



The Rubin Institute for Music Criticism

January 18 – 22, 2012 Oberlin Conservatory Of Music, Oberlin, Ohio
Please visit www.oberlin.edu/rubinstitute for the complete
schedule of Institute concerts, discussions, and ticket purchase
details. All keynote addresses are at Finney Chapel. (Subject to
change.)

KEYNOTE ADDRESSES

WEDNESDAY, JANUARY 18, 2012

3:30 pm

Keynote address for the \$1,000 Public Review Prize

“He Can't Do That to My Review: the Limits of Music Criticism”

By Charles Michener, Guest Speaker for *Introduction to Music Criticism*



Charles Michener is an author and journalist. He is the former senior editor for cultural affairs at *Newsweek*, and former senior editor at *The New Yorker*. He has written widely on music for many publications. He collaborated with Robert Evans on *THE KID STAYS IN THE PICTURE*, was co-author with Peter Duchin of *GHOST OF A CHANCE* and also co-wrote *THE TOUGHEST SHOW ON EARTH: MY RISE AND REIGN AT THE METROPOLITAN OPERA*.

Photo Credit: Courtesy of journalist

7:00 pm

Introduction and Welcome

by David H. Stull, Dean, Oberlin Conservatory of Music

Keynote Address “The Prospects of Music Writing in a Post-Critical Age”

by Alex Ross, Writers Panel



Alex Ross has been the music critic of *The New Yorker* since 1996. From 1992 to 1996 he worked as a music critic for *The New York Times*. His first book, *THE REST IS NOISE: LISTENING TO THE TWENTIETH CENTURY* (Farrar, Straus and Giroux, 2007), won a National Book Critics Circle Award, the Guardian First Book Award, the Premio Napoli, and the Grand Prix des Muses, and was a finalist for the Pulitzer Prize; it has been translated into fifteen languages. His second book, the essay collection *LISTEN TO THIS* (Farrar, Straus and Giroux, 2010), has won an ASCAP-Deems Taylor Award for music writing. He is also the co-editor, with Daphne Carr, of the 2011 edition of *Best Writing* (Da Capo). In 2008, Ross was named a MacArthur Fellow, and in January 2012 he will be given the Belmont Prize for Contemporary Music in Munich. He has also received an Arts and Letters

Award from the American Academy of Arts and Letters and honorary doctorates from the New England Conservatory and the Manhattan School of Music. *Photo Credit: David Michalek*

THURSDAY, JANUARY 19, 2012

7:00 pm

Keynote Address “Artist as Critic/Critic as Artist”

by Anne Midgette, Writers Panel



Anne Midgette is the chief classical music critic of *The Washington Post*. For seven years she was a regular contributor to the *New York Times*, where she was the paper's first-ever female classical music reviewer and also reviewed theater. Her work has frequently appeared in *The Wall Street Journal*, *The Los Angeles Times*; *Opera News*, *Town & Country*, and many other publications. A graduate of Yale University, where she majored in Classical Civilization, she lived in Germany for 11 years, writing for a range of publications about music, the visual arts, theater, dance and film; editing a monthly magazine; working as a translator; and writing several travel guidebooks. After returning to New York in 1998, she worked as classical music editor for the now-defunct online music company MusicMaker.com, which anticipated iTunes, before starting at the *Times* in 2001. She was co-author of *THE*

KING AND I, a candid and controversial book about Luciano Pavarotti told from the perspective of his long-time manager Herbert Breslin (2004), and of *MY NINE LIVES*, the memoir of the pianist Leon Fleisher (2010). Her article on the decline of big voices in opera was included in *DA CAPO BEST MUSIC WRITING 2006*, and she was named one of the 100 most important people in Washington by *Washington Life* magazine in 2009. She also maintains the Washington Post blog, *The Classical Beat*. *Photo Credit: Julie Ewan*

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FRIDAY, JANUARY 20, 2012

7:00 pm **Keynote Address** “No One True Faith: Criticism and Historical Performance”
by **Heidi Waleson, Writers Panel**

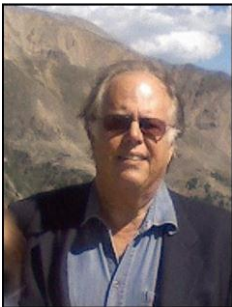


Heidi Waleson is a New York City-based opera critic for the *Wall Street Journal*, covering opera performances and news around the US. She is also a regular contributor to *Symphony Magazine*, *Opera News*, *Opera Now* (U.K.), *Musical America Worldwide*, *Early Music Magazine*, and other national and international publications. Her hundreds of published pieces include criticism, commentary, personality profiles, book reviews, and articles on current issues in classical music, including such topics as how American orchestras are rethinking their missions and the role of cultural institutions and working musicians in music education. Special interests include contemporary opera and historical performance. She has appeared as a lecturer and panelist for the Metropolitan Opera Guild Education Department. Ms. Waleson has also written extensively about the public policy of

philanthropy and is the author of *TURNING PASSION INTO ACTION: GIVING WHILE LIVING* (2010) for The Atlantic Philanthropies and “*A TRUST FULFILLED: FOUR DECADES OF GRANTMAKING BY THE MARY FLAGLER CARY CHARITABLE TRUST* (2009). She is a noted authority on the issues of foundation impact and lifespan; particularly alternatives to perpetual terms. Ms. Waleson graduated from Yale College and served as a teacher and teacher-trainer with the Peace Corps in the Central African Republic. *Photo Credit: Lily Manshel*

SATURDAY, JANUARY 21, 2012

3:00 pm **Keynote Address:** “Nostalgia from a World in which Print was King and Critics were Oracular Pontificators Whom Everyone Else Followed like Sheep”
by **John Rockwell, Writers Panel**



John Rockwell is a writer and arts critic. A longtime employee of *The New York Times*, he served as classical music critic, reporter and editor; chief rock critic; European cultural correspondent; editor of the Sunday Arts & Leisure section; arts columnist; and chief dance critic. Mr. Rockwell also founded and directed the Lincoln Center Festival for its first four years. A prolific freelancer throughout his career, he has published books on American musical composition, Frank Sinatra, and Lars von Trier, as well as a compilation, and is working on another about *The Magic Flute*. Mr. Rockwell is currently board chair of the National Arts Journalism Program. *Photo Credit: Courtesy of journalist*

7:00 pm **Keynote Address:** “Be Your Own Critic”
by **Tim Page, Writers Panel**



Tim Page is a Professor of Journalism and Music in both the Annenberg School of Journalism and the Thornton School of Music at the University of Southern California. Mr. Page won the Pulitzer Prize for criticism in 1997 for his writings about music in *The Washington Post*, where he was chief classical music critic from 1995 to 2008. Prior to coming to the *Post*, he served as the chief music critic for *Newsday* and as a music and cultural writer for *The New York Times*. In 1993, Page conceived and then served as the first executive producer for BMG Catalyst, a short-lived record label devoted to new and unusual music. Page has also produced concerts at venues ranging from Carnegie Hall to New York's once-infamous Mudd Club. From 1999 to 2001, he was the artistic advisor and creative chair for the St. Louis Symphony Orchestra. His books include “*THE GLENN GOULD READER* (Alfred A. Knopf, 1984), *SELECTED LETTERS OF VIRGIL THOMSON* (Summit,

1988), *DAWN POWELL: A BIOGRAPHY* (Henry Holt, 1998; Mr. Page has also edited and annotated the Library of America's two-volume collection of Dawn Powell's work, Powell's diaries, letters, plays and short-stories, as well as written introductions to a half dozen of her novels), *WILLIAM KAPELL: A DOCUMENTARY LIFE HISTORY OF THE AMERICAN PIANIST* (IPAM, 1992), *MUSIC FROM THE ROAD: VIEWS AND REVIEWS 1978 - 1992*," an anthology of previously published work (Oxford University Press, 1992), *THE UNKNOWN SIGRID UNDET* (Steerforth, 2001), *TIM PAGE ON MUSIC* (Amadeus Press, 2002), and *WHAT'S GOD GOT TO DO WITH IT?: ROBERT INGERSOLL ON FREE THOUGHT, HONEST TALK AND THE SEPARATION OF CHURCH AND STATE* (Steerforth Press, 2005). Page was born with Asperger's Syndrome. In 2009, Doubleday published a memoir of his experience with the condition, *PARALLEL PLAY*.
Photo Credit: Maggie Smith
