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I. Education:

1968-75 Department of Music, Yale University, Ph.D. '75
1965-68 Institute of Musicology, Warsaw University, Poland

II. Employment:

2010- Affiliated Researcher, Europe Center at the Freeman Spogli
Institute for International Studies
2002- Affiliated faculty, Department of German Studies, Stanford
University
1996- Osgood Hooker Professor in Fine Arts, Department of Music,
Stanford University
1990-96 Professor, Department of Music, Stanford University
1982-90 Associate Professor, Department of Music, Stanford University
(Vice-Chair, 9/86-3/87; Acting Chair, 4/87-6/87; Chair,
9/87-8/93)
1975-82 Assistant Professor, Department of Music, Boston University
1971-73 Assistant Curator, Yale Collection of Historical Sound
Recordings, Yale University

III. Areas of specialization:

1. History of music aesthetics and theory
2. Austro-German music from 1700 to 1900
3. Vocal polyphony from 1400 to 1600

IV. Publications:

1. Books:

Theories of Chromatic and Enharmonic Music in Late 16th-Century Italy, *Studies in Musicology* 10 (Ann Arbor: UMI Research Press, 1980).

Musica Ficta: Theories of Accidental Inflections in Vocal Polyphony from Marchetto da Padova to Gioseffo Zarlino (Cambridge: Cambridge University Press, 1987; paperback 2004). Recipient of the 1988 Otto Kinkeldey Award of the American Musicological Society.

A Theory of Art (New York: Oxford University Press, 2000; paperback 2002; also available in the Oxford Scholarship Online philosophy series). Polish translation: Potega smaku. Teoria sztuki, trans. Anna Tenczynska (Gdansk: slowo/obraz terytoria, 2008).

Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity (Berkeley and Los Angeles: University of California Press, 2007; paperback 2008). Forthcoming in Polish trans., Gdansk: slowo/obraz terytoria, 2016. Recipient of the 2008 Marjorie Weston Emerson Award of the Mozart Society of America.

2. Books edited:

Music and the Aesthetics of Modernity: Essays, edited jointly with Anthony Newcomb, *Isham Library Papers* 6, *Harvard Publications in Music* 21 (Cambridge: Harvard University Department of Music, 2005).

3. Papers:

"Prospero's Art," Shakespeare Studies, 10 (1977), 211-39.

"Tonality and Atonality in the Prologue to Orlando di Lasso's Prophetiae Sibyllarum: Some Methodological Problems in Analysis of Sixteenth-Century Music," The Musical Quarterly, 66 (1980), 484-504; Polish translation in Pagine, 5 (1989), 121-40.

"The Hand and the Art of Memory," Musica Disciplina, 35 (1981), 87-120; Polish translation in Muzyka, 48 (2003), No. 2, pp. 71-97.

"King Roger's Liebesleben," in M. Bristiger, R. Scruton, and P. Weber-Bockholdt, eds., Karol Szymanowski in seiner Zeit (Munich: Wilhelm Fink Verlag, 1984), pp. 101-12.

"The Expanding Universe of *Musica Ficta* in Theory from 1300 to 1550," The Journal of Musicology, 4 (1985-6), 410-30.

"The Common and the Unusual Steps of *Musica Ficta*: a Background for the Gamut of Orlando di Lasso's *Prophetiae Sibyllarum*," Revue Belge de Musicologie, 39-40 (1985-6), 61-73.

"The Martyrdom of St. Sebastian: the Function of Accidental Inflections in Dufay's *O beate Sebastiane*," Early Music, 17 (1989), 342-57.

"*Musica ficta*," in H. M. Brown and S. Sadie, eds., Performance Practice: Music before 1600, The New Grove Handbooks in Music (London/New York: The Macmillan Press/W.W. Norton & Company, 1989), pp. 107-25.

"Toward a History of Hearing: The Classic Concerto, A Sample Case," in W. J. Allanbrook, J. M. Levy, and W. P. Mahrt, eds., Convention in Eighteenth- and Nineteenth-Century Music: Essays in Honor of Leonard G. Ratner (Stuyvesant: Pendragon Press, 1992), pp. 405-29.

"The Second-Movement Punctuation Form in Mozart's Piano Concertos: the Andantino of K. 449," in R. Angermüller, D. Berke, U. Hofmann, and W. Rehm, eds., Bericht über den Internationalen Mozart-Kongreß Salzburg 1991, Mozart-Jahrbuch 1991 (1992), 168-72.

"Narrative and Lyric: Fundamental Poetic Forms of Composition," in N. K. Baker and B. R. Hanning, eds., Musical Humanism and Its Legacy: Essays in Honor of Claude V. Palisca (Stuyvesant: Pendragon Press, 1992), pp. 451-70; Polish translation in Jan Steszewski and Maciej Jablonski, eds., Interdisciplinary Studies in Musicology: Report from the First Interdisciplinary Conference Poznan, November 23-24, 1991 (Poznan: Ars Nova, 1993), pp. 41-55.

"*Diegesis* and *Mimesis*: The Poetic Modes and the Matter of Artistic Presentation," The Journal of Musicology, 12 (1994), 407-33; reprinted in Maciej Jablonski and Jan Steszewski, eds., Interdisciplinary Studies in Musicology: Report from the Second Interdisciplinary Conference, Poznan, October 15-16, 1993 (Poznan: Wydawnictwo Poznanskiego Towarzystwa Przyjaciół Nauk, 1995), pp. 45-70.

"Chopin's Ballade Op. 23 and the Revolution of the Intellectuals," in John Rink and Jim Samson, eds., Chopin Studies 2 (Cambridge: Cambridge University Press, 1994), pp. 72-83; Spanish trans. in Quodlibet, No. 29 (June 2004), 145-59; Polish trans. in Zeszyty Literackie, 109 (2010), 45-59.

"Contemplating Music Archeology," The Journal of Musicology, 13 (1995), 404-23; Italian trans. in Rivista Italiana di Musicologia, 30 (1995), 213-26.

"The Form of Chopin's *Ballade*, Op. 23," 19th-Century Music, 20 (1996), 46-71.

"The First-Movement Punctuation Form in Mozart's Piano Concertos," in Neal Zaslaw, ed., Mozart's Piano Concertos: Text, Context, Interpretation (Ann Arbor: The University of Michigan Press, 1996), pp. 239-59.

"The Text and Its Author," in Hermann Danuser and Tobias Plebuch, eds., Musik als Text: Bericht über den Internationalen Kongreß der Gesellschaft für Musikforschung Freiburg im Breisgau 1993, vol. 1 (Kassel: Bärenreiter, 1998), pp. 58-60.

"Beethoven and the Aesthetic State," Beethoven Forum, 7 (1999), 17-44.

"Mozart's Concerto Andante Punctuation Form," Mozart-Jahrbuch 1998, 119-38; reprinted in Helen Geyer, Maciej Jablonski, and Jan Steszewski, eds., Music in the World of Ideas (Poznan: Ars Nova, 2001), pp. 81-102.

"De muzen tussen leegte en trivialiteit" ["The Muses Between Emptiness and Triviality," in Dutch trans.], Nexus, 27 (2000), 141-53.

"The Guidonian Hand," in Mary Carruthers and Jan Ziolkowski, eds., The Medieval Craft of Memory: An Anthology of Texts and Pictures (Philadelphia: University of Pennsylvania Press, 2002; paperback 2004), pp. 71-82.

"Beyond Language," in David E. Wellbery, ed., A New History of German Literature (Cambridge: Harvard University Press, 2004), pp. 445-50.

"Teoria sztuki: Hermeneutyka. Interpretacja i jej prawomocność" [Polish trans. of A Theory of Art, 6], Res Facta Nova, 7 (2004), 63-82.

"Time's Arrow and the Advent of Musical Modernity," in Berger and Anthony Newcomb, eds., Music and the Aesthetics of Modernity (see Books edited above), pp. 3-22; shorter version in Detlef Altenburg and Rainer Bayreuther, eds., Musik und kulturelle Identität. Bericht über den XIII. Internationalen Kongress der Gesellschaft für Musikforschung Weimar 2004 (Kassel: Bärenreiter, 2012), pp. 218-22; Polish trans. in Muzyka, 47 (2002), Nos. 3-4, pp. 11-29, shorter version in Zeszyty Literackie, 21 (2003), No. 82, pp. 71-81.

"Musicology According to Don Giovanni, or: Should We Get Drastic?," Journal of Musicology, 22 (2005), 490-501; Italian trans. in Saggiatore musicale, 13 (2006), 324-33; Polish trans. forthcoming in Res Facta Nova.

"Concepts and Developments in Music Theory," in James Haar, ed., European Music 1520-1640 (Woodbridge: The Boydell Press, 2006; paperback 2014), pp. 304-28.

"Die beiden Arten von Da-Capo-Arien in der Matthäus-Passion" ["The Two Kinds of the Da Capo Aria in the St. Matthew Passion"], Bach-Jahrbuch 92 (2006), 127-59.

“Czarodziejski Flet’, czyli o tym, jak nowożytni uwierzyli w siebie” [Polish translation of Bach's Cycle, Mozart's Arrow, Chapter 7], Muzyka, 51/3 (2006), 107-20; Zeszyty Literackie, 26 (2008), No. 104, pp. 68-80.

“Love in the Time of Bismarck,” review essay of Roger Scruton, Death-Devoted Heart: Sex and the Sacred in Wagner's 'Tristan and Isolde', Cambridge Opera Journal, 18 (2006), 118-23.

“Monteverdi's L'Orfeo, or the Anxiety of the Moderns,” The Hopkins Review, 1 (2008), 30-52.

“Die Zauberflöte’ oder die Selbstbehauptung der Modernen” [German translation of Bach's Cycle, Mozart's Arrow, Chapter 7], in Laurenz Lütteken and Hans-Joachim Hinrichsen, eds., Mozarts Lebenswelten. Eine Zürcher Ringvorlesung 2006 (Kassel: Bärenreiter, 2008), pp. 228-43.

“A Note on Tristan's Death Wish,” in Thomas S. Grey, ed., Richard Wagner and his World (Princeton: Princeton University Press, 2009), pp. 123-32; reprint in Perspectives [journal of the Réseau Français des Instituts d'Études Avancées], No. 11 (Winter 2014), 20-22; Polish trans., “O pragnieniu śmierci Tristana,” Zeszyty Literackie, 124 (2013), 49-59.

“L'Orfeo albo niepokoj nowoczesnych” [Polish translation of Bach's Cycle, Mozart's Arrow, Prelude], Zeszyty Literackie, 28 (2010), No. 111, 93-104.

“Podroz włoska Gregora Samsy,” review essay of Michal Bristiger, Transkrypcje. Pisma i przekłady, Biblioteka Mnemosyne (Gdansk: slowo/obraz terytoria, 2010), Zeszyty Literackie, 113 (2011), 182-89.

“The Thrice-Told Tale: Thematic Narratives in the Allegros of Mozart's Piano Concertos,” Mozart-Jahrbuch 2007-2008, 3-38.

“Carl Dahlhaus's Conception of Wagner's Post-1848 Dramaturgy,” internet edition in Muzykalia 8 (2009), Zeszyt niemiecki 2: http://demusica.pl/cmsimple/images/file/berger_muzykalia_8_2.pdf; German trans.: “Carl Dahlhaus' Konzeption von Wagners Dramaturgie nach 1848,” Hermann Danuser, Peter Gülke and Norbert Miller, eds. Carl Dahlhaus und die Musikwissenschaft: Werk, Wirkung, Aktualität (Schliengen: Edition Argus, 2011), pp. 52-63.

“Der Dichter spricht: self-representation in Parsifal,” in Joshua S. Walden, ed., Representation and Meaning in Western Music (Cambridge: Cambridge University Press, 2013), pp. 182-202; German trans.: “‘Der Dichter spricht’: der Karfreitagszauber und die Performanz der Interpretation,” in Camilla Bork, Tobias Robert Klein, Burkhard Meischein, Andreas Meyer, and Tobias Plebuch, eds., Ereignis und Exegese. Musikalische Interpretation, Interpretation der Musik. Festschrift für Hermann Danuser zum 65. Geburtstag (Schliengen: Edition Argus, 2011), pp. 479-91.

“Time’s Cycle and Time’s Arrow in Music,” in Marie-Agnes Dittrich, Martin Eybl, and Reinhard Kapp, eds., Zyklus und Prozess. Joseph Haydn und die Zeit (Vienna, Cologne, and Weimar: Böhlau Verlag, 2012), pp. 15-24; Polish trans. in De Musica/Krytyka Muzyczna, No. 1 (2010), 1-9:
http://www.demusica.pl/?Krytyka_muzyczna:Nr_1.

“Fünf Thesen zum Kanon. Versuch einer konzeptuellen Klärung” [German trans. of “Five Canonic Theses: an Attempt at a Conceptual Clarification”], in Klaus Pietschmann and Melanie Wald-Fuhrmann, eds., Der Kanon der Musik: Theorie und Geschichte. Ein Handbuch (Munich: edition text + kritik, 2013), pp. 47-53; Polish trans. [“Pięć tez o kanonie: próba pojęciowego objaśnienia”] forthcoming in Paweł Gancarczyk, ed., [Festschrift for EW] (Warsaw: Instytut Sztuki PAN, 2016).

“Tristan und Isolde. Handlung in drei Aufzügen WWV 90,” in Laurenz Lütteken, ed., Wagner-Handbuch (Kassel and Stuttgart: Bärenreiter and Metzler, 2012), pp. 371-80.

“Niesamowity wdzięk. Glosa do marionetek Kleista” [Polish trans. of “The uncanny grace: a gloss on Kleist’s marionettes”], Zeszyty Literackie, 119 (2012), 30-40.

“Parsifal und die Regenerationsfrage,” Hundertsiebenundneunzigstes Neujahrsblatt der Allgemeinen Musikgesellschaft Zürich Auf das Jahr 2013 (Winterthur: Amadeus, 2012).

“The Ends of Music History, or: The Old Masters in the Supermarket of Cultures,” Journal of Musicology, 31 (2014), 186-98, 294-96; German trans.: “Vom Ende der Musikgeschichte, oder: Die Alten Meister im Supermarkt der Kulturen,” in Michele Calella and Nikolaus Urbanek, eds., Historische Musikwissenschaft. Grundlagen und Perspektiven (Stuttgart: J.B. Metzler, 2013), pp. 245-54; Polish trans.: “Po koncu historii muzyki, czyli starzy mistrzowie w supermarkecie kultur,” in Anna Grzegorzczak, Małgorzata Grzywacz, and Katarzyna Machtyl, eds., Fenomen muzyki (Poznań: Centrum Badań im. Edyty Stein, 2012), pp. 21-33.

“Wie man wird, was man ist. Die Walküre, Erster Aufzug,” in Helmut Loos, ed., Richard Wagner. Persönlichkeit, Werk und Wirkung, Leipziger Beiträge zur Wagner-Forschung, Richard-Wagner-Verband Leipzig, Sonderband (Markkleeberg: Sax-Verlag, 2013), pp. 77-83.

“Die unheimliche Grazie: Eine Bemerkung über Kleists Marionetten” [German trans. of “The uncanny grace: a gloss on Kleist’s marionettes”], in Hans Ulrich Gumbrecht and Friederike Knüpling, eds., Kleist Revisited (Munich: Wilhelm Fink, 2014), pp. 111-22.

“The Uncanny Grace: Kleist between Rossini and Schubert,” in Ivana Rentsch and Klaus Pietschmann, eds., Schubert: Interpretationen, Schubert: Perspektiven – Studien 3 (Stuttgart: Franz Steiner Verlag, 2014), pp. 155-64.

"How holy is German art? On the last scene of *Die Meistersinger von Nürnberg*," forthcoming in Arne Stollberg, Ivana Rentsch and Anselm Gerhard, eds., Gefühlskraftwerke für Patrioten? Wagner und das Musiktheater zwischen Nationalismus und Globalisierung (Würzburg: Königshausen & Neumann, 2015), pp. 137-55.

4. Minor papers, reviews, interviews:

"Kwartet," Wspolczesnosc, 12/15 (1967), 3.

"Res Facta," ibid., 12/20 (1967), 3.

"The Yale Collection of Historical Sound Recordings," Journal of the Association for Recorded Sound Collections, 6 (1974), 13-25.

"Abbate, Carlo," The New Grove Dictionary of Music and Musicians, I (1980), 4.

"Aiguino da Brescia, Illuminato," ibid., p. 178; revised for The New Grove, 2nd ed.

"A Fresh Hearing for a Major Polish Composer," The New York Times, August 8, 1982, Section 2 (Arts and Leisure), pp. 15, 20.

Review of Boris Asaf'yev, A Book about Stravinsky, Journal of Music Theory, 28 (1984), 294-302.

Review of Rita Steblin, A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries, Music & Letters, 66 (1985), 388-91.

Review of Roman Ingarden, The Work of Music and the Problem of Its Identity, Journal of the American Musicological Society, 41 (1988), 558-65.

"Don Giovanni," San Francisco Opera Guild, 1991 Season Preview Book, pp. 35-42.

Review of Marion Brück, Die langsamen Sätze in Mozarts Klavierkonzerten: Untersuchungen zur Form und zum musikalischen Satz, Mozart-Jahrbuch 1995, 230-33.

Review of Maciej Golab, ed., Przemiany stylu Chopina, Musica Iagellonica, 2 (1996), 286-90.

"Abbate, Carlo," Die Musik in Geschichte und Gegenwart, 2nd ed., Personenteil 1 (1999), 15-16.

“Berger, Karol,” Die Musik in Geschichte und Gegenwart, 2nd ed., Personenteil 2 (1999), 1258.

“Preface” to Berger and Anthony Newcomb, eds., Music and the Aesthetics of Modernity (see Book edited above), pp. ix-xviii.

Review of Dror Wahrman, The Making of the Modern Self: Identity and Culture in Eighteenth-Century England (New Haven and London: Yale University Press, 2004), Eighteenth-Century Studies, 40 (2006), 149-51.

Review of Tomasz Cyz, Powroty Dionizosa: “Krol Roger” według Szymanowskiego i Iwaszkiewicza, forthcoming in Zeszyty Literackie,

“Reinhold Brinkmann (1934-2010),” Krytyka muzyczna, No. 4 (2011), http://www.demusica.pl/?Krytyka_muzyczna

“Gdzie spotykaja sie dzwiek i duch” [a conversation with Anna Tenczynska], Ruch Muzyczny, 55/11 (2011), 10-13.

“Laudatio dla Michala Bristigera,” Ruch Muzyczny, 55/21 (2011), 6-8; Res Facta Nova, 13 (22) (2012), 7-11.

[An interview], Schweizer Musikzeitung (2011/11), 55.

“Rozmowa (Cwiczenie z Leszka Kolakowskiego)” [“A Conversation (An Exercise from Leszek Kolakowski)”], Zeszyty Literackie, 121 (2013), 58-59.

[A note on Thomas Bernhard], Zeszyty Literackie, 121 (2013), 120-21.

“Karol Berger on the life and work of composer Richard Wagner” [radio interview], Entitled Opinions with Robert Harrison, May 14, 2014, <http://www.stanford.edu/dept/fren-ital/opinions/>

[A Note on Handel’s Agrippina], program book for a staging in Warsaw, Teatr Stanislawowski, September 2014.

“Stanisław Barańczak (1946 – 2014),” Zeszyty Literackie, 129 (2015), 16.

5. Translations (into Polish):

Ernst Krenek, “Nowe drogi rozwoju techniki dwunastotonowej” [“New Developments of the Twelve-Tone Technique”], Res Facta, 3 (1969), 42-52.

Leonard B. Meyer, Emocja i znaczenie w muzyce [Emotion and Meaning in Music], Biblioteka Res Facta 2 (Cracow: Polskie Wydawnictwo Muzyczne, 1974).

V. Service (learned societies, editorial boards, conferences):

- 2015-17 Member, The H. Colin Slim Award Committee, American Musicological Society
- 2014- Member, Editorial Committee, Biblioteka Laboratorium Mysli Muzycznej [Library of the Laboratory of Musical Thought], Poznan
- 2014 Member of the American Academy of Arts and Sciences' Class IV, Section 5 (Performing Arts) Membership Panel
- 2013-16 Advisory Panel, "Transforming Musicology" project supported by the Arts and Humanities Research Board, UK
- 2013- Editorial Board, Musicologica Austriaca
- 2012-16 Scientific Advisory Board, Réseau Français des Institutes d'Études Avancées [French Network of Institutes for Advanced Studies]
- 2012- Scientific Council, Diagonali
- 2012- Advisory Committee, Muzyka
- 2012- Scientific Council, Centones
- 2011- Scientific Council, Estetyka i Krytyka
- 2008- Advisory Panel, Musica Humana
- 2008- Editorial Board, De Musica
- 2008-09 Board Committee on the Annual Meeting, American Musicological Society
- 2007-09 Board of Directors, American Musicological Society
- 2004- Advisory Board, The Opera Quarterly
- 2003-07 Program Committee, Congress of the International Musicological Society, Zürich, 2007
- 2003- Editorial Board, Interdisciplinary Studies in Musicology
- 2002-03 Program Committee, "Early Music: Contexts and Ideas," international musicological conference, Institute of Musicology, Jagiellonian University, Cracow, September 19-21, 2003
- 2001-14 Editorial Board, The Journal of Musicology
- 1999 Program Committee, "The Past in the Present," Intercongressional Symposium of the International Musicological Society, Budapest, August 23-28, 2000
- 1998-01 Co-director (with Lewis Lockwood) of the international conference on "Music and the Aesthetics of Modernity," Harvard University, November 9-11, 2001
- 1998-00 Panelist, Central Fellowship Program, American Council of Learned Societies
- 1998 Editorial Board, Journal of the American Musicological Society
- 1996 Chair, Nominating Committee, Board of Directors, American Musicological Society
- 1994-96 Chair, Program Committee, North California Chapter, American Musicological Society
- 1991-94 Editorial Board, "Studies in Historical Performance Practice" (monograph series published jointly by Early Music America and Schirmer Books, Inc.)

- 1990-91 Co-director (with Laurence Dreyfus) of the Stanford Centennial Colloquium on "Current Issues in the Interpretation of Mozart's Instrumental Music," Department of Music, Stanford University, May 10-11, 1991
- 1989-91 Kinkeldey Award Committee, American Musicological Society (1990 Chair)
- 1987-88 Co-director (with Anthony Newcomb) of the colloquium on "Classic and Romantic Instrumental Music and Narrative" sponsored by the Doreen B. Townsend Center for the Humanities, University of California, Berkeley and the Humanities Center, Stanford University, May 27-8, 1988
Program Committee, American Musicological Society, Annual Meeting, Baltimore, November 1988
- 1985-87 Council, American Musicological Society
- 1985-86 Co-director (with Michal Bristiger) of the international meeting on "Musikrezeption: theoretische und historische Aspekte" sponsored by Institut für die Wissenschaften vom Menschen, Vienna, June 28-30, 1986
- 1985 Committee on Honorary and Corresponding Members, American Musicological Society

VI. Visiting appointments:

- 2013 "Musikwissenschaft – Biographie – kulturelles Gedächtnis," seminar for Swiss doctoral students in musicology (taught jointly with Axel Körner and Joachim Kremer), Convento Santa Maria dei Frati Cappuccini, Bigorio, September 3-6.
- 2011 Seminar for Swiss doctoral students in musicology (taught jointly with Philip Bohlman, Gernot Gruber, and Marcello Sorce-Keller), Crêt-Bérard, August 23-26.
- 2007 "Kanon," seminar for Swiss doctoral students in musicology (taught jointly with Hartmut Grimm and Reinhard Strohm), Fondation Hindemith, Blonay, August 27-30
- 2006 "Metaphorisches Schreiben über Musik," seminar for Swiss doctoral students in musicology (taught jointly with Peter Gülke and Anne Shreffler), Fondation Hindemith, Blonay, March 20-23
- 2003 "'Analyse' und 'Interpretation' in der Musik," seminar for Swiss doctoral students in musicology (taught jointly with Hermann Danuser, Lydia Goehr, and Leo Treitler), Fondation Hindemith, Blonay, July 22-25
- 2001 "Historical Present, Aesthetic Past: Methoden und Modelle der Musikgeschichtsschreibung," seminar for Swiss doctoral students in musicology (taught jointly with Lydia Goehr and Leo Treitler), Fondation Hindemith, Blonay, July 17-21
- 1999 Astor Visiting Lecturer, University of Oxford, March 15-19
- 1996 Visiting Professor, Universität-Gesamthochschule Paderborn, May 9-24
- 1995 Hanes-Willis Lecturer (Visiting Professor), The University of North Carolina at Chapel Hill, February 13-17

VII. Fellowships, grants, awards, and honors:

- 2014 Humboldt Research Award (Humboldt-Forschungspreis),
Alexander von Humboldt Foundation
- 2014 Member, American Academy of Arts and Sciences
- 2013 Honorary Membership, American Musicological Society
- 2012 Director's Guest, Civitella Ranieri Center, Umbertide, Italy, 6 –
19 July 2012
- 2011-12 EURIAS Senior Fellow, Institut für die Wissenschaften vom
Menschen, Vienna
Senior Fellow, IFK Internationales Forschungszentrum
Kulturwissenschaften, Vienna, 1 March – 30 June 2012 (declined)
- 2011 Glarean-Preis, Schweizerische Musikforschende Gesellschaft
[Glarean Prize, Swiss Musicological Society]
- 2011 Medal "Veritate et Scientia" of the Poznan Society of Friends of
Sciences [Poznanskie Towarzystwo Przyjaciół Nauk]
- 2009 Foreign Member, Polish Academy of Sciences
- 2008 The Marjorie Weston Emerson Award of the Mozart Society of
America ("for the best scholarly work on Mozart published in
English in 2007")
- 2005-06 Robert Lehman Visiting Professor, Villa I Tatti, The Harvard
University Center for Italian Renaissance Studies
- 2005 Residency (7/7-8/5), the Rockefeller Foundation's Bellagio
Study and Conference Center
- 2003-04 Fellowship, American Council of Learned Societies
Donald Andrews Whittier Fellowship, Stanford Humanities
Center
- 1995 The Alfred Jurzykowski Foundation Award ("for outstanding
creative achievement")
- 1992-93 Fellowship, American Council of Learned Societies
- 1988-89 Research Fellowship, Alexander von Humboldt Foundation
Fellowship, Stanford Humanities Center (declined)
- 1988 The Otto Kinkeldey Award of the American Musicological
Society ("for the best musicological book published in 1987")
- 1987 Travel Grant, American Council of Learned Societies
(Summer) Research Grant, Pew Memorial Trust
- 1980-81 Fellowship, National Endowment for the Humanities