

# ILIAS CHRISSOCHOIDIS

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## EMPLOYMENT AND AFFILIATIONS

2011–      Lecturer/Academic Staff, Stanford Continuing Studies, Stanford University  
2011–      Research Associate, Department of Music, Stanford University  
2015–17      Research Fellow, WZB Berlin Social Science Center  
2009–10      Research Associate, Department of Economics, University College London  
2006–09      Research Associate, Department of Music, Stanford University  
2005–09      Lecturer, Continuing Studies Program, Stanford University  
2004–09, 2012–      Music director and pianist, Hope Musical Theatre, Palo Alto

## EDUCATION

2004      **Ph.D. in Musicology**, Stanford University.  
Dissertation: “Early Reception of Handel’s Oratorios, 1732–1784: Narrative-Studies-Documents,” 3 vols., xiii+1626 pp. Advisor: Professor Karol Berger. Readers: Professor Stephen Hinton, Professor Thomas S. Grey.  
1996      **M.Phil. (by research) in Musicology**, University of Liverpool.  
Thesis: “The Concept of Music in the Shakespearean Corpus: An Exploration of Neoplatonic Ideas of Music in Shakespeare.”  
1995–96      M.Phil./Ph.D. status, Musicology, King’s College, University of London.  
Project: “The Impact of Aristotle’s *Poetics* on the Efforts Towards the Creation of Opera.”  
1995      **M.Mus. (Historical Musicology)**, King’s College, University of London.  
Thesis: “Striggio-Monteverdi’s *L’Orfeo*: An Excursion into its Neoplatonic Layers.”  
1992      **Ptychio** (equivalent to BA) *summa cum laude* and highest GPA in the school’s history, Musicology and Music Education, School of Musical Studies, Aristotle University of Thessaloniki, Greece.  
1992      **Diploma in Theory of Music** (cluster of teaching degrees) *cum laude*, Macedonian Conservatory of Thessaloniki.  
1990      **Diploma in Piano Performance** (professional degree) *cum laude* and First Prize, Macedonian Conservatory of Thessaloniki.  
1989–90      private instruction in Conducting, New Conservatory of Thessaloniki.

## RESEARCH APPOINTMENTS, GRANTS, AND ACADEMIC HONORS

2015–16      Library Research Fellowship, Tsakopoulos Hellenic Collection, California State University, Sacramento  
2011–12      Visiting Fellowship, William Andrews Clark Memorial Library, UCLA  
Visiting Scholar, Department of Music, Stanford University (July–October)  
Research grant, Greek America Foundation  
2010–11      ACLS Fellowship, American Council of Learned Societies  
Kluge Fellowship, The John W. Kluge Center at the Library of Congress  
Visiting Fellowship, Houghton Library, Harvard University  
Visiting Scholar, Minda de Gunzburg Center for European Studies, Harvard University  
[declined]  
McGill-ASECS Fellowship, The Burney Centre, McGill University

	Honorary Research Associate, Department of Economics, University College London
2010	Research grant, “Music & Letters” Trust
2009–10	Research Associate, ESRC Centre for Economic Learning and Social Evolution (ELSE), Department of Economics, University College London
	Early Career Associate, Institute of Musical Research, University of London
2007–08	Mayers Fellowship, The Huntington
2006–07	John M. Ward Fellowship in Dance and Music for the Theatre, Houghton Library, Harvard University
	Mary and Eric Weinmann Fellowship, Folger Shakespeare Library
2005–06	Kanner Fellowship in British Studies, Center for 17 <sup>th</sup> & 18 <sup>th</sup> Century Studies, UCLA ASECS/Mellon Postdoctoral Fellowship, Harry Ransom Humanities Research Center, University of Texas at Austin
	Gwin J. and Ruth Kolb Research Fellowship, American Society for Eighteenth-Century Studies
2005	Honorary Citation, The Academy of Athens
2004–05	Fletcher Jones Foundation Fellowship, The Huntington
2004	J. Merrill Knapp Research Fellowship, American Handel Society
2003–04	Aubrey Williams Research Travel Fund Award, American Society for Eighteenth-Century Studies
2003	Travel Fellowship, American Society for Eighteenth-Century Studies Graduate Research Opportunity Award, Stanford University Ingolf Dahl Award Competition Finalist, AMS Pacific Southwest and Northern California chapters Newcombe Dissertation Fellowship Finalist, Woodrow Wilson National Fellowship Foundation
2002–03	ASECS/Clark Fellowship, Center for 17 <sup>th</sup> - and 18 <sup>th</sup> -Century Studies, UCLA Visiting Research Fellowship, Lewis Walpole Library, Yale University
2001–02	Geballe Dissertation Prize Fellowship, Stanford Humanities Center
2000–02	Doctoral Scholarship, Michelis Foundation
1996–00	Doctoral Fellowship, Stanford University
1995–96	Doctoral Scholarship, Onassis Foundation Vozou Scholarship, Academy of Athens
1994–95	Velliou-Varonou Scholarship, Greek Ministry of Education
1990	Scholarship, Rotary Club of Thessaloniki
1987–90	Undergraduate Fellowships, Greek State Scholarships Foundation

## TEACHING EXPERIENCE

Stanford Continuing Studies, Stanford University (Lecturer/Academic Staff):

2022	Spring	A Practical Introduction to Music Theory and Harmony
2021	Summer	A Practical Introduction to Music Theory and Harmony
2020	Spring	The Artistry of Beethoven: A 250th Anniversary Celebration
2019	Fall	A Practical Introduction to Music Theory and Harmony
2019	Winter	Beethoven’s Nine Symphonies
2018	Winter, Fall	A Practical Introduction to Music Theory and Harmony [first online music course in the program’s history]
2014–17	Summer	A Practical Introduction to Music Theory and Harmony
2014	Spring	An Introduction to Opera
2013	Summer	Practical Music Theory
2013	Spring	An Introduction to Opera
2012	Summer	What makes Classical Music tick
2012	Winter	An Introduction to Opera

2011	Fall	Practical Music Theory
2009	Fall	Handel and His Times [cancelled]
2009	Summer	Music's Anatomy: Classical Music from the Inside
2008	Summer	Practical Music Theory
2008	Spring	Mozart and the Enlightenment
2007	Summer	Practical Music Theory
2006	Fall	Beethoven's Nine Symphonies
2006	Summer	Practical Music Theory
2006	Spring	A Practical Introduction to Harmony
2005	Fall	Handel's London
2005	Summer	A Practical Introduction to Music Theory
2005	Spring	Handel and Georgian England

### Evaluations

Department of Music, Stanford University (Teaching Fellow):

2004	Winter	Elements of Music II
2003	Fall	Elements of Music I
2003	Spring	Elements of Music III
2002	Fall	Introduction to Music Theory
1999	Fall	Mozart's Instrumental Music
1999	Winter	Music History until 1750
1998	Fall	The Music of J. S. Bach and G. F. Handel
1998	Spring	Talk(ing) about Music
1998	Winter	Introduction to Music
1997	Fall	Introduction to Music Theory

### PROFESSIONAL EXPERIENCE

2018	Spring	Music Director/pianist, <i>The Good Person of Szechwan</i> , Department of Theater and Performances Studies, Stanford University
2017–		teaching staff (Piano), New Mozart School of Music, Palo Alto
2013–15		technical assistant (digitizing CCARH's printed archive), Packard Humanities Institute
2010, Jul 6–7		executive assistant, "Game theory, drama, and opera" workshop, UCL
2008–09		research and editorial assistant, <i>Richard Wagner and His World</i> , ed. Thomas S. Grey, (Princeton, 2009)
2007		exhibition curator, "Celebrating Handel in Georgian England," Houghton Library, Harvard University
2006–08		research and editorial assistant, <i>The Cambridge Companion to Wagner</i> , ed. Thomas S. Grey (Cambridge, 2008)
2004		musicological advisor, "Hellenic Festival" (October 28, 30, and November 6 events), The New York Public Library for the Performing Arts
2003–		referee, <i>Journal of the American Musicological Society, Music &amp; Letters</i>
2002		panel chair, "Music and Words," 11 <sup>th</sup> Quadrennial Congress of the International Society for Eighteenth-Century Studies, University of California, Los Angeles, 3–9 August 2003
2001–03		volunteer, organizer of photo exhibition on world development problems, United Nations Association Film Festival (UNAFF), Stanford University
2001		organizer, panel discussion and forum on the 9/11 attacks, Stanford Humanities Center
1999–00		administrative assistant, "Ron Alexander Memorial Lectures in Musicology," Stanford University Department of Music
1998–04		guest columnist, "The Stanford Daily"

- 1996 musicological advisor, *Nikos Astrinidis: A Portrait*, TV documentary by Giorgos Keramidiotis, Greek Television Channel 3
- 1994–96 office assistant (unpaid), “World Goodwill,” London, UK
- 1989–91 co-founder and member of the editorial board of the journal *Mousikotropies*, Department of Musical Studies, Aristotle University of Thessaloniki

## PUBLICATIONS

(including work in progress)

### Databases and Research Web Sites

- *Handel Reference Database* <<http://ichriss.ccarh.org/HRD>> / <<http://web.stanford.edu/~ichriss/HRD/>>, Handel documentation, 1683–1800, 2008– (ca 800,000 words, over 130,000 hits in 2014–15).
- *Nicolas Astrinidis (1921–2010)* <<http://www.stanford.edu/~ichriss/Astrinidis.htm>> (2012).
- *Spyros P. Skouras (1893–1971)* <<http://www.stanford.edu/~ichriss/Skouras.htm>> (2012).
- *Dimitri Mitropoulos (1896–1960)* <<http://www.stanford.edu/~ichriss/Mitropoulos.htm>> (2013).
- [Greece’s sacrifices during World War II](#) (exhibit, 1945).

### Monographs and Editions

- *Handel the Modern: Studies in the Reception of English Oratorio, 1732–1784*, collection of essays on Handel, his oratorios, and their reception in Britain before the 1784 Commemoration Festival [proposal under development].
- *Charles Prince de Hesse, Mémoires – Published Writings* [edition, in progress].
- *The Music of the Count of Saint Germain*, edition of his extant vocal and instrumental music [in final stages].
- Nicolas Astrinidis, “Apolytikion of Saint Demetrios” (Stanford, 2021) [vocal score edition]
- Nicolas Astrinidis, “Famed Macedonia” (Stanford, 2021) [vocal score edition]
- Nicolas Astrinidis, “Apolytikion of the Resurrection” (Stanford, 2021) [vocal score edition]
- Nicolas Astrinidis, “National Anthem of Greece” (Stanford, 2021) [music edition]
- Nicolas Astrinidis, “Thourios by Rigas” (Stanford, 2021) [vocal score edition]
- Nicolas Astrinidis, *Symphony “1821”* [electronic edition, Stanford, 2018]
- John Maiwaring, *Memoirs of the Life of the late George Frederic Handel* (Stanford, 2015) [edition].
- Helena Paderewska, *Paderewski: The Struggle for Polish Independence (1910–1920)* (Stanford, 2015) [edition].
- *CinemaScope: Selected Documents from the Spyros P. Skouras Archive* (Stanford, 2013).
- *The Cleopatra Files: Selected Documents from the Spyros P. Skouras Archive* (Stanford, 2013).
- *Spyros P. Skouras, Memoirs (1893–1953)* (Stanford, 2013).
- *Nicolas Astrinidis: Life – Works Catalog* (Stanford, 2012) [in Greek].
- *From the Garden of Diaspora to the Cell of Repatriation: The Life and Works of Nikos Astrinidis (1921–2010)*, book manuscript (50,000 words) [in Greek; under revision].

### Research Articles

- “Handel at sixty (1745): New insights on Handel’s darkest hour” [15,000 words, in final stages].
- “Cognitive perspectives in Wagner’s *Parsifal*” (jointly with Steffen Huck) [under review].
- “‘As a dictionary to a novel’: A C.P.E. Bach entry in Beethoven’s Op. 2, No. 3?” [10,100 words, under revision].
- “Musical Platonism in Elizabethan Renaissance” [9,750 words, under review].

- “The most influential Greek since Alexander the Great? A reappraisal of Spyros P. Skouras,” *NEO Magazine* (December 2021), 48–50.
- “Quantifying Music Genius, or Handel on the Balance: A Scale of Musical Merit from 1776,” WZB Discussion Paper SP II 2016-311 (Berlin: WZB).
- “Changing Cultural Space: The Public Molding of Handel’s *Esther* into an English Oratorio (1732),” WZB Discussion Paper SP II 2016-310 (Berlin: WZB).
- “‘Though this be madness, yet there is method in’t’: A Counterfactual Analysis of Richard Wagner’s *Tannhäuser*” (jointly with Heike Harmgart, Steffen Huck, and Wieland Müller), *Music & Letters* 95/4 (November 2014), 584–602.
- “Musical references in the Jennens-Holdsworth correspondence (1729–46)” (jointly with Amanda Babington), *Royal Musical Association Research Chronicle* 45 (2014), 76–129.
- “From the garden of Diaspora to the cell of repatriation: Hellenism in the life and works of Nikos Astrinidis,” *Aspects of Hellenism in Music* [in production].
- “Dramatic pairing in *Fidelio*: A structuralist approach,” *College Music Symposium* 52 [online].
- “Handelian oratorio and the sublime according to John Baillie,” *Göttinger Händel-Beiträge* 14 (2012), 253–263.
- “An emblem of music’s power: temporal symmetry in the prologue of *L’Orfeo* (1607),” *Early Music* 39/4 (November 2011), 519–30.
- “Reforming Handel: John Brown and *The Cure of Saul* (1763),” *Journal of the Royal Musical Association* 136/2 (November 2011), 207–245.
- “Elsa’s Reason: Analysing Beliefs in Wagner’s *Lohengrin*” (jointly with Steffen Huck), *Cambridge Opera Journal* 22/1 (March 2010), 65–91.
- “‘hee-haw ... llelujah’: Handel among the Vauxhall asses (1732),” *Eighteenth-Century Music* 7/2 (September 2010), 221–262.
- “London Mozartiana: Wolfgang’s disputed age & early performances of Allegri’s *Miserere*,” *The Musical Times*, vol. 151, no. 1911 (Summer 2010), 83–89.
- “Handel, Hogarth, Goupy: Artistic intersections in Handelian biography,” *Early Music* 37/4 (November 2009), 577–596.
- “Handel at a crossroads: His 1737–1738 and 1738–1739 seasons re-examined,” *Music & Letters* 90/4 (November 2009), 599–635.
- “Handel’s Reception and the Rise of Music Historiography in Britain,” in *Music’s Intellectual History*, ed. Zdravko Blažeković and Barbara Dobbs Mackenzie (New York: Répertoire International de Littérature Musicale, 2009), 387–396.
- “‘true Merit always Envy rais’d’: The *Advice to Mr. Handel* (1739) and *Israel in Egypt*’s early reception,” *The Musical Times*, vol. 150, no. 1906 (Spring 2009), 69–86.
- “Handel recovering: Fresh light on his affairs in 1737,” *Eighteenth-Century Music* 5/2 (2008), 237–244.
- “English Oratorio in London: The 1765 season,” *Händel-Jahrbuch* 54 (2008), 313–327.
- “A Handel Relative in Britain?” *The Musical Times*, vol. 148, no. 1898 (Spring 2007), 49–58.
- “A Chubby Orpheus: Handel’s Corpulence as a Prerogative of Genius,” in *Consuming Culture in the Long Nineteenth Century: Narratives of Consumption, 1700–1900*, ed. Tamara S. Wagner and Narin Hassan (Lanham, MD: Lexington Books, 2007), 223–236.
- “Set Theory in Xenakis’ *EONTA*,” in *International Symposium Iannis Xenakis*, ed. Anastasia Georgaki and Makis Solomos (Athens: The National and Kapodistrian University, 2005), 241–249.
- “The ‘Artusi-Monteverdi’ Controversy: Background, Content, and Modern Interpretations,” *British Postgraduate Musicology* 6 (2004), online.
- “*Eine Faust-Symphonie* and Lawrence Kramer’s Reading of the ‘Gretchen’ Movement,” *Journal of the American Liszt Society* 50 (Autumn 2001), 9–17.

Shorter pieces

- “Handel and Crime” [in preparation].
- “Brown, John,” *MGG Online*, February 2018.
- “An annotated wordbook of *The Beggar’s Opera* (1728)” (jointly with Richard Virr), *Notes & Queries* 60/1 (March 2013), 111–113.
- “A Master Stands: Rare Brahms Photos in the Library of Congress,” *Fontes Artis Musicae* 59/1 (January–March 2012), 39–44.
- “Seferis and America [Seferis-Stravinski-Harvard: the poet’s unknown links with the university]”, *The Sunday Vima*, 25 September 2011, 14–15 (100,000 copies).
- “Princess Carolina’s list of monthly expenses, January–February 1727/8,” *Notes & Queries* 58/3 (September 2011), 401–403.
- “Handelian references in Richard Pococke’s early correspondence (1734–7),” *Newsletter of The American Handel Society* 26/1 (Spring 2011), 5–6.
- “Musical References in Richard Pococke’s Early Correspondence (1734–37),” *Society for Eighteenth-Century Music Newsletter* 17 (September 2010–April 2011), 5.
- “Dimitri Mitropoulos: One orchestra, one boss, and two contenders [original title: Unpublished correspondence of Mitropoulos in the Library of Congress],” *The Sunday Vima*, 9 January 2011, B2: 6–7.
- “An author’s fee: John Mainwaring’s Handel biography (1760),” *Notes & Queries* 57/4 (December 2010), 546–548.
- “Senesino’s Black Boy (1725),” *The Handel Institute Newsletter* 21/1 (Spring 2010), [7–8].
- “The Music of the Count of St. Germain: An Edition,” *Society for Eighteenth-Century Music Newsletter* 16 (April 2010), [6–7].
- “George I goes to the masquerade (1721),” *The Scriblerian and the Kit-Cats* 42/1 (Autumn 2009), 47–49.
- “*Music in Good Time* and the Handelian discord in 1745,” *Newsletter of The American Handel Society* 24/2 (Summer 2009), 1–3.
- review, Winton Dean, *Handel’s Operas, 1726–1741* (Woodbridge: The Boydell Press, 2006), *The Scriblerian and the Kit-Cats* 41/2 (Spring 2009) [commissioned; authorship withdrawn].
- “Mrs. Cibber’s oratorio salary in 1744–45,” *The Handel Institute Newsletter* 20/1 (Spring 2009), [1–2].
- “Oratorio à la Mode: *Esther* and Fielding’s *The Modern Husband* (1732),” *Newsletter of The American Handel Society* 23/3 (2008), 7–9.
- “Handel References in *The Evening Advertiser* (1754–1756),” *The Handel Institute Newsletter* 19/1 (Spring 2008), [4–5].
- “It’s good to be a King,” *North American British Music Studies Association Newsletter* 4/1 (Spring 2008), online.
- “His Majesty’s Choice: *Esther* in May 1732,” *Newsletter of The American Handel Society* 22/2 (Summer 2007), 4–6.
- “*La Musique du Diable* (1711),” *Society for Eighteenth-Century Music Newsletter* 11 (October 2007), 7–9.
- “A ‘fam’d Oratorio ... in old English ... sung’: *Esther* on May 16, 1732,” *The Handel Institute Newsletter* 18/1 (Spring 2007), [4–7].
- “Charles Handell, Esq. (?–1776),” *Newsletter of The American Handel Society* 21/1 (Spring 2006), 1, 3.
- “Political History of Greece in the 20th Century: A Musicotropic Attempt towards National Self-Awareness,” *Polytono* 15 (March–April 2006), 27–29 [in Greek].

- “Report, 2003–04 Aubrey Williams Research Travel Grant,” *American Society for Eighteenth-Century Studies News Circular* 136 (Fall 2005), 7–8.
- Letter to the editor [“Beethoven and Freedom: Another Way of looking at Things?”] *The Beethoven Journal* 18 (2003), 58–59.
- Communication, *Journal of the American Musicological Society* 56 (2003), 221–224.
- “Religion, Morality, and the University,” *The Thinker* 6/1 (October 1999), 3, 5.
- “Nicolas Astrinidis: *The Youth of Alexander the Great*,” liner notes for CD with extracts from the oratorio (Thessaloniki: Thalassa Records, 1998).
- “Glimpses of a Vision for Twenty-First-Century Scholarship,” *Musical Objects: A Postgraduate Review* 1 (1995), 65–66.
- *Nicolas Astrinidis: Oratorio Saint Demetrios*, booklet for CD with extracts from the oratorio (Thessaloniki: Thalassa Records, 1994), 15 pp.
- “F. Chopin, *Prelude* op. 28, nr. 14: An Example of Monophonic Counterpoint in Romantic Music,” *Mousikotropies* 1994/1, 23–31.
- “Nicolas Astrinidis: *Sto Christo, sto Kastro*,” program notes, State Orchestra of Thessaloniki concert, 19 December 1991.
- “Tradition: the Double-Edged Sword of Civilization,” *Mousikotropies* 1991/3, 58–63.
- “Specialization in Music: Conquest or Hindrance?” *Mousikotropies* 1990/4, 76–77.
- “The Perfect Finger Training” (method), *Mousiki Periodiki Ekdosi* 1 (April 1989), 35–40; reprinted in Chronis Moysiadis and Haralambos Spyridis, *Applied Mathematics in the Science of Music* (Thessaloniki: Ziti, 1994), 87–90, 219–225.

#### INVITED PRESENTATIONS

- “Papdiamantis and the symphonic idiom: *Sto Hristo, sto Kastro* (1991) by Nicolas Astrinidis,” 4th International Papdiamantis Conference, Society of Papdiamantis Studies, Athens, 14–15 October 2021.
- “Astrinidis’ Ithaka: Settling in Thessaloniki,” “6th International Conference of Hellenic Symphonic Bands,” University of Macedonia, Thessaloniki, 25–27 June 2021.
- “Art as Cause: The social impact of Handel’s oratorios,” “Music as Art: Theory, Philosophy, and the Western Canon – Celebration for Karol Berger on his 70th Birthday,” Stanford University, 27–28 October 2017.
- “From Astrinidis to Handel and from Mitropoulos to Skouras: The Archodyssey of a Greek researcher”, Music Library of Greece “Lilian Voudouri,” Megaron – The Athens Concert Hall, February 18, 2016.
- Institute for the Study of Western Civilization, Cupertino, 18 July 2014: “An Evening with Handel”
- Institute for the Study of Western Civilization, Cupertino, 9 May 2014: “An Evening with Vivaldi”
- graduate seminar (“Handel”), Faculty of Music, Cambridge University, Cambridge, 27 May 2013
- Pacific Southwest and Northern California AMS chapters joint meeting, University of California, Berkeley, April 28–29, 2012: “‘Though this be madness, yet there is method in’t’: A Counterfactual Analysis of Tannhäuser’s Dilemma” (co-authored with Heike Harmgart, Steffen Huck, and Wieland Müller)
- “The Theory, Practice and Business of Opera Today,” Leeds University Centre for Opera Studies, University of Leeds, April 12–14, 2012: “‘Though this be madness, yet there is method in’t’: A Counterfactual Analysis of Tannhäuser’s Dilemma” (co-authored with Heike Harmgart, Steffen Huck, and Wieland Müller)

- Noon Lecture, Whittall Pavilion, Library of Congress, Washington, D.C., 18 May 2011: “From the London Stage to Westminster Abbey: Cultural Mobility of Handel’s Oratorios in Britain, 1732–1784”
- “Early Modern Women in the Arts,” West Chester University, 16 April 2011: “A ‘new-fashioned Martyr’: Handel, Lady Brown, and ‘baby-boomer’ musicology” [cancelled]
- American Musicological Society Capital Chapter meeting, Washington, D.C., 2 April 2011: “Dramatic pairing in *Fidelio*: A structuralist approach”
- 16th Biennial Conference on Nineteenth-Century Music, University of Southampton, 8–11 July 2010: “Dramatic pairing in *Fidelio*: A structuralist approach”
- “Game Theory, Drama, & Opera,” University College London, 6–7 July 2010: “‘Though this be madness, yet there is method in’t’: A Counterfactual Analysis of Tannhäuser’s Dilemma” (co-authored with Heike Harmgart, Steffen Huck, and Wieland Müller)
- “Directions in Musical Research” seminar, Institute of Musical Research, University of London, 18 February 2010: “Handel, Us, and Them: Reflections on Handelian Historiography”
- “Music and the Moving Image,” New York University, 29–31 May 2009: “Sid Caesar, ‘Argument to Beethoven’s Fifth’: A Comic Misreading of Cultural Consequence”
- “Purcell, Handel, Haydn, and Mendelssohn: Anniversary reflections,” New College, Oxford, 27–29 March 2009: “Handel as a Transitional Figure”
- “Greek music for the opera and other forms of the performing arts in the 20th century,” Megaron, The Athens Concert Hall, Greece, 27–28 March 2009: “Drama in the works of Nikos Astrinidis”
- Third Biennial Conference of the North American British Music Studies Association, York University, Toronto, 31 July – 3 August 2008: “A Founding Father of Social Responsibility in Music? Handel in Georgian Britain”
- 39<sup>th</sup> Annual Meeting of the American Society for Eighteenth-Century Studies, Portland, OR, 27–30 March 2008: “Public Discipline and Handel’s Oratorios” [cancelled]
- 18th Congress of the International Musicological Society, University of Zurich, 10–15 July 2007: “Handel as a Transitional Figure”
- 2007 American Handel Festival, Princeton University, 19–21 April 2007: “‘How is the hero fall’n!’: New Light on Handel’s Darkest Hour (1745)”
- 29<sup>th</sup> Annual Meeting of the Society for Music Theory (jointly with AMS), “Scholars for Social Responsibility” session, Los Angeles, 2–5 November 2006: “A Founding Father of Social Responsibility in Music? Handel in Georgian Britain”
- Second Biennial Conference of the North American British Music Studies Association, Saint Michael’s College, Colchester, VT, 4–5 August 2006: “A ‘Scale to Measure the Merits of Musicians’ (1776)”
- Twelfth Biennial Conference on Baroque Music, University of Warsaw, Poland, 26–30 July 2006: “Born in the Press: The Political Context of Handel’s *Esther* (1732)”
- “Aspects of Hellenism in Music,” Music Megaron of Athens, Athens, Greece, 5–7 May 2006: “From the Garden of Diaspora to the Cell of Repatriation: Hellenism in the Life and Works of Nikos Astrinidis”
- 35<sup>th</sup> Annual Conference of the British Society for Eighteenth-Century Studies, St Hugh’s College, Oxford, UK, 4–6 January 2006: “Building the Empire on Sound Art: John Brown’s Reform of Handelian Oratorio, 1763”
- “Romania-Enescu-Europe,” The City University of New York Graduate Center, New York, 2–3 December 2005: “From Romanian Folklore to Greek Nationalism: The Cultural Migration of Nikos Astrinidis (1921–)”
- “Politics [AND/IN] Aesthetics International Conference,” Aristotle University of Thessaloniki, Greece / University of Veliko Turnovo, Bulgaria, 4–9 June 2005: “National Regeneration through Art: John Brown’s Reform of Handelian Oratorio, 1763”



- International Symposium Iannis Xenakis, University of Athens / University of Montpellier 3, Athens, Greece, 18–20 May 2005: “Set Theory in Xenakis’ *EONTA*” (in collaboration)
- Annual joint meeting of the Pacific Southwest and Northern California AMS chapters, University of Southern California, Los Angeles, 30 April – 1 May 2005: “Sid Caesar, ‘Argument to Beethoven’s Fifth’: A Comic Misreading of Cultural Consequence”
- 36<sup>th</sup> Annual Meeting of the American Society for Eighteenth-Century Studies, Las Vegas, 31 March–3 April 2005: “Quantifying Genius: British Adaptations of de Piles’ Scale of Painters”
- 2005 Joint Meetings of College Music Society Pacific Central Chapter, West Coast Conference for Music Theory and Analysis, and Rocky Mountain Society for Music Theory, University of San Francisco, 18–20 March 2005: “Chopin’s ‘Prelude’ Op. 28, No. 14: A Case of Monophonic Counterpoint in Romantic Music” (March 19)
- The American Handel Society Conference, Santa Fe, NM, 17–20 March 2005: “Born in the Press: The Public Molding of Handel’s *Esther* into an English Oratorio” (March 18)
- “Music’s Intellectual History: Founders, Followers & Fads,” The City University of New York Graduate Center, New York, 16–19 March 2005: “Handel’s Reception and the Rise of Music Historiography in England” (March 17)
- 34<sup>th</sup> Annual Conference of the British Society for Eighteenth-Century Studies, St Hugh’s College, Oxford, UK, 6–8 January 2005: “Quantifying Genius: British Adaptations of de Piles’ Scale of Painters”
- “Britannia (Re-)Sounding,” The First North American British Music Studies Association Biannual Conference, Oberlin College Conservatory of Music, Oberlin, OH, 18–19 June 2004: “From Stage to Cathedral: Cultural Mobility of English Oratorio in 18<sup>th</sup>-Century Britain”
- Pacific Southwest and Northern California AMS chapters joint meeting, University of San Francisco, 1–2 May 2004: “Quantifying Genius: Justice Balance’s ‘hit parade’ of Composers, 1776”
- Renaissance Conference of Southern California, Huntington Library, San Marino, CA, 20–21 February 2004: “An Advertisement of Music’s Power? Temporal Symmetry in the Prologue of *L’Orfeo*”
- 33<sup>rd</sup> Annual Conference of the British Society for Eighteenth-Century Studies, St Hugh’s College, Oxford, 3–5 January 2004: “Born in the Press: The Public Molding of Handel’s *Esther* into an English Oratorio”
- 11<sup>th</sup> Quadrennial Congress of the International Society for Eighteenth-Century Studies, University of California, Los Angeles, 3–9 August 2003: “National Regeneration through Art: John Brown’s Reform of Handelian Oratorio, 1763”
- The American Handel Festival, University of Iowa, Iowa City, 27 February–2 March 2003: “Re-Inventing a Genre: John Brown’s Reception of Handelian Oratorio”
- Northern California AMS chapter winter meeting, University of San Francisco, 8 February 2003: “‘Like a Dictionary to a Novel’: A C.P.E. Bach Entry in Beethoven’s Op. 2, No. 3?”
- 68<sup>th</sup> meeting of the American Musicological Society, Columbus, OH, 31 October–3 November 2002: “The Doomed Challenger: John Brown’s Reform of Handelian Oratorio”
- Fellow lecture, Stanford Humanities Center, 14 February 2002: “Early Reception and the Moral Claims of Handel’s Oratorios, 1732–1784”
- “Ron Alexander Memorial Lecture in Musicology,” Stanford University, 9 April 2001: response to Reinhard Strohm, “The End of the Middle Ages and the End of Modernity”
- Royal Musical Association 29<sup>th</sup> Research Students’ Conference, Royal Holloway College, University of London, 20–23 December 1995: “‘Was Monteverdi a Misogynist?’ and ‘Does Anyone Really Care About It?’”
- Royal Musical Association 28<sup>th</sup> Annual Research Students’ Conference, University of Manchester, December 1994: “Towards the Emancipation of the Musical Work”

- Armenian Cultural Center, Thessaloniki, Greece, 9 May 1993: “The Life and Works of Nicolas Astrinidis”
- Department of English, University of Liverpool, June 1992: “Baconian or Stratfordian Theory?”

## COMPOSITIONS

<http://stanford.edu/~ichriss/>

<http://www.youtube.com/chrissochoidis>

<https://store.cdbaby.com/Artist/IliasChrissochoidis>

## SELECT PERFORMANCES

- *Once Upon a Mattress*, Hope Musical Theatre (HMT), Palo Alto, June–July 2019 [8 shows]
- *Bye Bye Birdie*, HMT, Palo Alto, June–July 2018 [8 shows]
- *The Sound of Music*, HMT, Palo Alto, June–July 2017 [8 shows]
- *Peter Pan*, HMT, Palo Alto, June–August 2016 [10 shows]
- *Annie*, HMT, Palo Alto, June–August 2015 [10 shows]
- *The Wizard of Oz*, HMT, Palo Alto, June–August 2014 [11 shows]
- *The Music Man*, HMT, Palo Alto, June–August 2013 [9 shows]
- *Once upon a Mattress*, HMT, Palo Alto, June–August 2012 [9 shows]
- “Music by current UCL composers,” UCL Chamber Music Club concert, London, 18 March 2010
- “New Year, New Music, New Performers, New Repertoire,” UCL Chamber Music Club concert, London, 14 January 2010
- *Annie*, HMT, Palo Alto, June–August 2009 [10 shows]
- *Peter Pan*, HMT, Palo Alto, June–August 2008 [9 shows]
- *The Wizard of Oz*, HMT, Palo Alto, July–August 2007 [5 shows]
- *The Music Man*, HMT, Palo Alto, June–July 2006 [6 shows].
- *Bye Bye Birdie*, HMT, Palo Alto, July–August 2005 [6 shows].
- Irving Berlin Song Review, HMT, Palo Alto, January 2005 [4 shows].
- “Community Day,” Cantor Arts Center, Stanford University, 7 April 2002.
- “Bing Concerts,” Stanford Hospital, 23 September 1999.
- “SASTA concerts,” Veterans Affairs Hospital, Palo Alto, 23 January 1999.

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