

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

Mark A. Clague, associate professor of music, with tenure, School of Music, Theatre & Dance, is recommended for promotion to professor of music, with tenure, School of Music, Theatre & Dance.

Academic Degrees:

Ph.D.	2002	University Of Chicago, Historical Musicology
M.A.	1998	University Of Chicago, Historical Musicology
B.M.	1990	University of Michigan, Bassoon Performance, Artist and Scholar Honors Program
A.B.	1990	University of Michigan, Art History, Honors College

Professional Record:

2009 – present	Associate Professor of Music, Department of Musicology, University of Michigan
2003 – 2009	Assistant Professor of Music, Department of Musicology, University of Michigan
1997 – 2003	Executive Editor, Music of the United States of America, American Musicological Society, University Of Michigan
1994 – 1996	Editorial Assistant, Center for Black Music Research, Columbia College Chicago

Summary of Evaluation:

Teaching: Professor Clague is a seasoned and popular instructor with a student-centered teaching philosophy. He uses a critical approach to create an environment welcoming to discovery, analysis, and insight and through which he can engage students at different levels and with varied perspectives. With a specialization in American Music Studies, Professor Clague has offered numerous special topics courses, including ones on Motown, American Roots Music, and Porgy & Bess. For many years, he has also taught a core musicology course required of all SMTD music students that focuses on US art and vernacular music. His own research informs and inspires course content, supporting his goal “to make musicology real” to his students in and out of the classroom. As examples, his 2015 Roots Music Tour and 2015 Sacred Harp Singings trips richly intertwined his own research, classroom lessons, active music-making, and site visits outside of the classroom by his students. At the graduate level, he has served on numerous exams and dissertation committees and organized and led workshops to help students develop professional skills, including those needed for publications, conference presentations, and participation in scholarly panels. His doctoral advisees have earned jobs at schools including DePaul University, Roosevelt University, the University of Iowa, Oberlin, and Bowling Green State University. Both current and former students express gratitude and appreciation for Professor Clague’s commitment to student success. One former student wrote, “I can say without a doubt that his mentorship—and the care he takes with his students and their careers—is why I have been successful in my field.”

Professional Activities: Since his promotion to associate professor in 2009, Professor Clague has been active in the field of musicology through diverse activities, including presenting, editing, and publishing. He is a prominent contributor to intellectual discourse through his prolific activity as a speaker, encompassing more than 40 invited appearances at conferences as a presenter and panelist. He has published multiple peer-reviewed research articles and book chapters on a variety of topics in US music history, including ones on Motown, the 19th-century orchestra, and George Gershwin. These appear in top-tier publications, including the *Journal of the Society for American Music* and the Grove Dictionary of American Music (Oxford) and from elite publishers, such as Cambridge

University Press, University of Illinois Press, and University of Chicago Press. Professor Clague is considered a leading scholar of the US national anthem. His full-length book on the topic, entitled O Say Can You Hear? A Cultural Biography of “The Star Spangled Banner (W. W. Norton), will be released in June 2022. He has also served as an editor for several critical editions of music, including an acclaimed version of “An American in Paris” used in two recordings – one of which by the Cincinnati Symphony Orchestra was nominated for a Grammy award. As the editor-in-chief of the Gershwin Initiative, Professor Clague leads a team of professional and student researchers in uncovering little known historical details and bringing to light intentions of the composers that had been lost over time. In addition, as the co-editor-in-chief for the *Music of the United States of America*, Professor Clague has played an important role in the publication of several other important critical editions, including music ignored by traditional publishing. He is also deeply committed to “public musicology” and reaches general audiences in myriad ways, including through pre-concert talks (Detroit Symphony, San Francisco Symphony, and New York Philharmonic), program and liner notes, and articles and opinion pieces on websites and in the popular press. Not only is Professor Clague well known in his discipline and beyond as a researcher, editor, author, and speaker, his work also has been validated with significant grants totaling around \$1.5 million to support research and other academic initiatives. All of this work integrates the many threads of his scholarship, training as a performer, leadership, and commitment to public engagement.

Service: Professor Clague’s impressive record of service makes clear that he cares deeply about students, SMTD, the university, and his field at large. At SMTD, he has held an array of leadership positions, including interim dean, associate dean for undergraduate academic affairs, associate dean for collaborations and partnerships, director of research, and interim department chair, and served as a member of numerous committees. He has made important contributions to the university through his service as the chair of the Clements Library Search Committee, and co-chair of the provost’s Innovation Task Force. Professor Clague has an extraordinary capacity to gather forces, channel energies, and see projects through, and in service to his profession, he has coordinated six conferences related to US popular music and orchestras, the Gershwins, and diversity. He has served in ten different leadership roles in service to the Society for American Music and the American Musicological Society. Professor Clague has served on the editorial boards of the *Journal for the Society of American Music* and the *Journal of Band Research* and is currently a consulting editor for *The String Student’s Library of Music by Black Composers*.

External Reviewers:

Reviewer A: “He has already given the field of American music numerous exemplary works, and his impeccable ability to piece together detailed and meaningful narratives in American musical history from a variety of primary sources offers a model of scholarship on the highest plane....He is the gold standard for American music critical editions, a masterful scholar, and a trailblazer in communicating with both scholarly and general audiences at all levels.”

Reviewer B: “[H]e has developed a significant profile in two areas that have fairly recently emerged as important adjuncts to traditional musicology: public musicology and music industry, each in its way bringing scholarship, with its concerns and tools, to within easier reach of both the public and practitioners. ...his work is useful, engaging, and unafraid to take on important issues.”

Reviewer C: “In MUSA, as in so much of his work, Mark has been a much-trusted taste-maker in US musicology....With this edition [Gershwin Critical Edition], as with much of his work, Clague has made himself indispensable in the telling of American music history in the US and throughout the world...He’s a terrific scholar, musician, writer, presenter, pedagogical leader, and creative talent. He’s

received many highly competitive grant awards from national agencies to further the cause of excellence in American music and has proven a worthy steward of those monies.”

Reviewer D: “That there are now critical editions of *Rhapsody in Blue* and *Porgy and Bess*, two iconic American works, is cause for celebration....I support the promotion of Mark Clague enthusiastically. It’s a no-brainer. It’s overdue. His scholarly publications and service contributions are changing the way we hear some of the most important musical works in American culture.”

Reviewer E: “Early on, before the cry for more ‘public’ scholarship became a commonplace, Clague was delivering workshops to K-12 teachers, presenting lecture recitals with world famous performers, producing CDs, being interviewed by TV networks, major national newspapers, and public radio, and developing halftime shows, and all in the service of his musical interests in the national anthem. He is without doubt unique among musicologists who can claim to have presented their scholarly work on a football field...[He is] a supremely (over-) qualified candidate for promotion to Professor.”

Reviewer F: “There is no question that Professor Clague Clague’s work is substantial, important, broad-ranging, and has had a tremendous impact both within the field of musicology and in the wider musical world. His book on the *Star-Spangled Banner* will undoubtedly also find a wide readership with the general public. His numerous critical editions and editorship of those of other scholars will remain a lasting contribution to music. Clague’s scholarly output during the review period achieves a level of excellence made possible by years of intellectual engagement undergirded by in-depth research. The quantity and quality of his output surpasses that of other scholars at his career stage. The ways in which Clague has positioned his original scholarship to make it accessible to wider audiences without diluting its intellectual content is a model for public musicology.”

Summary of Recommendation:

Professor Clague is a gifted and effective teacher with an impressive record of success with students at all levels, and a highly respected and influential scholar who has made distinctive contributions to US musicology through his critical editions and scholarly research on a variety of music topics. He is a leader in the field of public humanities and has influenced and contributed to how trained musicologists imagine and pursue professional opportunities inside and outside the academy. His record of service to SMTD, the university, and his profession is extensive, and he is widely regarded as a creative and generous contributor to all the communities that he engages with. With the unanimous support of the school’s Executive Committee, I enthusiastically recommend Mark A. Clague for promotion to the rank of professor of music, with tenure, School of Music, Theatre & Dance.



David Gier
Paul Boylan Collegiate Professor of Music
and Dean, School of Music, Theatre & Dance

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