*Courses Assisted*

American Popular Song: The Beatles  
History of Electronic Dance Music  
History of Rock 'n' Roll  
History and Analysis: Modern and Postmodern Music  
History and Analysis: 1900–1945  
History and Analysis: Music of the Nineteenth Century  
The Music of J.S. Bach  
The Music of Beethoven  
History of Opera: Baroque and Classical  
The Music of Mozart  
American Popular Song: Gay and Lesbian Perspectives in Popular Music

**HONORS & AWARDS**

American Musicological Society

2011 Publication Subvention Grant, funded in part by the National Endowment for the Humanities  
and the Andrew Mellon Foundation

University of South Florida

2011 International Travel Grant  
2010 Faculty Research and Development Grant  
2008 Outstanding Teaching Award  
2008 Humanities Institute Grant  
2007 New Researcher Grant  
2006 Creative Scholarship Grant

UCLA Graduate Division

2003-2004 Dissertation Year Fellowship  
2002 Herman and Celia Wise Prize, best dissertation chapter (Musicology Department)  
2001-2002 Collegium of University Teaching Fellows  
1999 Summer Research Fellowship

US Department of Education

1998-2002 Jacob K. Javits Fellowship  
2001 FLAS (Foreign Language & Area Studies) Fellowship

**ACADEMIC SERVICE**

***Humanities and Cultural Studies Department, USF***

Graduate Advisor, 2006–2007, 2008–2010, 2011-2012, 2014-2018, 2023-2024  
Executive Committee, 2006-2007, 2011–2012, 2014-2019  
Search Committee Chair for Assistant Professor, Film Studies, 2011  
Adjunct Review, 2009–2010

Faculty Advisor for the Humanities and Cultural Studies Student Organization, 2008–2010, 2011–2012  
Curriculum Development Committee, 2008–2009  
Search Committee for Assistant Professor, 19<sup>th</sup> & 18<sup>th</sup> century European culture 2005–2006

### **University-wide, USF**

External Questioner, MA Thesis defense of Zdislava Ungrova, Art History, 2019  
Judge, Young Artists Piano Competition, 2017  
School of Humanities, Tenure and Promotion Committee, 2012-2013, 2014-2016  
School of Music, Search Assistant Professor of Piano, 2014-2015  
Grievance Committee, College of Arts and Sciences, 2010-2012  
Faculty Grant Review Committee for the Internal Awards Program, USF Research Council and the Office of Research and Innovation, 2009  
Faculty Advisory Committee to the Institute for Research in Art/Graphicstudio and the Contemporary Art Museum, 2008–2011.  
Undergraduate Committee Member, Curriculum Review, College of Arts and Sciences, 2005–2007  
Arts and Humanities Research Council Member, Reviewed Faculty Travel Grant Applications, College of Arts and Sciences, 2006  
Undergraduate Research Symposium, Judged Student Paper Submissions, 2005 & 2006

### **National & International**

Editorial Board member, *Journal for the Society of American Music*, 2021-2023  
Editorial Board for *Bašćinski glasi* (international music journal based in Croatia)  
Alfred Einstein Award Committee, American Musicological Society, 2020-2022  
Program Committee, American Musicological Society-Southern Chapter, 2020-2022  
Reviewed book manuscripts for:  
Oxford University Press, 2013, 2014, 2015, 2019, 2022  
Routledge, 2019  
Rowman Littlefield, 2020  
Reviewed article submissions for:  
*Journal of Sound and Music in Games*, 2022  
*Nineteenth-Century Music Review*, 2021  
*Journal of Musicology*, 2018  
*Music and the Moving Image*, 2017  
*The Journal of the American Musicological Society*, 2012  
*MUSICultures: The Journal of the Canadian Society for Traditional Music*, 2012  
*Religions*, 2014  
*Liminalities*, 2007  
External Reviewer for Tenure & Promotion, Music Department, Wellesley College, 2015  
External Reviewer for Social Science and Humanities Research Council of Canada, 2011, 2016  
External Examiner for Anna Maslowiec, Musicology PhD, Sydney Conservatorium of Music, Australia, 2008  
Co-Organizer of Local Arrangements, AMS-South, University of South Florida, February 2014  
Member of the Disability Studies Group, Society for Music Theory, 2006–2011  
Conference Accessibility Committee, Disability Studies Group, American Musicological Society, 2006–2008  
Co-chair of the Student Forum of the Society for American Music, 2001–2004

### **UCLA**

Co-Editor, *ECHO: a music-centered journal*, 2001–03  
Assistant Editor, *ECHO: a music-centered journal*, 2001



Review Editor, *ECHO: a music-centered journal*, 2000–01  
<http://www.echo.ucla.edu/>