

SUSAN SCHMIDT HORNING

Department of History
St. John's University
8000 Utopia Parkway
Queens, NY 11439

Office: St. John's Hall 244N
Phone: 718-990-6928
Fax: 718-990-2644
schmidts@stjohns.edu

Academic Positions

Associate Professor of History, St. John's University, 2014 - present.
Assistant Professor of History, St. John's University, 2007 - 2014.
Adjunct Faculty, Liberal Arts, The Cleveland Institute of Art, 2003 - 04, 2006.
Lecturer in History, Case Western Reserve University, 2002 - 04.

Research And Teaching Interests

History of American Technology and Science, Sound Studies, 19th- and 20th-Century U.S. Social and Cultural History, Media and Popular Culture, Global History

Education

Ph.D., History, Case Western Reserve University, 2002.
M. A., History, The University of Akron, 1992.
B. A. *summa cum laude*, History, The University of Akron, May 1990.

Publications

Book:

Chasing Sound: Technology, Culture, and the Art of Studio Recording From Edison to the LP (Johns Hopkins University Press, 2013).

Refereed Book Chapters:

"Creativity in the Trading Zone: Sound Recording as Collaboration." In *Creativity: Technology and the Arts*, ed. Hans-Joachim Braun (Peter Lang, forthcoming 2015).
"The Sounds of Space: Studio as Instrument in the Era of High Fidelity." In *The Art of Record Production: An Introductory Reader for a New Academic Field*, eds. Simon Frith and Simon Zagorski-Thomas (UK: Ashgate Popular and Folk Music Series, 2012)
"Recording: The Search for the Sound." In *The Electric Guitar: A History of an American Icon*, ed. André Millard (Baltimore: Johns Hopkins University Press, 2004), 105-122.
"From Polka to Punk: Growth of an Independent Recording Studio, 1934-1977." In *Music and Technology in the Twentieth Century*, ed. Hans-Joachim Braun (Baltimore: Johns Hopkins University Press, 2002), 136-147.

Refereed Journal Articles:

"Swinging the Symposium: ICOHTEC's Jazz Evenings and Other Musical Events," *ICON: Journal of the International Committee for the History of Technology* 20(1) (2014): 131-145.
"Engineering the Performance: Recording Engineers, Tacit Knowledge and the Art of Controlling Sound." *Social Studies of Science* 34/5 (December 2004): 703-731.
"Chasing Sound: The Culture and Technology of Recording Studios in Postwar America." *ICON: Journal of the International Committee for the History of Technology* 6 (2000): 100-118.

“The Power of Image: Promotional Literature and Its Changing Role in the Settlement of Early Carolina.” *North Carolina Historical Review* 70 (1993): 365-400.

Book Reviews:

- Review of *Material Culture and Electronic Sound*, ed. Frode Weium/Tim Boon. *Choice* (May 2014).
- Review of *Discord: The Story of Noise*, by Mike Goldsmith. *Choice* (December 2013).
- Review of *Science in the Twentieth Century and Beyond*, by Jon Agar. *Choice* (March 2013).
- Review of *The Oxford Handbook of Sound Studies* ed. Trevor Pinch and Karin Bijsterveld. *Choice* (October 2012).
- Review of *The Selling Sound: The Rise of the Country Music Industry* by Diane Pecknold. *Enterprise & Society* 12:2 (June 2011): 467-469.
- Review of *Analog Days: The Invention and Impact of the Moog Synthesizer* by Trevor Pinch & Frank Trocco. *ICON: Journal of the International Committee for the History of Technology* (2007).
- Review of *Steal This Music: How Intellectual Property Law Affects Musical Creativity* by Joanna Demers. *Enterprise & Society* 8 (March 2007): 217-219.
- Review of *Lost Sounds: Blacks and the Birth of the Recording Industry, 1890-1919* by Tim Brooks. *Technology and Culture* 47 (July 2006): 651-653.
- Review of *Sonic Boom: Napster, MP3, and the New Pioneers of Music* by John Alderman. *Technology and Culture* 45 (October 2004): 890-891.
- Review of *The Poetics of Rock: Cutting Tracks, Making Records* by Albin J. Zak, III. *Technology and Culture* 45 (April 2004): 442-444.
- Review of *Any Sound You Can Imagine: Making Music/Consuming Technology* by Paul Théberge. *Technology and Culture* 40 (July 1999): 710-12.
- Review of *The Intellectual Construction of America: Exceptionalism and Identity from 1492-1800* by Jack P. Greene. *North Carolina Historical Review* 71 (July 1994): 381-2.

Exhibit Reviews:

“The Architects of Rock and Roll: The Rock and Roll Hall of Fame and Museum, Cleveland.” *Technology and Culture* 52 (July 2011): 598-605.

Conference Reports:

- (with co-author James C. Williams) “Recent Symposia of the International Committee for the History of Technology, 2002-2004.” *Technology and Culture* 46 (July 2005): 594-603.
- “Twenty-Third Symposium of the International Committee for the History of Technology, Budapest, Hungary, August 7-11, 1996.” *Technology and Culture* 38 (April 1997): 488-492.

Encyclopedia Entries:

- “John Alexander Low Waddell.” *American National Biography*, John A. Garraty and Mark C. Carnes, General Editors (New York: Oxford University Press, 1999).
- Numerous biographies and articles for *The Encyclopedia of Cleveland History/Dictionary of Cleveland Biography*, online edition, <http://ech.cwru.edu>.

Conference Presentations

“Swinging the Symposium: ICOHTEC’s Jazz Evenings and Other Musical Events,” International Committee for the History of Technology 40th Symposium, Manchester, UK, July 2013.

- “Not only Made in America: Informal Know-How Trading in the Sound Recording Industry Since World War II.” Society for the History of Technology Annual Meeting, Copenhagen, October 2012.
- “Building Boom: Technology, Luxury, and the Sound Explosion of the 1970s.” International Committee for the History of Technology 39th Symposium, Barcelona, Spain, July 2012.
- “Making it Sound Like the Record: The Challenge of Live Music Production in the 1960s.” Society for the History of Technology Annual Meeting, Cleveland, Ohio, November 2011.
- “All-Consuming Technologies: Gadgeteers, Audiophiles, and the Passion for Sound (Re)Production.” International Committee for the History of Technology 38th Symposium, Glasgow, UK, August 2011.
- “The Bill Savory Collection: 1930s Broadcast Recordings” (Co-presented with Doug Pomeroy). Association for Recorded Sound Collections Conference, Los Angeles, May 2011.
- “Technology, Culture, and Cleveland’s Studio Scene in the 1960s.” Post45@The Rock Hall, Cleveland, Ohio, April 2011.
- “When High Fidelity Was New: How the Recording Studio Became a Musical Instrument.” The Fourth Annual Art of Record Production Conference, Lowell, Massachusetts, November 2008.
- “Channeling Sound: Technology, Control and Boundaries in the 1960s Recording Studio.” International Committee for the History of Technology 35th Symposium, Victoria, British Columbia, August 2008.
- “Chasing Sound: The Culture and Technology of Recording Studios in the 20th Century.” Junior Faculty Research Colloquium, St. John’s University, March 2008.
- “Manipulative Women: A Brief History of Women in Sound Engineering, From the Phonograph to the Control Room.” International Committee for the History of Technology 33rd Symposium, Leicester, United Kingdom, August 2006.
- “Making Music in a New Technological Landscape.” International Committee for the History of Technology 31st Symposium, Bochum, Germany, August 2004.
- “‘Polka Capital’? ‘Home of Rock ‘n’ Roll’? ‘Little Nashville’? A Cultural and Ethnic History of Recording in Cleveland.” Association for Recorded Sound Collections – Society for American Music Joint Conference, Cleveland, Ohio, March 2004.
- “Creativity in the Trading Zone: Sound Recording as Collaboration.” International Committee for the History of Technology 29th Symposium, Granada, Spain, June 2002.
- “Capturing the Moment: Home Recording from Historical Documentation to Self-Expression.” American Studies Association Annual Meeting, Detroit, Michigan, October 2000.
- “Recording Engineers and the Art of Controlling Sound.” Society for the History of Technology Annual Meeting, Munich, Germany, August 2000.
- “Chasing Sound: The Culture and Technology of Recording Studios, 1945-1974.” International Committee for the History of Technology 26th Symposium, Belfort, France, August 1999.
- “Electric Guitars, Recording Studios, and the Search for the Sound.” Society for the History of Technology Annual Meeting, Pasadena, California, October 1997.

Invited Presentations

- “Spatial Effects: Sound, Space, and Technology in Twentieth Century Popular Music.” Conference: *Kompositionen für Hörbaren Raum: die frühe elektronische Musik und ihre Kontexte*, Technischen Universität Berlin, July 9-11, 2014.
- “Bill Savory, the Innovator, with Susan Schmidt-Horning,” National Jazz Museum in Harlem, December 3, 2013.

- “Rise of the Independents and the Origins of Creativity in Sound Recording.” University of New Haven Honors Program, November 28, 2012.
- “From ‘Beach Party’ to ‘Woodstock’: The Pop Cultural Revolution of Sixties America.” Panel presentation with Tom Lisanti and Joan DelFatorre, The New York Public Library, Stephen A. Schwarzman Building, November 30, 2011.
- “Chasing Sound: Technology, Culture, and the Art of Studio Recording in America.” Sonic Impressions Lecture Series, Green College, University of British Columbia, October 28, 2010.
- “Who Was Bill Savory?” Saturday Panel Discussion, The National Jazz Museum in Harlem, September 25, 2010.
- “What a Difference Some Space Makes: Canonizing the Sound of Recording Studios.” *Sound Souvenirs: Audio Technologies, Memory, and Cultural Practices*, International Workshop, Faculty of Arts and Culture, University of Maastricht, The Netherlands, November 2007.
- “Engineers and Music: A History of American Recording Technologies.” Engineers Week, Case Engineers Council and the Case School of Engineering, Cleveland, February 2006.
- “‘Ring Around the Rosie’ to ‘Rock Around the Clock’: Growing Up With the 45 in the ‘50s (Why Rock ‘n’ Roll Mattered).” Guest Lecture, Denison University, November 2003.
- “Engineering the Performance: Recording Engineers, Tacit Knowledge and the Art of Controlling Sound.” *Sound Matters—New Technology in Music*, International Workshop, Faculty of Arts and Culture, University of Maastricht, The Netherlands, November 2002.
- “Technological Enthusiasm in the Recording Studio.” Opening symposium: *Electrified, Amplified and Deified: The Electric Guitar, Its Makers and Its Players*, National Museum of American History, Smithsonian Institution, Washington, D.C., November 1996.

Conference Participation

- Session Organizer and Chair, “Disruptive Technologies: Subversion, Accident, and Interpretive Flexibility in Musical Production,” Society for the History of Technology Annual Meeting, Dearborn, MI, November 2014.
- Panelist, with Dave Haslam, Peter Hook, and James Mills, “Of Music, Engineers and Drugs: When Cottonopolis Became Madchester,” International Congress of the History of Science, Technology, and Medicine, Manchester, UK, July 2013.
- Session Co-Organizer (with Asif Siddiqi), “Popular Music in the Studio: Sound and Technology in the Transnational Context,” Society for the History of Technology Annual Meeting, Copenhagen, October 2012.
- Session Chair, “Images of Technology and Science,” International Committee for the History of Technology 39th Symposium, Barcelona, Spain, July 2012.
- Session Chair and Commentor, “Technology & (Counter) Culture,” Society for the History of Technology Annual Meeting, Tacoma, WA, October 2010.
- Session Chair, “Women at Work: Machines, Tools, Bodies, and Gendered Labor,” Society for the History of Technology Annual Meeting, Pittsburgh, PA, October 2009.
- Session Chair, “Videorecord, Publish Brief Interviews: Conference Poster Sessions, Campus Events, Beyond,” MERLOT 9th Annual International Conference, San Jose, CA, August 2009.
- Session Chair, “Political Machines II: Colonizing Technologies” and “Communicating Culture: Mediating Technologies,” International Committee for the History of Technology 35th Symposium, Victoria, British Columbia, August 2008.
- Session Chair, “Data: Representation and Collection,” Society for the History of Technology Annual Meeting, Washington, D.C., October 2007.

Session Chair, “Tweaking Technology” and “International Comparisons,” International Committee for the History of Technology 34th Symposium, Copenhagen, Denmark, August 2007.

Panelist, “Music File Sharing 101,” The Sex, Drugs & Rock 'n' Roll Annual Conference, Case Western Reserve University, September 2003.

Session Chair, “Technology and the Arts (with special reference to Russia),” International Committee for the History of Technology 30th Symposium, St. Petersburg & Moscow, August 2003.

Session Co-Chair and Co-Commentator, “Science, Technology and Music,” 21st International Congress of History of Science, Mexico City, July 2001.

Fellowships And Grants

Research Grant, The Association for Recorded Sound Collections, 2012.

Center for Teaching and Learning Technology Associate, St. John’s University, 2008-present.

T3 Project (Transforming Teaching through Technology), St. John’s University, Faculty and Curriculum Development Program under a Title III Grant, 2007-08.

National Endowment for the Humanities 12-month Fellowship, 2005-06.

Short-Term Publication Grant, American Association of University Women Education Foundation, 2004.

Faculty Development Support Grant, The Cleveland Institute of Art, 2004

Albert J. and Adele Reid Scholarship, Case Western Reserve University, 2000.

History Associates Dissertation Fellowship, Case Western Reserve University, 1999.

National Science Foundation Dissertation Improvement Grant # 9711127, 1997-2000.

Andrew W. Mellon Dissertation Fellowship, Case Western Reserve University, 1997-98.

Ralph M. Besse Fellowship in History, Case Western Reserve University, 1996-99.

Research Grant, The Association for Recorded Sound Collections, 1996.

Awards and Honors

St. John’s College of Arts and Sciences, Faculty Recognition Award, 2008, 2009, 2010, 2012, 2014.

Ohio Academy of History Dissertation Award, Best History Dissertation in the State of Ohio, 2003.

Jane and Cecile Lyman Prize for Best PhD Dissertation in History, Case Western Reserve, 2003.

Ubbelohde Prize for Best Teaching Assistant, History Department, Case Western Reserve, 2001.

Ruth Barber Moon Award, School of Graduate Studies, Case Western Reserve, Spring 2000.

Phi Sigma Alpha, Buchtel College Academic Honorary Society, The University of Akron, 1990.

Teaching

St. John’s University

The Emergence of Global Society Since 1500

Global Studies: Passport to Rome

World War II and Postwar United States History

Technology and Science in Twentieth-Century America

Senior Seminar

U.S. Urban History

Graduate Colloquium in American History: The 1960s

Graduate Colloquium: Technological Transformation of the United States, 19th-20th Centuries

Graduate Colloquium: The Information Revolution and the Formation of a Global Society

Graduate Seminar: World History of Technology and Science

Directed Reading & Research, MA and DA Candidates

Community Teaching

Mentor, Contemporary Youth Orchestra Student Journalism Project. Informal presentation and discussion with middle- and high school students, Cleveland State University, 2006.

“Music and Technology in the 20th Century: Creativity and Collaboration.” Rock and Roll Hall of Fame and Museum Summer Teacher Institute: “Electrifying the Classroom,” 2005.

“Music, Technology and Culture: From the Gramophone to Grandmaster Flash.” Rock in the Schools Program. Rock and Roll Hall of Fame and Museum, 2004.

Media

Radio interview about *Chasing Sound* with Kristina Parlee, AMI Insights, September 16, 2014.

Podcast: <https://itunes.apple.com/ca/podcast/ami-insights/id843290506?mt=2&ign-mpt=uo%3D4>

Interview with James Reed. “When Technology Became a Musical Instrument,” *The Boston Globe*, March 2, 2014. <https://www.bostonglobe.com/ideas/2014/03/02/when-technology-became-musical-instrument/BnIYXGGyBB8CknScfBK5zO/story.html>

Professional Service

Contributing Editor, *Technology and Culture*, 2013-2015.

Maurice Daumas Prize Committee, International Committee for the History of Technology, 2013-15 (Chair 2014).

Nominating Committee, Society for the History of Technology, 2011-13 (Chair 2012).

Executive Committee, International Committee for the History of Technology, 2011-14.

SHOT-WITH (Women in Technology History) Travel Award Committee, 2010-12 (Chair 2011).

Referee, Book proposal, Routledge, April 2012

Referee, Economic & Social Research Council Franco-British Grant Proposal, 2009.

IEEE Life Members’ Prize Committee, Society for the History of Technology, 2007-09 (Chair, 2008).

Advisory Editor, *Technology and Culture*, 2006-2012.

Program Committee, International Committee for the History of Technology, 2003-06.

Reviewer, National Science Foundation Grant Proposals, 2005, 2006.

Outside Advisor, Senior BFA Project, Ceramics, The Cleveland Institute of Art, 2004-05.

External Examiner, Undergraduate Honours Thesis, Department of History and Philosophy of Science, The University of Sydney, Australia, 2004.

Manuscript Referee, *Technology and Culture*, *Journal of the Art of Record Production*.

Judge, National History Day Competition, CWRU, 1997-2000, 2003.

Service at St. John’s University

Liberal Arts Faculty Council, 2013-present.

History Department Committee to Study the Graduate Program, 2010-present.

World History Faculty Group 2008-2012, Co-ordinator, 2010-2012.

Professional Affiliations

American Historical Association

International Committee for the History of Technology

Organization of American Historians

Society for the History of Technology