

## Curriculum Vitae

### OLEG VITALYEVICH TIMOFEYEV

**Citizenship:** American

**Business Address:** Obermann Center for Advanced Studies  
N103 Oakdale Hall  
University of Iowa  
Tel. (319) 338-8338  
e-mail: ovt@russianguitar.net

#### Educational and Professional History:

##### 1. Higher Education

May 1999: Ph.D. in Performance Practice, Duke University. 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

August 2007 to May 2008: Associate Scholar, Obermann Center for Advanced Studies

August 2006 to present: Guitar instructor at Coe College

August 2002-May 2004: Visiting Assistant Professor in musicology at Grinnell College, Grinnell, IA. Courses taught: seminar in music history 1550-1800; Collegium Musicum

August 2004 to December 2006 (resigned): Guitar Instructor at Grinnell College

August 2002-May 2007: Lecturer at the Department of Russian, University of Iowa (Courses taught: seminars on V. Nabokov, Soviet Films, Russian Literature since 1917, Russian Roma Culture)

August 2001: Visiting Assistant Professor at the Early Music Department of Maimonides State Academy, Moscow, Russia

June 2000—May 2001: 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, Awards and Residencies**

Summer 2007: Obermann Interdisciplinary Research Grant (with Assoc. Prof. Sabine I. Gölz and German video and television editor Christian Matern) to edit documentary video *Kamill Frautschi* (\$ 18,000)

2006: Iowa Arts Council Grant for IARGUS 2007 (written with Sabine I. Gölz for IARMAC; \$ 6,500)

March 2005: Major Grant from Iowa Arts Council for the collaborative Talisman-IARMAC production “Dostoevsky, Jews, and Gypsies” (\$ 8,000)

April 2003: 10-day Residency at Oberlin College (with *Talisman* and *Kolpakov Trio*; \$ 11,000)

June-July 2002: IREX Individual Advanced Research Opportunities award to conduct additional research in Moscow, St. Petersburg, and Smolensk in order to prepare my 1999 dissertation for publication as a book

November 2001: American Musicological Society Noah Greenberg Award for “Music by the Russian Princesses at the Court of Catherine the Great;” \$ 2,000)

September 2001-July 2002: Fulbright Lecture/Research grant to teach performance practice at the Maimonides Academy in Moscow and to conduct research on the late-18<sup>th</sup> – early 19<sup>th</sup>-century Russian Music (ca. \$ 45,000)

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. Co-Founded No-for-profit Cultural Organization and Festival:

Artistic Director and co-founder, (with Sabine Gölz, Executive Director,) of IARMAC (*International Academy for Russian Music, Arts and Culture*), a non-profit organization for increasing awareness and availability of music, literary, visual and other arts from Russia and Eastern Europe. Based in Iowa City, founded September 2004. Board of Directors: William Reisinger (president), James Pusack (treasurer), John Reitz (secretary), Jean Lloyd Jones (director), Nina Weinstein (director). IARMAC organizes regular events (concerts, readings, and exhibitions) in the Iowa City area.

Founder, Organizer and Director of the International Annual Russian Guitar Seminar and Festival (IARGUS):

- **IARGUS 2008** is in preparation and will be dedicated to the legacy of the late Russian guitar virtuoso Sergei Orekhov.
- **IARGUS 2007** took place in May of 2007, with visiting artists from Russia, Belarus, and Mexico as well as from the US (Budget: \$24,000)
- **IARGUS 2006** took place May 26-31, 2006, and included participants from Kyrgystan, Sweden, and from across the US (Budget: \$6,500)

## 5. Memberships in Professional Organizations

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

## 6. Instruments

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

## 7. Languages

Russian: native  
English: near-native speaking, reading, and writing  
German: excellent reading and speaking  
Yiddish: some reading and speaking

## Creative Work and Scholarship:

### 1. Compact Disc Recordings

"Music of Mikhail Vysotsky and the Gypsies of Moscow," forthcoming on Profil in fall 2007 (Artistic Director and guitar; *Talisman*)  
"Shavlego: Guitar Music by Georgian Composers," Profil PH07072 (2007; solo guitar recording)  
"Rhapsody Judaica," with *The Timofeyev Ensemble*, Marquis Classics 81349 (2006; Artistic Director and guitar)  
"Music by Mikhail Glinka," *The Czar's Guitars* (with John Schneiderman), Profil PHO7008. (2006)  
"Tribute to Stesha: The Russian-Gypsy Diva," with *Talisman*, Naxos World 76065-2 (Artistic Director; guitar)  
"Guitar in the Gulag, Music by Matvei Pavlov-Azancheev, 1888-1963." Haenssler Classics 98.458 (solo recording on Russian seven-string guitar)  
"Music of Russian Princesses from the Court of Catherine the Great." Dorian Recordings, DOR-93244 (Artistic Director, guitar; *Talisman*)  
"The Golden Age of the Russian Guitar, Vol II." Dorian Recordings, DOR-93203 (solo recording on Russian seven-string guitar)  
"The Golden Age of the Russian Guitar." Dorian Recordings, DOR-93170 (solo recording on Russian seven-string guitar)  
"The Wandering Lutenist." Centaur Records, CRC 2409 (solo recording on Renaissance Lute)

## 2. Video Documentary

Co-Producer and Director (with UI Assoc. Prof. Sabine I. Gölz) of Video Documentary *Kamill Frautschi*, in final editing stages (in Russian with English and German subtitles); to be completed by May 2008.

## 3. Scholarly Publications

### a. Refereed Monograph

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

### b. Dictionary Articles

Contributions to *The New Grove Dictionary of Music and Musicians* (2000):

"Guitar {Russia}"  
"Aksyonov, Semyon Nikolayevich"  
"Alexandrov, Nikolaj Ivanovich"  
"Morkov, Vladimir Ivanovich"  
"Sarenko, Vasily Stepanovich"  
"Zimmerman, Fyodor Mikhajlovich"

### c. Invited Scholarly Publications

"Guitar in Russian Culture," for the upcoming *Cambridge Companion for Russian Music* (submitted to editors)  
"The Russian Seven-String Guitar ca. 1800: Organology and Search for Origins," *Gitarre und Zister: Bauweise, Spieltechnik und Geschichte bis 1800.* Verlag Janos Sekovics (2004) 229-246.  
"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.

### d. Non-Refereed Publications

Numerous program notes for my own concerts and all of my CDs booklets 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.

### e. Translations from Russian into English

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

"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. Gölz)

#### **f. Scholarly Work in Progress**

##### **• Book**

I am in the process of revising and expanding 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.

#### **4. Lecture-Recitals and Conference Presentations**

- Spring 2006: Lecture-recital on Georgian Guitar music at Seattle Chamber Players' *Icebreaker III Festival*, dedicated to the music of the Caucasus
- June 2005: "Tribute to Stesha," a featured concert at the Boston Early Music Festival, with TALISMAN.
- April 2003 and April 2004: tours at the East Coast and in the Midwest with the collaborative project with the Russian-Gypsy ensemble from Moscow KOLPAKOV TRIO.
- October 2003: an East-Coast tour (Princeton, Wellesley, Bucknell, etc.) with the program "Guitar in the Gulag" dedicated to life and music of M. Pavlov-Azancheev, 1888-1963.
- November 18, 2001: "Russian Seven-String Guitar of the early 1800s: Oranology, Technique, Repertoire" at the international seminar *Gitarre und Zister, Bauweise, Spieltechnik, Geschichte bis 1800*, Kloster Michaelstein, Germany
- 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. Selected Concerts

Regular Concerts with *Zingaresca* (with Vadim Kolpakov) (currently planned: January 2008: New Orleans; October 2007: Denver, Colorado and Montreal, Canada)

Regular Concerts with *The Czar's Guitars* (with John Schneiderman; currently planned: March 2008 in Santa Cruz, California)

IARGUS 2007, May 30-June 3 2007: solo and ensemble concerts with *Zingaresca*, *Timofeyev Ensemble*, *The Czar's Guitars*, and the *Russian Guitar Quartet*.

IARGUS 2006, May-June 2006: solo and ensemble concerts, masterclass and lecture at the Russian Guitar Festival, with *Zingaresca*, *Timofeyev Ensemble*, and *The Czar's Guitars*.

Annual concerts on lute and Russian Guitar (2005 - 2007) with *Ars Antiqua*, Chappaqua, NY

June 28, 2003: recital of Russian guitar music, Mozartsaal, Freiburg, Germany

June 22, 2003: "Music of War and Piece," with Jeff Cohan (historical flute), Capitol Hill Music Festival, Washington, D.C.

May 7, 2002: "Music of Russian Princesses at the Court of Catherine the Great," with Anne Harley, Sviatoslav Richter Museum, Moscow

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 19<sup>th</sup>-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