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**ACADEMIC POSITIONS**

Professor emeritus, Music: Stanford University, 2022 (50% callback FRIP, 2022-24)  
Professor, Music (Musicology): Stanford University 2007-22  
Visiting Assoc. Prof, Music: University of California, Berkeley, Spring 2005  
Associate Professor, Music (Musicology): Stanford University 1997–2007  
(Affiliated faculty: German Studies, 2002- )  
Assistant Professor, Music (Musicology): Stanford University 1989-1996  
Visiting Assistant Professor, Music: University of California, Los Angeles 1988-89

**DEGREES**

May, 1988	Ph.D. in Music (History and Literature); dissertation filed December 1987
June, 1982	M. A. in Music, University of California, Berkeley
June, 1979	B. A. <i>magna cum laude</i> in Comparative Literature and Music, with highest distinction (honors program), Dartmouth College

**HONORS AND AWARDS**

Sept-Dec. 2005	Alexander von Humboldt-Stiftung Fellowship (Germany)
April-June 1995	Alexander von Humboldt-Stiftung Fellowship (Germany)
Jan.-June 1994	Alexander von Humboldt-Stiftung Fellowship (Germany)
June-Dec. 1993	N.E.H. Research Fellowship for University Teachers
Feb. 1993	Designated alternate candidate for Fulbright Senior Scholars
Fall 1987	University of California Club Fellowship (Music)
1986-1987	Dissertation Fellow, Getty Center for the History of Art and the Humanities (Santa Monica, CA)
June-July, 1985	German Academic Exchange Service (DAAD) short-term travel grant; University of California Humanities Graduate Research Grant
1984-1985	Alfred Hertz and Sarah Unna Scholarships in Music.
1983-1984	Regents Fellowship and Alfred Hertz Memorial Scholarship in Music
1980-1981	Lulu J. Blumberg Memorial Fellowship in Music
1979	Phi Beta Kappa; Stephen J. Schlossmacher Award (Department

	of German), 1st Prize, for honors thesis, “‘Raum für Musik’: <i>Der Rosenkavalier</i> and the Strauss-Hofmannsthal Collaboration”
1978-1979	Gerald Tracy Memorial Scholarship (piano)
1975-1978	Academic Citations in Italian 1, Music 59, Russian 1 (Dartmouth College)
1975-6, 1978-9	Rufus Choate Scholar (1st honor group)

## FIELDS

Ph. D. dissertation: “Richard Wagner and the Aesthetics of Musical Form in the Mid-19th Century (1840-1860)”; music of the 19th century, Wagner’s operas and prose works; history of music criticism and aesthetics; German Romanticism; Mendelssohn; music and visual culture in the 18th and 19th centuries; Music and the Gothic, American musical theater

Languages: German, French, Italian (Russian, Latin)

**Editor-in-Chief:** *Journal of the American Musicological Society*, vols. 52-54 (1999-2001)

**Editorial board:** *Journal of Musicology* (2019- ); *Nineteenth-Century Studies* (2000- )  
*Cambridge Opera Journal* (2003- )

**Advisory board:** *Nineteenth-Century Music Review* (2004- ); *WagnerSpectrum* (Germany/UK/US, 2005- ), Columbia Themes in Philosophy, Social Criticism, and the Arts (2006-12); *Wagner Journal* (UK, 2007- ); *Cambridge Wagner Encyclopedia* (2009-13)

## PUBLICATIONS

### BOOKS

Proposal (2024): *Eduard Hanslick: Selected Criticism*. 3-volume edition of music criticism and other journalism by Hanslick from 1844-1904 with annotations, preface, short introductory essays (16) to each topical section. With Alexander Wilfing, Austrian Academy of Sciences/Österreichische Akademie der Wissenschaften: Center for Digital Humanities and Cultural Heritage.

*Wagner and his World*: general editor, contributor of one chapter and a selection of documents (translated, annotated, introduced). Bard Music Festival series, published by Princeton University Press (2009)

*Cambridge Companion to Wagner*: general editor, author of introduction, chronology, and chapters 2, 6, 12 (Cambridge University Press, 2008)

*Richard Wagner: Der fliegende Holländer* (Cambridge Opera Handbook series, Cambridge University Press, 2000): general editor; author of chapter 1 (“The

return of the prodigal son: Wagner and *Der fliegende Holländer*"), chapter 3 ("Text, action, and music"), and 4 ("Romantic opera as 'dramatic ballad': *Der fliegende Holländer* and its generic contexts"); appendices pp. 166-200.

*Wagner's Musical Prose: Texts and Contexts* (Cambridge University Press, 1995)  
(Series, "New Perspectives in Music History and Criticism")

#### ARTICLES, CHAPTERS, ENTRIES

- "Music and Light in Wagner's Tristan und Isolde and the 1903 Gustav Mahler/Alfred Roller Vienne Production," with Anna Stoll Knecht (*in progress* – for *Tristan 1903: Context, Impact, Interpretation*, ed. Anna S. Knecht and Anastasia Belina: Routledge, Music and Visual Culture series: forthcoming)
- "Challenges to the 'Musically Beautiful' in the Age of the Wagnerian *Gesamtkunstwerk*," in *Eduard Hanslick's Legacy: Close Readings and Critical Perspectives*, ed. Lee Rothfarb, Christoph Landerer, and Alexander Wilfing. New York and London: Routledge, forthcoming 2024
- "Alfred Lorenz: 'Musikwissenschaft und Judenfrage'," introduction and commentary to item in *Konzeptionen der Musikwissenschaft* (= vol. 2 of series "Spektrum Fachgeschichte Musikwissenschaft"), ed. Melanie Wald-Fuhrmann. Cassel: Bärenreiter, forthcoming 2024
- "'Picture-Curtain.' Music and the Dynamics of the Theatrical Tableau," in *Offen gedacht: Musiktheater (Festschrift für Anno Mungen zum 60. Geburtstag)*, ed. Sylvia Bier and Marie-Ann Kohl (Münster: Waxmann Verlag, 2021), 215-37
- "Re-thinking Beauty in the 'Musically Beautiful'," in *Hanslick im Kontext/Hanslick in Context*, ed. Christoph Landerer and Alexander Wilfing (Vienna: Hollitzer Verlag, 2020), 89-118
- "'The Splendid and Shameless Art': Dancing in and around the *Gesamtkunstwerk*," in *Musicology and Dance*, ed. Davinia Caddy and Maribeth Clark (Cambridge University Press, 2020), 121-50.
- "Deformed Beauty? Narrative and Musical Form in Mendelssohn's *Overture to the Tale of the Fair Melusina*, op. 32," in *Re-thinking Mendelssohn*, ed. Benedict Taylor (Oxford and New York: Oxford University Press, 2020), 9-37.

- “The idea of nature in Wagner’s *Ring Cycle*,” in *The Cambridge Companion to Wagner’s Ring of the Nibelung*, ed. Mark Berry and Nicholas Vazsonyi (Cambridge University Press, 2020), 205-31.
- “Ideas of Redemption and the Total Artwork in Wagner’s Encounters with *Faust*,” chapter 6 of *Oxford Handbook of Faust in Music*, ed. Lorna Fitzsimmons and Charles McKnight (Oxford and New York: Oxford University Press, 2018), 151-78
- “Wagner’s *Ring* as Eco-Parable,” in *Music Theater as Global Culture: Wagner’s Legacy Today* (Thurnauer Schriften zum Musiktheater vol. 25), ed. Anno Mungen, Nicholas Vazsonyi, Julie Hubbert, Ivana Rentsch, and Arne Stollberg (WürzburgK Königshausen & Neumann, 2017), 183-98.
- “The Owl, the Nightingale, and the Jew in the Thorn-bush: Re-locating Anti-Semitism in *Die Meistersinger von Nürnberg*,” with Kirsten Paige (U. C. Berkeley), *Cambridge Opera Journal* 28:1 (March 2016): 1-35
- With Adrian Daub (Stanford, Department of German Studies), “Wagner after Freud: Stages of Analysis,” for special issue of *The Opera Quarterly* (“Opera After Freud”) 31:1-2 (Winter-Spring 2015): 116-33
- “Absolute music,” chapter 1 of *Issues in the Aesthetics of Music: Musicological Perspectives*, ed. Steven Downes (London and New York: Routledge, 2014)
- Entries (26) for *Cambridge Wagner Encyclopedia*, ed. Nicholas Vazsonyi (Cambridge University Press, 2014); member, editorial advisory board
- “Absolute music,” chapter 1 of *Issues in the Aesthetics of Music: Musicological Perspectives*, ed. Steven Downes (London and New York: Routledge, 2014), 42-61
- “Music and the Gothic Imaginary: Visualizing the ‘Bleeding Nun’ from Matthew Lewis’s *The Monk* to Charles Gounod’s *La Nonne sanglante*,” in *Art, Theatre and Opera in Paris 1750-1850*, ed. Sarah Hibberd and Richard Wrigley (Burlington VT and Aldershot, Hants. UK: Ashgate Publishing, 2014), 77-106
- Entries (26) for *Cambridge Wagner Encyclopedia*, ed. Nicholas Vazsonyi (Cambridge University Press, 2014); member, editorial advisory board
- “Wagner and the Makart Style,” *Cambridge Opera Journal* 25:3 (November 2013): 225-60
- Gabriele D’Annunzio’s “Il Caso Wagner”: annotated translation with introduction (with James Westby), *Leitmotive: The Wagner Quarterly* 26:3 (Fall 2012): 6-26

“Wagner, Richard.” *Oxford Bibliographies Online: Music* (Oxford University Press, 2013- )

“*Das Rheingold*,” for *Wagner-Handbuch*, ed. Laurenz Lütteken et al. (Kassel: Bärenreiter, and Stuttgart: Metzler, 2012), 341-47.

“On Wings of Song: Representing Music as Agency in Nineteenth Century Culture,” in *Music and Representation*, ed. Joshua Walden (Cambridge University Press, 2013), 103-26.

“In the realm of the senses: sight, sound and the music of desire in *Tristan und Isolde*,” in *Richard Wagner: Tristan und Isolde* (Cambridge Opera Handbook series), ed. Arthur Gross (Cambridge: Cambridge University Press, 2011) 69-94.

Chapters 33 (“Eduard Hanslick”) and 35 (“Richard Wagner”) in *Routledge Companion to the Philosophy and Music*, ed. Theodore Gracyk and Andrew Kania (London and New York: Routledge, 2011), 360-70 and 380-90.

“‘Berückend wie ein Zauber, aber nicht beglückend wie ein Kustwerk’: Eduard Hanslicks Bewertung von Richard Wagner als musiktheatralischer Maler und Regisseur,” in *Eduard Hanslick zum Gedenken: Bericht des Symposiums Anlass seines 100. Todestages*, ed. T. Antonicek, G. Gruber, and C. Landerer (Tutzing: Schneider, 2010), 233-48.

“Hans von Bülow on Richard Wagner’s *Faust Overture*” (translation of 1860 pamphlet by Hans von Bülow, with introduction and annotations), in *Wagner Journal* 3:3 (November 2009): 4-28

“The Musical Language of *Das Rheingold*,” in *Leitmotive: The Wagner Quarterly* (Spring 2009): 6-20 and 23:2 (Summer 2009): 17-31

“Wagner, Offenbach, and Aristophanes: Classical Comedy, Modern Music, and Cultural politics in 1870,” in *Wagner and his World*, ed. T. Grey (Princeton: Princeton University Press, 2009)

Annotated translations and introductions to biographical documents, selected writings, and criticism relating to Richard Wagner for *Wagner and his World*, ed. T. Grey (Princeton: Princeton University Press, 2009): “Wilhelmine Schröder-Devrient and Wagner’s Dresden” (Claire von Glümer, Henry Chorley), 201-29; “Catulle Mendès Visits Tribschen, 230-36; “Recollections of Villa Wahnfried from Wagner’s American Dentist,” 237-50; “Wagner Admires Meyerbeer,” 335-46; “Debacle at the Paris Opéra (reviews of Tannhäuser by Oscar Comettant an Paul Scudo, trans.), 347-71; “Hanslick *contra* Wagner,” 409-25; “The Complete Program Notes of Richard Wagner,” 479-522.

“Richard Wagner: Autobiographical Sketch (to 1842),” annotated translation for *The Wagner Journal* 2:1 (March 2008): 42-58

Chapters 2, 6, and 12 in *The Cambridge Companion to Wagner* (Cambridge University Press, 2008; see “books,” above): “*Meister* Richard’s apprenticeship: the early operas (1833-40); “Leitmotif, temporality, and musical design in the *Ring*”; “The Jewish question”

“In the Realm of the Senses: Sight, Sound, and the Music of Desire in *Tristan und Isolde*,” in Arthur Groos, ed., *Richard Wagner: Tristan und Isolde* (Cambridge Opera Handbooks: Cambridge University Press, forthcoming)

“Magnificent Obsession: *Tristan und Isolde* as the Object of Musical Analysis,” for *Music, Theatre, and Politics in Germany, 1848-1933*, ed. Nikolaus Bacht (Ashgate, 2006), 51-78.

“Commentary: Opera in the Age of Revolution,” *Journal of Interdisciplinary History* 36:3 (Winter 2006): 555-67.

“The Gothic Libertine: The Shadow of Don Giovanni in Early Romantic Music and Culture,” in *The Don Giovanni Moment*, ed. Lydia Goehr and Daniel Herwitz (New York: Columbia University Press, 2006), 75-106.

“25 January 1911 — The Agency of the Past” (entry on Richard Strauss/Hugo von Hofmannsthal, *Der Rosenkavalier*), *A New History of German Literature*, ed. David Wellbery et al. (Harvard University Press, 2005)

“*Die Meistersinger* in the Culture and Politics of German Nationalism,” in *Leitmotive* (Wagner Society of Northern California) 18:1 (Spring 2004): 1, 3-7.

“Masters and their Critics: Wagner, Hanslick, Beckmesser, and *Die Meistersinger*,” in *Representation and/in Die Meistersinger* ed. Nicholas Vaszonyi (University of Rochester Press, 2003), 165-189

“Wagner and the Legacy of French Grand Opera,” in *Cambridge Companion to Grand Opera*, ed. David Charlton (Cambridge University Press, 2003), 321-43

“Wagner the Degenerate: Fin de Siècle Cultural ‘Pathology’ and the Anxiety of Modernism,” *19<sup>th</sup>-Century Studies* 16 (2002), 73-92

“Wagner's *Meistersinger* as National Opera (1868-1945),” in *Music and German National Identity*, ed. Pamela Potter and Celia Applegate (University of Chicago Press, 2002), 78-104

- “Music as natural language and the perception of evil in the *Ring: Siegfried*, Act 2, scene 3,” in *19<sup>th</sup>-Century Music: Selected Proceedings of the 10<sup>th</sup> International Conference*, ed. Jim Samson and B. Zon (Aldershot [UK]: Ashgate, 2002), 39-59
- "Opera and Music Drama (the later 19th Century)," chapter 14 of *Cambridge History of Nineteenth-Century Music*, ed. Jim Samson (Cambridge University Press, 2002), 371-423
- “The Orchestral Music,” chapter 7 of *The Mendelssohn Companion*, ed. Douglass Seaton (Greenwood Press: Westport CT, 2001), 395-533 (and “Historical Views and Documents,” trans. and annotated, 534-50)
- “Selbstbehauptung oder Fremdmißbrauch? Zur Rezeptionsgeschichte der *Meistersinger*,” in *Deutsche Meister – Böse Geister? Nationale Selbstfindung in der Musik*, ed. H. Danuser and H. Münkler (Argus: Schliengen, 2001), 305-20
- Entries for the revised *New Grove Dictionary of Music and Musicians* (London and New York, 2000): Brendel, Karl Franz; Hanslick, Eduard; New German School; Tappert, Wilhelm; Wolzogen, Paul Hans Freiherr von
- “*Fingal's Cave* and *Ossian's Dream*: Music, Image, and Phantasmagoric Audition,” in *Music and the Visual Arts*, ed. Marsha Morton and Peter L. Schmunck (New York and London: Garland, 2000), 63-99
- “Leading Motives and Narrative Threads: Notes on the *Leitfaden* Metaphor and the Critical Pre-History of the Wagnerian *Leitmotiv*,” in *Musik als Text: Bericht über den internationalen Kongreß der Gesellschaft für Musikforschung* Freiburg i. B., 1993, ed. H. Danuser and T. Plebuch (Kassel: Bärenreiter, 1999), 352-58.
- “Eduard Hanslick on Wagner's *Actors and Singers*,” *Wagner* 19:1 (Jan. 1998), 34-40.
- “*Tableaux vivants*: Landscape, History Painting, and the Visual Imagination in Mendelssohn's Orchestral Music,” *Nineteenth-Century Music* 21:1 (Summer 1997), 38-76.
- “History in 'Living Pictures': Music, Drama, and *Tableau* in Early Romantic Opera,” in *Romance and Chivalry in Early 19th-Century French Painting* (exhibition catalogue), ed. E. Sainy (London: The Matthiesen Gallery; New York: Stair, Sainy, Matthiesen inc., 1996), 230-51.
- “... wie ein rother Faden: On the origins of 'leitmotiv' as critical construct and musical practice,” in *Music Theory in the 19th Century*, ed. Ian Bent (Cambridge University Press, 1996), 187-210.
- “Sickness or Redemption? 'Wagnerism' and the Consequences,” in *The Threat to the Cosmic Order: Psychological, Social, and Health Implications of Richard*

*Wagner's Ring of the Nibelung*, ed. Peter Ostwald (Madison CT: International Universities Press, 1997), 143-60.

“Eduard Hanslick on Wagner's *Beethoven*,” *Wagner* 15:2 (May 1994): 51-7.

“Wagner's *Lohengrin*: Between *grand opéra* and *Musikdrama*,” in *Lohengrin* (English National Opera Guide no. 47), ed. Nicholas John (London: John Calder and New York: Riverrun Press, 1993), 15-32.

*International Dictionary of Opera*, ed. Stephen LaRue (London and Chicago: St. James Press, 1993): 15 entries: Auber, Boieldieu, *La dame blanche*, *I lituani*, *Don Pasquale*, *Fra diavolo*, Goldmark, Halévy, *La juive*, *Die Königin von Saba*, *Die lustigen Weiber von Windsor*, Marschner, Nicolai, *Le prophète*, *Der Vampyr*.

*The Wagner Compendium*, ed. Barry Millington (London: Thames & Hudson; New York: Schirmer Books, 1992): "Musical Background and Influences"; "Patronage, Commissions and Royalties in Wagner's Day"; "Working Habits"; "The Beethoven Legacy"; "Attitudes Toward Contemporary Composers"; "A Wagnerian Glossary".

“Metaphorical Modes in 19th-Century Music Criticism: Image, Narrative, and 'Idea',” in *Music and Text: Critical Inquiries*, ed. Steven P. Scher (Cambridge, London, and New York: Cambridge University Press, 1991), 93-117.

With Joseph Kerman, “Verdi's ‘Groundswells’: Surveying an Operatic Convention,” in *Analyzing Opera: Verdi and Wagner*, ed. Carolyn Abbate and Roger Parker (Berkeley and Los Angeles: University of California Press, 1989), 153-80.

“Wagner, the Overture and the Aesthetics of Musical Form,” *19th-Century Music* 12:1 (Summer 1988), 3-22.

#### REVIEWS (\*) indicates review-essay

(\*) Gundula Kreuzer, *Curtain, Gong, Steam: Wagnerian Technologies of Nineteenth-Century Opera* (University of California Press, 2018), *The Opera Quarterly* 35:3 (Fall 2019): 224-35

*August Wilhelm Ambros: Musikaufsätze und –rezensionen 1872-1876*, vol. 1 (1872-73), ed. Markéta Stedronská et al. (Vienna: Hollitzer, 2017), *Musicologica Austriaca* (Journal for Austrian Music Studies): 25 Jan. 2019

(\*) Mark Evan Bonds, *Absolute Music: The History of an Idea* (Oxford University Press, 2014), *Music Theory Spectrum* 38:1 (2016): 126-31

Patrick Carnegy, *Wagner and the Art of the Theatre* (New Haven and London: Yale University Press, 2006): in *Opera Quarterly* 23: 2-3 (Spring-Summer 2007):

- (\*) Maynard Solomon, *Late Beethoven: Music, Thought, Imagination* (University of California Press, 2003): in *Journal of the American Musicological Society* 60:1 (Winter 2007): 222-30
- Joachim Köhler, *Richard Wagner, Last of the Titans*, trans. Stewart Spencer: in *Choice* (July 2005)
- Roger Scruton, *Death-Devoted Heart: Sex and the Sacred in Wagner's Tristan und Isolde* (Oxford University Press, 2004): in *Music Library Association Notes* (March 2005)
- (\*) Scott Burnham, *Beethoven Hero* (Princeton University Press, 1995): in *Beethoven Forum* 8 (U. Nebraska Press, 2000): 207-23 (review-essay, "Everybody's Hero")
- (\*) Marc Weiner, *Richard Wagner and the Anti-Semitic Imagination* (University of Nebraska Press, 1995), *Cambridge Opera Journal* 8:2 (July 1996): 185-97 (review-essay, "Bodies of Evidence")
- Philippe Lacoue-Labarthe, *Musica Ficta (Figures of Wagner)*, trans. Felicia McCarren (Stanford University Press): *Opera Quarterly* 12:2 (Dec. 1995): 97-101
- Warren Darcy, *Wagner's "Das Rheingold"* (Oxford University Press, 1993): *Music Library Association Notes* 52:1 (December 1995)
- Lindau, Paul. *Nüchterne Briefe aus Bayreuth: Vergeblicher Versuch im Jahre 1876, Zeit und Geister Richard Wagners zu bannen*, ed. Hellmut Kotschenreuther (Berlin: Das Arsenal, 1989), *Music Library Association Notes* 50 (September 1994): 85-88
- Dieter Borchmeyer, *Richard Wagner: Theory and Theatre*, trans. Stewart Spencer (Oxford: Clarendon Press, 1991), *Music Library Association Notes* 49 (June 1993): 1448-50
- (\*) Klaus Kropfinger, *Wagner and Beethoven: Richard Wagner's Reception of Beethoven*, trans. Peter Palmer (Cambridge, London and New York: Cambridge University Press, 1991), *Current Musicology* 52 (1993): 89-99.
- (\*) Michael Tusa, *Euryanthe and Carl Maria von Weber's Dramaturgy of German Opera* (Oxford: Clarendon Press, 1991), *19th-Century Music* 16:1 (Summer 1992): 92-9.
- Elizabeth Magee, *Richard Wagner and the Nibelungs* (Oxford: Clarendon Press, 1990), *Music Library Association Notes* 48 (December 1992): 556-8.
- L. J. Rather, *Reading Wagner: A Study in the History of Ideas* (Louisiana State University Press, 1990), *Music Library Association Notes* 48 (December 1992): 558-60.
- (\*) Robin Wallace, *Beethoven's Critics: Aesthetic Dilemmas and Resolutions During the Composer's Lifetime* (Cambridge University Press, 1986), *19th-Century Music* 12:3 (Spring 1989): 257-62.
- Gudrun Henneberg, *Idee und Begriff des musikalischen Kunstwerks* (Tutzing: Hans Schneider, 1983), *Music Library Association Notes* 41 (June 1985): pp. 727-8.
- Herbert Lindenberger, *Opera, The Extravagant Art* (Cornell University Press, 1984) *University Publishing* (University of California Press) 15 (Summer 1985)

**Miscellaneous (program notes, liner notes)**

“*Das Rheingold* as a Myth of the Anthropocene,” Royal Opera House, Covent Garden 2023/24, 54-58; also as “Wagner’s *Ring*: A Myth of the Anthropocene?” in Théâtre de la Monnaie / der Munt (Brussels, Belgium) 2023-24 season magazine <https://www.lamonnaiedemunt.be/en/magazine/2949-wagner-s-ring>

“The Sense of an Ending: Questions and Answers in *Götterdämmerung*.” Program note for Gran Teatre del Liceu, Barcelona (2015-16 season)

Interview on Richard Wagner (current views and issues) for educational website “Simply Charly” (<http://bit.ly/1p7Emmy>) – 10 September 2014

“*Siegfried*’s Rites of Passage: The Hero Comes of Age.” Program note for Gran Teatre del Liceu, Barcelona (2014-15 season)

“Gods and Heroes: Being Human in *Die Walküre*.” Program note for Gran Teatre del Liceu, Barcelona (2013-14 season)

“The Invention of Nature: *Das Rheingold* as the Prologue to Wagner’s *Ring* Cycle.” Program note for Gran Teatre del Liceu, Barcelona (2012-13 season)

“The Romantic Vampire: Heinrich Marschner’s *Der Vampyr*.” Program note for American Symphony Orchestra concert program, cond. Leon Botstein: Carnegie Hall, New York, 17 March 2013

“Wagner in Academia: Past, Present, and Future,” in *Quo Vadis Wagner: Approaching the Bicentennial*, ed. J. K. Holman (Wagner Society of Washington D.C., 2012), 49-70

Richard Strauss: *Enoch Arden*, melodrama for speaker and piano, and Five Piano Pieces, op. 30: Patrick Stewart, speaker, Emanuel Ax, piano. Notes to Sony/BMG CD release 88697090562 (2007)

“*Genoveva*: A German Wife, A German Opera.” for Bard College *Summerscape* Festival program book (June 29-August 20, 2006), 12-15

Reviews for San Francisco Classical Voice ([www.sfcv.org](http://www.sfcv.org)): *Tristan und Isolde* (San Francisco Opera, 12 October 1998); Wagner *Ring* cycle (SFO June 1999); *La Favorite* (SFO 30 September 1999); *Parsifal* (SFO June 2000) *Luisa Miller*, *The Tsar's Bride* (SFO September 2000); *Arshak II*, *Samson et Dalila*, *Die Meistersinger* (SFO Sept.-October 2001); *Otello* 9 October 2002); *Der fliegende Holländer*, (SFO, 10 October 2004)

Richard Wagner: Scenes and Arias (various artists, 1937-1997). Notes to BMG/Sony Classics release (2006)

- Felix Mendelssohn: Symphonies nos. 3 and 4, Overture to *Athalia*. Notes to BMG/Sony Classics release (2006)
- Richard Strauss: *Till Eulenspiegel* and *Ein Heldenleben*. Notes to recording with Bavarian Radio Orchestra, cond. Lorin Maazel, (BMG/RCA Red Seal 09026-68775-2, 1999)
- Richard Strauss: *Alpine Symphony* and *Macbeth*. Notes recording with Bavarian Radio Orchestra, cond. Lorin Maazel (BMG/RCA Red Seal (BMG/RCA Red Seal 74321-57128-2, 1999)
- Richard Wagner: Orchestral Excerpts. Notes to recording with Berlin Philharmonic, cond. Lorin Maazel (**vol. 1** BMG/RCA Red Seal 09026-63143-2, 1998); **vol. 2**, BMG/RCA Red Seal 74321-68717-2, 2000)
- "Berlioz and the Romantic Overture." Notes to recording of 7 overtures by Hector Berlioz, Dresden Staatskapelle, cond. Colin Davis (BMG/RCA Red Seal 09026-68790-2, 1998)
- "Beethoven's Triple and Brahms's Double." Notes to recording of Beethoven, Triple Concerto, op. 56 and Brahms, Concerto for Violin, Cello and Orchestra, op.102 with Pinchas Zuckerman (violin), Ralph Kirshbaum (cello), John Browning (piano), LSO cond. Christoph Eschenbach (RCA Red Seal 09026-68964-2, 1998)
- "Musical Battles, from Attila to Napoleon." Notes to recording of orchestral works by Beethoven (*Wellington's Victory*), Liszt (*Hunnenschlacht*), and Tchaikovsky (*Overture 1812* and *Capriccio Italien*), cond. Loren Maazel (BMG/RCA Red Seal 09026-68471-2, 1997)
- "Weber's *Oberon*: Swan Song of the First Romantic." Notes to Weber, *Oberon*, cond. Marek Janowski, Deutsches Symphonie-Orchester Berlin, D. van der Walt, Peter Seiffert, Inga Nielsen (RCA Red Seal 09026 68505-2, 1997)
- "Cherubini: Instrumental Works" (Symphony in D, Four Overtures), The Hanover Band, dir. Roy Goodman (notes to RCA Red Seal 09026 68010-2, 1996)
- "Wagner's *Lohengrin* and the Nineteenth Century: Chivalric Romance as Bourgeois Morality Play." Notes to Richard Wagner: *Lohengrin*, cond. Colin Davis, Bavarian Radio Symphony Orchestra and Chorus, Ben Heppner, Sharon Sweet, Eva Marton (RCA 09026-62646-2, 1995)
- "Richard Wagner: *Die Meistersinger*" (San Francisco Opera Guild, 1993 Season Preview Book), 43-47; "Richard Wagner: *Tristan und Isolde* " (San Francisco Opera Guild, 1991 Season Preview Book), 51-57

## Manuscripts Read

For: *Journal of the American Musicological Society*, *Cambridge Opera Journal*, *Music & Letters*, *Music Analysis*, *Journal of Musicological Research*, *Nineteenth-Century Studies*, *The Musical Quarterly*, *Journal of Musicology*, *Journal of Film Music*, *Music Theory Spectrum*, *The Opera Quarterly*, *Musicologica Austriaca—Journal For Austrian Music Studies*; *Acta Musicologica*; *German Studies Review*; *Nineteenth-Century Music Review*; Schirmer Books, Cambridge University Press, Harvard University Press, Yale University Press, Northeastern University Press, Princeton University Press, University of California Press, University of Rochester Press–Boydell & Brewer, Oxford University Press, W. W. Norton, University of Chicago Press, Ashgate Publishing, Rowan and Littlefield (Lexington Books); Routledge Publishing, Bloomsbury Academic

## PAPERS & LECTURES

- “‘The Splendid and Shameless Art’: Dancing in and around the *Gesamtkunstwerk*,” Triangle Wagner Society (Raleigh-Durham-Chapel Hill, NC), online 5 November 2023  
University of Western Ontario (invited colloquium speaker), 16 March 2019 (and graduate seminar: Mozart and the Concept of Musical Genius, prof. Edmund Goehring); Wagner Society of Northern California, 17 November 2018
- “*Hamilton*: The Music in the Musical” (with Charles Kronengold). Stanford University Continuing Studies (29 October 2019); Stanford University, African-American Studies/CSRE/History 3G (16 April 2018)
- “Wagner’s *Ring* as Eco-Parable” (updated talk), for Wagner Society of New York, Liederkrantz Foundation, 6<sup>th</sup> E. 87<sup>th</sup> St., New York, NY, 21 March 2018
- “Das Ewig-Musische: Mathilde Wesendonck und die Spuren von Goethes *Faust* in Isolde’s ‘Verklärung,’” for conference “Kunst und Leben? Wagners *Tristan und Isolde* zwischen Biographie und Drama,” Museum Rietberg, 8-9 December 2017
- “Deformed Beauty? Form and Narrative in *The Overture to the Fair Melusine*, op. 32.” For panel “Re-thinking Mendelssohn’s Sonata Forms,” Society for Music Theory annual conference, Vancouver, British Columbia, 6 November 2016
- “Re-thinking Beauty in the Musically Beautiful.” For International Conference on Eduard Hanslick, Österreichische Gesellschaft für Musik (Österreichische Akademie der Wissenschaften), Vienna, 30 September-1 October 2016

- “Musical Landscapes in the *Ring* cycle: An Eco-musicological perspective.” For WorldWideWagner 2013, University of Bayreuth/Thurnau Center for Research in Music Theatre (12-15 December 2013)
- “Wagner’s *Ring* as Eco-Parable.” For “WorldWideWagner 2013,” University of South Carolina (January 2013), College of Charleston (February 2013), University of Nevada, Las Vegas (April 2013), Wagner Society of Northern California (19 October 2013)
- “On Wings of Song: Representing Music as Agency in Nineteenth-Century Music and Culture.” Keynote paper for graduate student conference “Imagining Sound: Music, Painting, and Visual Culture” (Cornell University, April 2013)
- “Recalling Brünnhilde; or, The Remembrance of Themes Past: Leitmotif and Musical Memory,” for Stanford Initiative in the Creative Arts (Sica) symposium “Music, Memory, and The Brain” (Stanford University, 4-5 March 2011) and Wagner Society of Northern California, 17 April 2011
- “‘On Wings of Song’: Representing Music as Agency in Nineteenth-Century Culture,” for conference “Music and Representation,” Merton College, University of Oxford, 26-28 March 2010
- “Music, Theater, and the Gothic Imaginary: Visualizing the ‘Bleeding Nun’ from M. G. Lewis’s *The Monk* to Charles Gounod’s *La nonne sanglante*,” for conference “Correspondences: Exchanges and Tensions between Art, Theatre, and Opera in France, c. 1750-1850, National Gallery, London, 26-27 March 2010
- “Wagner and Hans Makart: Re-placing a Visual Aesthetics of the *belle époque* in the Criticism and Staging of the Wagnerian Music Drama,” for the University of California, Berkeley Arts Club, 6 March 2009
- “Was there a Music of the Future?” for panel on terms and debates in German music criticism of the mid-19<sup>th</sup> century, organized by James Deaville for the bi-annual conference on Nineteenth-Century Music Studies (RMA), Dublin, Ireland, 26-29 June 2008
- “Leitmotif and Nostalgia: Wagner’s *Ring* and the Hollywood Film Score,” for the Wagner Society of Northern California panel on Wagner’s *Rheingold* (San Francisco Opera production, June 2008): 14 June 2008
- “Motives of Nostalgia,” for panel “Wagner and Cinema,” annual meeting of the American Musicological Society, Québec City, Canada, 1 November 2007
- “Wagner and the *style Makart*,” annual meeting of the American Musicological Society, Québec City, Canada, 2 November 2007

- “The Gothic Libertine: The Shadow of Don Giovanni in Romantic Music and Culture,” University of Connecticut (Storrs), 17 April 2006
- “Wagner, Offenbach, and Aristophanes: Classical Comedy, Modern Music, and the Politics of Culture c. 1870,” for conference: “Future Music and the Classical Past,” Institute of Greece, Rome and the Classical Tradition, University of Bristol (UK), 11 March 2006
- “‘Berückend wie ein Zauber, aber nicht beglückend wie ein Kunstwerk’: Zu Eduard Hanslicks Bewertung Richard Wagners als musiktheatralischer ‘Maler’ und Regisseur.” For conference on Eduard Hanslick, University of Vienna, 8-9 October 2004; Humboldt University, Berlin (Musikwissenschaftliches Seminar), 17 November 2005
- “Staging the Dutchman: Music, Stage Directions, and the Concept of Production in Wagner’s Time and Ours.” For Symposium on *The Flying Dutchman* (Wagner Society of No. California/San Francisco Opera, 30 October 2004)
- “In the Realm of the Senses: Sight, Sound, and the Music of Desire in *Tristan und Isolde*.” Lecture, seminar, and discussion for Willamette University (Oregon), 10-11 November 2003
- "Masters and their Critics: Wagner, Hanslick, Beckmesser, and the Politics of Art in *Die Meistersinger*," colloquium presentation given at
- University of Iowa (Opera Study Group), 14 March 2003  
Cornell University (German Studies and Music colloquium), 30 January 2003  
University of Oxford (Graduate Students’ Colloquia series), 13 November 2002; Duke University (Department of Music), 30 November 2001
- Shorter version also read at:
- University of California, Los Angeles (Interdisciplinary Conference: “The Case of Wagner – A Reconsideration”), 8-9 May 2003  
University of Glasgow (RMA, Annual Conference), 30 November 2002
- “*Die Meistersinger* as National Opera, 1868-1945,”: presentation at symposium, *Die Meistersinger: The Artist and Society*, sponsored by the Wagner Society of Northern California, San Francisco, 13 October 2001
- Invited speaker, Florida State University (Curtis Mayes Orpheus Eminent Lecturer Series), 16-17 April 2001. “Opera and Tableau: Musical and Visual Culture on the Romantic Stage”; graduate student colloquium on Wagner’s *Die Meistersinger* (Music, Staging, Reception, and Politics)
- Keynote address for annual meeting of the Nineteenth-Century Studies Association, Roanoke Virginia, 24 March 2001 (“The Century of Verdi and

Victoria: 1901-2001"): "*La reine s'amuse: Observations on Italian Opera and the English Stage in the Early Years of Verdi and Victoria*"

"'Picture-Curtain.' Music and the Dynamics of the Theatrical Tableau," paper delivered at the national meeting of the AMS, Toronto, 3 November 2000 (co-ordinated and proposed overall session: "Visualizing Music")

"'Picture-Curtain' . . . " longer version presented at U.C. Berkeley Department of Music colloquium series, 17 November 2000

"Dresden's Operatic Legacy," for conference on Dresden in series "Acts of Reconstruction," Interdisciplinary Humanities Center, University of California, Santa Barbara (25-26 February, 2000)

Pre-opera lectures for Wagner, *Der Ring des Nibelungen (Das Rheingold, Die Walküre, Siegfried, Götterdämmerung)*, San Francisco Opera, June 1999

"Nature, Landscape, and the Romantic Journey in 19<sup>th</sup>-Century Music," delivered for "La Musica: International Chamber Music Festival," Sarasota FL, 16 April 1999

"Music as Natural Language and the Perception of Evil in the *Ring (Siegfried, act 2, scene 3)*," paper delivered at 10th International Conference on 19th-Century Music (session: "New Wagner Criticism"), University of Bristol (UK), 18 July 1998

"Entfaltung oder Mißbrauch? Verwerfungen der Aufführungs- und Rezeptionsgeschichte," invited contribution to session on Wagner's *Die Meistersinger* for symposium, "Was deutsch und echt ist ... Mythos, Utopie, Perversion" sponsored by Humboldt University of Berlin, Staatsoper Berlin, and Wissenschaftskolleg Berlin, April 1998

"*Fingal's Cave* and Ossian's Dream: Music, Image, and Phantasmagoric Audition," University of Wisconsin/Madison, 5 December 1997; University of Southern California, 27 April 2000

"*Tableaux vivants: Landscape, History Painting, and Techniques of Visual Animation in Mendelssohn's Orchestral Music*," College Art Association, national meeting: New York, February 1997

"Monologue, Dialogue, and 'Evolution' in the Theory and Practice of the Music Drama," for the Wagner Society of Northern California, 20 April 1996

"Wagner the Degenerate: Metaphors of Pathology and the Anxiety of Modernism in *fin-de-siècle* Wagner Reception", read at symposium, "Wagner and Cultural History," Cornell University, 5-6 April 1996

- “*Tableaux vivants*: Landscape, History Painting, and the Visual Imagination in Mendelssohn's Orchestral Music,” read at Northern California chapter meeting of the American Musicological Society (Berkeley, CA 21 October 1995) and at the inational meeting of the AMS (New York, 3 November 1995)
- “Beethovens ‘Skizzen’: Zu Wagners Rezeption des späten Beethoven,” guest lecture at the University of Kassel, May 1995
- “Romantische Symphonik als narrativer Prozess, am Beispiel von Mendelssohn's ‘Schottischer’ und Mahlers ‘Neunter’,” joint colloquium presentation with Anthony Newcomb (U.C. Berkeley), Humboldt Universität, Berlin (2 June 1994).
- “Leading Motives and Narrative Threads: the *Leitfaden* Metaphor and the Critical Pre-History of the Wagnerian Leitmotif,” various versions presented at International Conference on 19th-Century Music (Surrey [UK], 14-17 July, 1994); International Congress of the *Gesellschaft für Musikforschung*, "Musik als Text" (Freiburg [Germany], 27-30 Sept. 1993); and Northern California chapter meeting of the AMS, Mills College, February 1993
- “Beethoven as *Zukunftsmusiker*: Toward a Discourse of Musical ‘Modernism’ in the Mid-19th Century,” American Musicological Society, national convention: Chicago, 7 Nov. 1991
- “The Musical Language of *Tristan und Isolde*,” Wagner Society of Northern California: San Francisco, 25 August 1991
- “Mozart as Romantic Composer: 19th-Century Views of the Composer and His Music,” lecture-recital, Music Guild Faculty Showcase: Stanford University 16 April 1991
- “Sickness or Redemption? ‘Wagnerism’ and the Consequences,” Symposium on “Psychological, Social, and Health Implications of Richard Wagner's *Ring of the Nibelung*,” University of California, Laurel Heights Campus, San Francisco: 9 June 1990
- “His Favorite Things: The Music Wagner Admired,” Symposium on “Wagner in his Century,” Humanities West (Herbst Theater), San Francisco: 5 May 1990
- “Metaphorical modes in mid-19th Century Musical Criticism: Image, Narrative and Idea,” Dartmouth College, May 1988: "The Musical and Verbal Arts: Interactions," Geisel Conference in the Humanities [member, organizing committee]
- “*Periode and Entwicklung*: Wagner's 'Poetic-Musical Period' Reconsidered,”

University of British Columbia, 26 February 1988; Yale University, March 1988; Stanford University, April 1988

“*Unendliche Melodie: Aspects and Background of Wagner's Concept of Melody*,” American Musicological Society, national convention: New Orleans, LA, October, 1987

“Wagner and the Overture: An Essay in the Aesthetics of Musical Form,” UC Berkeley, September, 1985; American Musicological Society, national convention, Vancouver, B.C., November, 1985

### SESSIONS CHAIRED

“Haydn in the City: The London Visits, 1792-1795,” Haydn and the Enlightenment, Stanford University (Stanford Live and Department of Music), Bing Concert Hall Studio, 13 February 2016

“Perspectives on Beethoven’s *Eroica*,” Beethoven and the Heroic Style, Stanford University (Department of Music, Seminar on Enlightenment and Revolution), Bing Concert Hall Studio, February 2013.

“Opera after Freud,” opening session. Stanford University, 2 February 2012

“Warring Aesthetics” (Wagner, Brahms, and the New German School,” for “Wagner and His World,” Bard College Music Festival, 16 August 2009

Panels (2) on Music and Melodrama; Nineteenth-Century topics, International Musicological Society (IMS), Zurich, Switzerland, 11 and 12 July 2007

“Nineteenth-Century Dreams and Fantasies,” national meeting of the American Musicological Society (AMS), Los Angeles, 4 November 2006

“Wagner's Shadow,” national meeting of the American Musicological Society (AMS), Boston, 31 October 1998

“New Wagner Criticism” (organizer and session chair) for 10th International Conference on 19th-Century Music, University of Bristol [UK], July 1998

“The New German School,” national meeting of the American Musicological Society (AMS), Montréal, Quebec (November 1993)

“Music and Narrative,” national meeting of the American Musicological Society (AMS), Pittsburgh PA (4-8 November 1992)

### Panels/Discussions

“Wagner and Cinema,” national meeting of the American Musicological Society, Québec City, 5 November 2007

Panel respondent: “Revolutionary Europe (1790-1830),” conference on “Opera and Society,” organized by Lewis Lockwood and Theodore K. Rabb. Princeton University, 25-28 March 2004 (Panelists: James Johnson, Michael Tusa, and William Weber; chair: Paul Robinson).

- Mellon/Stanford Humanities Center Graduate Research Workshop: “Music, Aesthetics, and Critical Theory,” faculty sponsor (2003-04)
- “Inspired by Words” – panel discussion with soprano Susan Graham for San Francisco Symphony "Discovery Series" (continuing education program), on program of 8-11 November 2001 (Chausson: *Poème de l'amour et de la mer*). Organized in collaboration with series director Susan Key; Paul Robinson (Stanford Dept. of History) and Heather Hadlock (Dept. of Music) co-panelists.
- “*Der Rosenkavalier*: Critical and Cultural Perspectives” (Stanford Humanities Center — Opera Studies Workshop, 27 November 2000), co-presented with Heather Hadlock
- Symposium, “Wagner at the Millenium” (Richard Wagner in 20<sup>th</sup>-Century Music and Culture): moderator and consultant. Sponsored by Wagner Society of Northern California (Miyako Hotel, 12 June 1999)
- Symposium on Wagner's *Tristan und Isolde*: panelist and co-organizer with Ward Hill, Wagner Society of Northern California: March 1998
- “Textual Authority? Thoughts on the 'theory' and practice of Leitmotif in Brünnhilde's *Schlußgesang*” (Stanford Humanities Center Opera Workshop, February 1997)
- “The Two Melodramas” (panel for Stanford Humanities Center Melodrama conference, May 1996)
- “Operatic Anti-Semitism: The Wagner Case” (Stanford Humanities Center – Opera Studies Workshop, Nov. 1995)

#### CONFERENCE ORGANIZATION

- “Music as Art: Philosophy, Theory, and the Western Canon.” Conference in celebration of Karol Berger’s 70<sup>th</sup> Birthday: Stanford Humanities Center, 27-28 October 2017

#### COLLABORATIVE RESEARCH PROJECTS

- “Eduard Hanslick’s *Vom Musikalisch-Schönen*: Dynamic Features of the Text and its Contexts,” sponsored by Austrian Academy of Sciences (Österreichischer Akademie der Wissenschaften), 2018-2021
- “Eduard Hanslick’s Criticism Between Aesthetics, Journalism, and Scholarship,” sponsored by Austrian Academy of Sciences (Österreichischer Akademie der Wissenschaften: Austrian Center for Digital Humanities and Cultural Heritage), 2022-2025

**COURSES TAUGHT**

2005 University of California, Berkeley: Wagner's *Tristan* and the Birth of the "Modern" in European Music and Culture (graduate seminar)

1990-2015 **Stanford University**

Graduate seminars: Beauty and Taste in Music, Enlightenment to Now: Theories, Practices, Debates (in development); Symphonies of Gustav Mahler (Winter 2016), Operetta and Musical Theater: Gender, Sexuality, and Current Critical Perspectives (Spring 2015); The idea of nature in Wagner's *Ring* and 19<sup>th</sup>-century music: an eco-musicological perspective (winter 2013); Graduate Dissertation Colloquium (2012- ); The idea of absolute music (Winter 2010); 19<sup>th</sup>C musical historiography (Spring 2007; Writing musicology: seminar/workshop on styles and strategies of professional writing in music; 19<sup>th</sup>-century neo-classicism; Wagner after the *Ring*: topics in reception, analysis, and criticism (*Tristan*, *Meistersinger*, *Parsifal*); Opera 1850-1900 (genre and historiography); Instrumental Music and Visual Culture, c. 1780-1830; Regeneration / Degeneration: Wagnerism, Anti-Wagnerism, and the Anxiety of Modernism in fin-de-siècle Music and Culture; Wagner's *Tristan* and the Origins of a Culture of "Modernism" in the late 19<sup>th</sup> Century; Philosophy and Methods of Music History; Analysis and Criticism of Tonal Music

Undergraduate Major: **Haydn & Mozart: Music in the Age of Enlightenment (Winter 2021)**; Robert Schumann and the Interpretation of Musical Romanticism; The Symphonies of Gustav Mahler: Music, Meaning, and Modern Times; Franz Joseph Haydn: Music and Musicians in the Age of Enlightenment; Liszt and the Romantics; Musical Shakespeare; Beethoven and the Composer as Romantic Artist-Hero, Shakespeare in 19<sup>th</sup>-Century Music, The Symphonies of Gustav Mahler: Music and Culture in fin-de-siècle Vienna, Aesthetic and Musical Crosscurrents in the Late Baroque 1725-1750, Beethoven and the Symphony in the 19<sup>th</sup> Century (undergrad./graduate seminars); Music of the Classical Period (Music 102), Music History 1750 to the Present (Music 41); Music 122B (Harmonic Materials of the 19<sup>th</sup> Century); Music 21, 22, 23 (Elements of Music Theory, levels 1, 2, 3)

Non-major: An Introduction to Opera (lecture class; Fall 2011-Fall 2024); Broadway Songbook (workshop-style musical theater song literature (Spring 2022, Spring 2021); Robert Schumann and the Idea of Musical Romanticism: Theory and Performance (2018); An Introduction to Opera (2011-21); “Wagnerian Echoes” (with Adrian Daub, German Studies); Franz Liszt and the Music of the Romantic Era; The Music of Beethoven; The Symphony; Introduction to Music

I.S.H core seminar: Winter 2007, The Modern Era (topic: Music, Subjectivity, National Identity: Hoffmann-Wagner-Nietzsche-Mann; Spring 2002, Winter 2004: Musical Shakespeare: Theater, Song, Opera, and Film; co-taught with Stephen Orgel, as Music 148 / English 163M “Music in Shakespeare / Shakespeare in Music (Spring 2003)

Sophomore dialogues/seminars: "Readings in Early Romantic Music and Aesthetics" (dialogue/tutorial, Spring 1996); "Music, Ideas, and Ideology in the Operas of Richard Wagner" (seminar, Fall 1996)

Freshman Seminars: “Performing America: The Broadway Musical” (2012-24), “Music, Myth, and Modernity: Wagner’s Ring Cycle and J.R.R. Tolkien’s *Lord of the Rings* (2005-2010); "Richard Wagner and *The Ring of the Nibelung* (Spring 1998, Spring 2000)

Stanford Continuing Studies: lectures for *Hamilton* series (October 2019), Haydn and the Enlightenment series (March 2015), Beethoven and the Symphony (lecture with St. Lawrence String Quartet, March 2013), “Beethoven and the String Quartet” series (Winter 1997), “Opera Highlights” and Wagner’s Ring cycle (Fall 1997, 1998, 1999)

Guest Lectures (Stanford): Pre-Concert lectures for the Stanford String Quartet (6/12/91 and 30/10/92); lectures for the Casa Italiana opera series: "Puccini's *Tosca* and the Italian tradition: from *melodramma* to *verismo*" (3 Dec. 1992); "Puccini and the 20th Century: Opera as Cultural History" (15 Nov. 1994); "Beethoven and *Fidelio*" (Bechtel International Center: Opera Series, Fall 1996); *The Lion King* (Treat, 2013), Mozart’s *Magic Flute* (Haus Mitteleuropa, 2014), “20 Years of *Rent*” (Ram’s Head Theatrical Society Alumni meeting, April 2016), *Rent* (Cedro, 2018), Music in Film: *It’s A Wonderful Life* (December 2019), *Hamilton* (Castaño, 8 October 2019 and Otero, 7 November 2019)

C.I.V./Literature and the Arts: “Beethoven and the Revolutionary Era,” “Mussorgsky's *Boris Godunov*: Nationalism and the Epic Opera” (April, May 1990); “Beethoven, Revolution, and Romanticism” (April 1996); SLE, “Darwin, Marx, and Wagner” (2009, 2010, 2012)

1988-89      **University of California, Los Angeles**  
 Graduate: Seminar: 20th Century (Neoclassicism)  
 Graduate/Undergraduate: Richard Wagner's *Ring* cycle  
 Undergraduate Major: Classical, Romantic, 20th-Century (surveys)

1985-88      **University of California Extension (San Francisco)**  
 Music in the Baroque and Classical Periods; The Operas of Wagner  
 The Music of Mahler; History of Music, 1600-1914

### Academic Service

[**not listed:** chairing of or membership on search committees, tenure/promotion committees, external referee service for academic promotions, etc.]

2019- Editorial Board, *Journal of Musicology*  
 2015-18 C-USP (Committee on Undergraduate Standards and Policy)  
 2014-17 Music Department Graduate Studies Committee (chair)  
 2013-16 Writing and Rhetoric (WRR) Governance Board, Stanford University  
 2012-24 Music Library Committee (chair)  
 2009-12 AMS-50 graduate fellowship committee (application reader 2012)  
 2011 External review committee member: Department of Music, University of California, Santa Cruz  
 2009-13 Advisory Board, *The Cambridge Wagner Encyclopedia*, ed. Nicholas Vazsonyi  
 2008-10 Interdisciplinary Studies in Humanities, steering committee  
 2008 Search Committee, Department of German Studies (outside member)  
 2008 Selection Committee, Stanford University Humanities Center fellowships  
 2007-09 Faculty sponsor, Graduate Research Workshop (Music Department, Stanford University): "The Value of Music"  
 2007-09 Stanford University Committee on Libraries (C-LIB)  
 2007- Editorial/advisory board, *Wagner Journal* (UK)  
 2006 Referee, ACLS junior faculty grants (Humanities)  
 2006- Advisory board, Columbia Themes in Philosophy, Social Criticism, and the Arts (Lydia Goehr and Gregg Horowitz, eds.)  
 2006-7, 2003-5 Faculty co-ordinator: S.U. Humanities Center/Mellon graduate research workshop, "Music, Aesthetics, and Critical Theory"  
 2005 Program Committee, AMS national meeting (Washington, D.C.)  
 2005- Advisory board, *WagnerSpectrum* (Germany, UK, US)  
 2004- Advisory Board, *Nineteenth-Century Music Review*  
 2003- Editorial board, *Cambridge Opera Journal*  
 2003-4 Ron Alexander Musicology Lecture Series, co-ordinator.  
 2003-2023 Editorial Board, *Cambridge Opera Journal*  
 2002 Search Committee, Head of Music Library  
 2001- Steering Committee, Interdisciplinary Studies in the Humanities

2000-1 Chair, Music Department, Stanford University

2000- Editorial Board, *Nineteenth-Century Studies*

1998/9-2001 Editor-in-Chief, *Journal of the American Musicological Society*

1997-1999 President, Northern/Central California Chapter of the AMS

1997-98, 1991-93 R. Alexander Memorial Lecture Series in Musicology, coordinator

1996/7-1999 Council of the American Musicological Society (elected member)

2011-12, 2004-5, 1999-2000, 1996-7, 1989-92, Graduate Committee, Music Department,  
Stanford University (chaired '91-92, '99-2000, 2004-5, 2011-12)

2011-12, 2007-08, 2001-02, 1992-93 Chair, Library Committee (Music Dept.)

1992 Program Committee, AMS Northern California Chapter

1990 Audio-visual and instrument co-ordination: AMS/SMT/SEM joint meeting, Oakland,  
CA 8-11 November