

May 17, 2007

PROMOTION RECOMMENDATION
The University of Michigan
School of Music, Theatre & Dance
Department of Musicology

Stefano Mengozzi, assistant professor of music, School of Music, Theatre & Dance, is recommended for promotion to associate professor of music, with tenure, School of Music, Theatre & Dance.

Academic Degrees:

Ph.D. 1998 Musicology, University of Chicago
Diploma 1988 Lute Diploma, Conservatory of Verona (Italy, 8-year program)
B.A. 1987 Musicology, University of Bologna (Italy)

Professional Record:

2001-present Assistant Professor of Music, Department of Musicology, School of Music, Theatre & Dance, University of Michigan
2000-2001 Assistant Professor of Musicology (tenure-track), School of Music, Baylor University
1999-2000 Visiting Assistant Professor, Department of Musicology, School of Music, Theatre & Dance, University of Michigan

Summary of Evaluation:

Teaching:

In addition to being a gifted scholar, Professor Mengozzi is proficient in five languages, is a highly trained musician, and is able to incorporate a European perspective into his teaching. This unique combination is highly advantageous in gaining the respect and admiration of students and colleagues. Professor Mengozzi is enthusiastic, fair, encouraging, and available to his students. He has a genuine love of the subject matter and enjoys sharing this knowledge with his students. Professor Mengozzi has made a conscientious effort to adapt his teaching skills to the American model by seeking the advice and assistance of his colleagues, and participating in the University's CRLT training courses. Just as importantly, he has acted on this help, which has resulted in a steady rise in his teaching evaluations during the past several years.

Professional and Scholarly Activity:

Professor Mengozzi has contributed a suitable list of beautifully written, passionately argued and elegantly focused articles and reviews to top journals in the field. He is a brilliant and original scholar in the field of Renaissance studies. He has presented at numerous scholarly conferences, and is gaining recognition among musicologists nationally and internationally. His work focuses on a difficult and controversial set of problems involving the theoretical and historical aspects of the Guidonian hexachordal system in late medieval and Renaissance music. While this topic is fundamental to our understanding of music education and composition of this era, there were doubts about the viability of a book on the subject. These doubts are laid to rest by fact that the Cambridge University Press has accepted Professor Mengozzi's book for publication. Although Professor Mengozzi's scholarly interests may seem esoteric, his outstanding talents have been recognized by musicologists worldwide, as reflected in the awards he has won, including a Fulbright Scholarship, a Whiting Postdoctoral Fellowship, and an American Musicological Society 50 Fellowship.

Service:

Professor Mengozzi represents the Musicology Department on the Council of Departmental Representatives (the undergraduate curricular committee). He serves as an alternate member of the University's Senate Assembly for the School. From November 2003 through 2006, he was a member of the National Council of the American Musicological Society. Professor Mengozzi has served on many

dissertation committees. His presence at student recitals and various forums within the School speaks to his dedication to the University and the students.

External Reviewers:

Reviewer A

“It is always hard to rank a given scholar in comparison with others, especially when that person’s interests are so different from those of so many of his peers, but in my estimation Dr. Mengozzi belongs in the top echelon of [his] cohort of musicologists who specialize in the music and music theory of the Renaissance. One might object that the main focus of his work is rather narrow. I would respond to that by pointing out that Mengozzi has successfully marshaled evidence from seven centuries of the history of music theory – no mean accomplishment. It has also laid the foundation for a great deal of future work, which bodes well for his on-going productivity.”

Reviewer B

“Stefano’s work shows originality and a deep intellectual engagement with the field of music theory. I know of no one among today’s scholars who has produced any study of a specific topic that is comparable in depth or breadth to his investigation of the conceptualization of tonal space.”

Reviewer C

“Stefano Mengozzi is stirring up the field of early music in the most positive sense, and the debate he will be causing can only be good for us. It’s hard for me to imagine how a University looking at this file could expect more from a ... scholar. With steely-nerve (and perhaps a little bit of audaciousness), he is challenging a major tenet of early-music history today, and providing a positive alternative to this history.”

Reviewer D

“Although I have cited some lacunae in the dossiers, I would recommend both tenure and promotion to associate if Stefano were applying for the same at [my institution]. He is a dedicated, smart, and innovative scholar, who understands the complexities of how history has been written. His teaching record is strong and his recent publication output is both distinguished and prolific.”

Reviewer E

“Professor Mengozzi’s scholarship shows great originality and, one might almost say, courage in the face of established thought. He is well on his way to making his case on the basis of reading the theoretical sources. Professor Mengozzi’s file for promotion and tenure is not a typical one, but his scholarship is innovative, appearing now in print with great fluency, and likely to continue at least at the present pace for the foreseeable future.”

Reviewer F

“It is already true that whenever Dr. Mengozzi speaks at international conferences everybody listens carefully and with respect. The publication of his book will definitely endorse his reputation. It is an excellent piece of work, beautifully expounded, shot through with new insights and often scintillating in its intellect. The great virtue of Mengozzi’s work is that he is constantly seeking a more nuanced view of how hexachords worked and were viewed. By resisting the simple answers he manages to provide something that is in many ways much simpler than what we had before.”

Reviewer G

“I would say that Professor Mengozzi’s articles reveal solid, lucid, and promising scholarship. Professor Mengozzi has certainly begun to establish himself as a solid historian of music theory. . . .very few musicologists have chosen to work on the history of music theory, which is a difficult, laborious, and time-consuming specialization within the field of musicology. I can only say that I think he is on the

right track and, in my opinion, deserves the confidence and support of your institution.”

Reviewer H

“It is obvious that Mengozzi’s research shows some interesting accomplishments and great promise, and that his ability to engage extremely thorny questions, to embark in difficult analyses of the primary sources, and his obvious mastery of this material, all show a person of deep intellectual abilities.”

Reviewer I

“I have the highest respect and admiration for his work. I find his work careful, solid, and innovative. His work on the hexachord alone puts him in the front rank of scholars of his experience, and he has also published on wider topics, as well. He seems a careful, innovative and successful teacher.”

Reviewer J

“...Mengozzi has shown definite and clear achievement in the pre-published materials I have read, but the scholarly world at large is as yet unaware of this achievement. All of this said, I believe that Professor Mengozzi has lived up to his early promise as a doctoral student, has produced work of high scholarly quality, and deserves your careful consideration for tenure and promotion at the University of Michigan.”

Reviewer K

“I am in principle, very sympathetic to Prof. Mengozzi’s scholarship and publishing efforts, and to his position applying for tenure. Indeed, I am supportive of all Renaissance musicologists in tenure track positions, for we seem to have become an endangered species.”

Reviewer L

“Generally speaking, Mengozzi’s scholarship is of high quality (he investigates many new, or under-appreciated, sources) and interprets them correctly. He deals with important issues in the history of early music and early music theory, and presents them fairly.”

Internal Review:

Professor Mengozzi is a treasured colleague. He is reliable and helpful, and he makes significant contributions to the Department of Musicology and the School in general. His colleagues appreciate his intellect, musical talent, and collegiality; all agree that his scholarship shows quality and great promise. He is a knowledgeable yet demanding teacher who enthusiastically brings his passion of the material to the classroom.

Summary of Recommendation:

Stefano Mengozzi has the intellect, passion and talent to be a nationally and internationally recognized and respected scholar in his field. He is a rising star in his arena, and the School wholeheartedly supports his advancement. It is with the unanimous support of the Executive Committee that I recommend him for promotion to associate professor of music, with tenure, in the School of Music, Theatre & Dance.



Christopher W. Kendall
Dean, School of Music, Theatre & Dance

May 2007