

JAMES HEPOKOSKI
Curriculum Vitae [10 January 2019]

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ACADEMIC DEGREES

- 1979: Ph. D. in Musicology, Harvard University.
Dissertation: "The Compositional History of Verdi's *Falstaff*: A Study of the Autograph Score and Early Editions."
1974: A.M. in Musicology, Harvard University.
1968: B.S. in Music, University of Minnesota, Duluth.

CURRENT POSITION

1999-present: Henry L. and Lucy G. Moses Professor of Music, Yale University (appointed to this endowed chair 1 July 2017), 2013-19, Chair, Department of Music, 2013-present); 2000-04, 2005-06, 2009-10: Director of Graduate Studies, Department of Music; 2004-05: Director of the Division of Humanities, Yale University).

OTHER PROFESSIONAL POSITIONS (see also p. 14 below, Prior Academic Positions):

1993-2006: Co-editor, *19th-Century Music* (with Lawrence Kramer; co-edited the same journal with Walter Frisch, 1992-1993; fourteen years of co-editorship, concluded in 2006.)

2002-04, AMS Board of Directors; 2001-04, AMS-JAMS editorial board; 2000-02, AMS Kinkeldey Award Committee; 1996-98, AMS Einstein Award Committee; 1993-95, AMS National Program Committee.

PRINCIPAL AREAS OF CONCENTRATION

Analytical and hermeneutic issues in instrumental music of the late 18th, 19th, and early 20th centuries; sonata forms and deformations, 1760-1925 ("Sonata Theory"); music history and analysis; Beethoven; philosophies of music, musical nationalism and cultural identity; English-language and Germanic research methodologies; American popular repertoires, 1910-50 (blues, musical theater, Cole Porter); early recorded sound.

Research topics have also included Mozart, Haydn, Beethoven, Chopin, Brahms, R. Strauss, Sibelius, Mahler, Debussy, Elgar, Dvořák, Ives, Verdi, Puccini; the concept of musical modernism, c. 1880-1920; recent literary-critical/historical approaches to music (genre theory; hermeneutics; critical theory; reception theory; institution theory); aesthetics, criticism, and the problems of absolute and/or program music and musical content in the nineteenth century; issues in compositional process.

BOOKS

[*A Sonata Theory Handbook*. (To be completed and submitted for review at Oxford University Press, Spring 2019.)]

Music, Structure, Thought: Selected Essays. Aldershot, UK: Ashgate, 2009.

Musical Form, Form & Formenlehre: Three Methodological Reflections. Co-authored with William E. Caplin and James Webster (individual essays and mutual responses). Ed. Pieter Bergé. Leuven, Belgium: University Press Leuven, 2009 (USA distribution, Ithaca: Cornell University Press).

Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata. (Co-authored with Warren Darcy, with Hepokoski as the first author.) New York: Oxford University Press, 2006). Awarded the 2008 Wallace Berry Prize [best book] from the Society for Music Theory.

Sibelius: Symphony No. 5. Cambridge: Cambridge University Press, 1993.

Otello di Giuseppe Verdi [in the series *Musica e spettacolo: Collana di Disposizioni sceniche diretta da Francesco Degrada e Mercedes Viale Ferrero*]. [Co-authored with Mercedes Viale Ferrero, with Hepokoski listed as first author.] Translated into Italian by Francesco Degrada. Milan: G. Ricordi & C., 1990.

Giuseppe Verdi: Otello. Cambridge: Cambridge University Press, 1987.

Giuseppe Verdi: Falstaff. Cambridge: Cambridge University Press, 1983.

ARTICLES, ESSAYS

["A Melancholic C Major: The Andante Cantabile of Mozart's String Quartet in G, K. 387." Keynote Presentation submitted for the Published Proceedings from the *Internationaler Mozart-Kongress, Salzburg, 2-5 October 2014*.]

"Sonata Theory, Secondary Themes, and Continuous Expositions: Dialogues with Form-Functional Theory," *Music Analysis* 35 (2016), 44-74.

"From 'Young Bears' to 'Three-Letter Words': [Cole Porter's] 'Anything Goes,' 1934-62." In *A Cole Porter Companion*. Ed. Don M. Randel, Matthew Shaftel, and Susan Forscher Weiss. Champaign, IL: University of Illinois Press, 2016. Pp. 123-64.

"Program Music." In *Issues in Musical Aesthetics: Musicological Perspectives*. Ed. Stephen Downes. New York and London: Routledge, 2014. Pp. 62-83.

- "Reply to Philip Gossett" (concerning the problem of the authoritative status of the autograph manuscript for Verdi's *Falstaff*). In "Communications." *Journal of the American Musicological Society* 66 (2013), 896-900.
- "Dahlhaus's Beethoven-Rossini *Stildualismus*: Lingering Legacies of the Text-Event Dichotomy." In *The Invention of Beethoven and Rossini: Historiography, Analysis, Criticism*. Ed. Nicholas Mathew and Benjamin Walton. Cambridge: Cambridge University Press, 2013. Pp. 15-48.
- "Ineffable Immersion: Contextualizing the Call for Silence," one of a set of six position papers ("Colloquy: Vladimir Jankélévitch's Philosophy of Music"). *Journal of the American Musicological Society* 65 (2012), 223-30.
- "Beethoven's *Tempest* Sonata (First Movement): Sonata Theory Analysis," in *Beethoven's Tempest Sonata (First Movement): Five Annotated Analyses for Performers and Scholars*. Ed. Pieter Bergé. Leuven: Peeters, 2012. Pp. IV/1-38.
- "Monumentality and Formal Processes in the First Movement of Brahms's Piano Concerto No. 1 in D Minor, op. 15." In *Expressive Intersections in Brahms: Essays in Analysis and Meaning*. Ed. Heather Platt and Peter H. Smith. Bloomington: Indiana University Press, 2012. Pp. 217-51.
- "Modalities of National Identity: Sibelius Builds a First Symphony." In *The Oxford Handbook of the New Cultural History of Music*. Ed. Jane F. Fulcher. New York: Oxford University Press, 2011. Pp. 452-83. (An abridged version was published under the title "Building a First Symphony: Modalities of National Identity," *Musurgia*, 2008, see below.)
- "The Second Cycle of Tone Poems." In *The Cambridge Companion to Richard Strauss*. Ed. Charles Youmans. Cambridge: Cambridge University Press, 2010. Pp. 78-104.
- "Formal Process, Sonata Theory, and the First Movement of Beethoven's *Tempest* Sonata," *Music Theory Online*, vol. 16 no. 2 (May/June 2010), accessible at: <http://mto.societymusictheory.org/issues/mto.10.16.2/mto.10.16.2.hepokoski.html>
- "Clouds and Circles: Rotational Form in Debussy's *Nuages*," *Dutch Journal of Music Theory* 15 (2010), 1-17.
- "Approaching the First Movement of Beethoven's *Tempest* Sonata through Sonata Theory." In Pieter Bergé, ed., *Beethoven's Tempest Sonata: Perspectives of Analysis and Performance*. Leuven: Peeters, 2009. Pp. 181-212.
- "Un bel dì? Vedremo! Anatomy of a Delusion." In *Madama Butterfly: L'orientalismo di fine secolo, l'approccio pucciniano, la ricezione: atti del convegno internazionale di studi, Lucca-Torre del Lago, 28-30 maggio 2004*. Ed. Arthur Groos and Virgilio Bernardoni. Florence: Leo S. Oschki, 2008. Pp. 219-46.
- "Gaudery, Romance, and the 'Welsh' Tune: [Elgar's] *Introduction and Allegro*, Op. 47." In *Elgar Studies*. Ed. Julian Rushton and Paul Harper-Scott. *Elgar Studies*. Cambridge: Cambridge University Press, 2007. Pp. 135-71.

- "Framing Till Eulenspiegel." *19th-Century Music* 30 (2006), 4-43.
- "Structure, Implication, and the End of Suor Angelica." *Studi pucciniani* 3 (2004), 241-64.
- "Finlandia Awakens." In *The Cambridge Companion to Sibelius*. Ed. Daniel Grimley. Cambridge: Cambridge University Press, 2004. Pp. 81-94. An earlier version of this essay is also available in *Sibelius Forum II: Proceedings from the Third International Jean Sibelius Conference, Helsinki December 7-10*, Ed. Matti Huttunen, Kari Kilpeläinen, and Veijo Murtomäki (Helsinki: Sibelius Academy, 2003). Pp. 401-12.
- "Operatic Stagings: Positions and Paradoxes: A Reply to David J. Levin." In *Verdi 2001: Atti del Convegno internazionale, Parma, New York, New Haven*. Ed. Roberta Marvin et al. Florence: Leo S. Olschki, 2002/03. Pp. 477-83.
- "Beyond the Sonata Principle." *Journal of the American Musicological Society* 55 (2002), 91-154.
- "Back and Forth from *Egmont*: Beethoven, Mozart, and the Nonresolving Recapitulation." *19th-Century Music* 25 (2002), 127-54.
- "Beethoven Reception: The Symphonic Tradition." Chapter 15 [on the symphony and symphonic poem, ca. 1840-1900] of *The Cambridge History of Nineteenth-Century Music*. Ed. Jim Samson. Cambridge: Cambridge University Press, 2002. Pp. 424-59.
- "Staging Verdi's Operas: The Single, 'Correct' Performance." In *Verdi in Performance*. Ed. Alison Latham and Roger Parker. Oxford: Oxford University Press, 2001. Pp. 11-20. (Initial position-statement, followed by responses from Andrew Porter, David Rosen, Harold Powers, John Rosselli, and Mike Ashman, pp. 23-46.)
- "Jean Sibelius," entry (15,500 words) for *The New Grove Dictionary of Music and Musicians*. 2nd ed. Ed. Stanley Sadie. London: Macmillan, 2001. Vol. 23: 319-47. [Works List by Fabian Dahlström.]
- "Rotations, Sketches, and the Sixth Symphony," in *Sibelius Studies*. Ed. Timothy L. Jackson and Veijo Murtomäki. Cambridge: Cambridge University Press, 2001. Pp. 322-51.
- Review-Article of Walter Werbeck, *Die Tondichtungen von Richard Strauss* (Tutzing, 1996). *Journal of the American Musicological Society* 51 (1998), 603-25.
- "Structural Tensions in Sibelius's Fifth Symphony: Circular Stasis, Linear Progress, and the Problem of 'Traditional' Form." *Sibelius Forum: Proceedings from the Second International Jean Sibelius Conference, Helsinki November 25-29, 1995*. Ed. Veijo Murtomäki, Kari Kilpeläinen, and Riso Väisänen. Helsinki: Sibelius Academy Department of Composition and Music Theory, 1998. Pp. 213-37.
- "The Medial Caesura and its Role in the Eighteenth-Century Sonata Exposition." *Music Theory Spectrum* 19 (1997), 115-54. Co-authored with Warren Darcy.

- "*Ottocento Opera as Cultural Drama: Generic Mixtures in Il Trovatore.*" In *Verdi's Middle Period (1849-59): Source Studies, Analysis, and Performance Practice*. Ed. Martin Chusid. Chicago: University of Chicago Press, 1997. Pp. 147-96.
- "Elgar," Chapter 12 of *The Nineteenth-Century Symphony*. Ed. D. Kern Holoman. [Schirmer *Studies in Musical Genres and Repertoires*]. New York: G. Schirmer, 1997. Pp. 327-44.
- "Sibelius," Chapter 15 of *The Nineteenth-Century Symphony*. Ed. D. Kern Holoman. New York: G. Schirmer, 1997. Pp. 417-449.
- "The Essence of Sibelius: Creation Myths and Rotational Cycles in *Luonnotar*." In *The Sibelius Companion*. Ed. Glenda Dawn Goss. New York: Greenwood Press, 1996. Pp. 121-46.
- Review of Julian Budden, *The Operas of Verdi*, 3 vols, (revised edition), *The Opera Quarterly*, Vol. 10, No. 4 (1994), 105-08.
- "*Temps perdu*" [An interpretation of Ives's formal procedures]. *The Musical Times* 135 (December 1994), 746-51.
- "Masculine/Feminine" [A contribution to the issue of gender-implications in certain types of nineteenth-century sonata forms]. *The Musical Times* 135 (August 1994), 494-99.
- "Culture Clash" [Centennial Reflections on Dvorák's *New World* Symphony]. *The Musical Times* 134 (December 1993), 685-88.
- "Overriding the Autograph Score: The Problem of Textual Authority in Verdi's *Falstaff*." *Studi verdiani* 8 (Parma: Istituto di Studi Verdiani, 1992), 13-51.
- "Fiery-Pulsed Libertine or Domestic Hero? Strauss's *Don Juan* Reinvestigated." In *Richard Strauss: New Perspectives on the Composer and His Work*, ed. Bryan Gilliam. Durham: Duke University Press, 1992. Pp. 135-176.
- "Structure and Program in *Macbeth*: A Proposed Reading of Strauss's First Symphonic Poem." In *Richard Strauss and His World*. Ed. Bryan Gilliam. Princeton: Princeton University Press, 1992. Pp. 67-89.
- "The Dahlhaus Project and Its Extra-Musicological Sources." *19th-Century Music* 14 (1991), 221-46.
- "Genre and Content in Mid-Century Verdi: 'Addio, del passato' (*La traviata*, Act III)." *Cambridge Opera Journal* 1 (1989), 249-76.
- "Verdi's Composition of *Otello*: the Act II Quartet." In *Analyzing Opera: Verdi and Wagner*. Ed. Carolyn Abbate and Roger Parker. Berkeley: University of California, 1989. Pp. 125-49.
- "Compositional Emendations in Verdi's Autograph Scores: *Il trovatore*, *Un ballo in maschera*, and *Aida*." *Studi verdiani*, No. 4 (1988), Istituto di studi verdiani, Parma, Italy. Pp. 87-109.

“‘Music History’ as a Set of Problems: ‘Musicology’ for Undergraduate Music Majors.” *College Music Symposium* 28 (1988), 12-16. Rpt. in CMS Report No. 6, *Musicology and Undergraduate Teaching* (Boulder, Co., 1989).

“Boito and F.-V. Hugo's 'Magnificent Translation': A Study in the Genesis of the *Otello* Libretto.” In *Reading Opera*. Ed. Arthur Groos and Roger Parker. Princeton: Princeton University Press, 1988. Pp. 34-59.

Review-Article of Philip Gossett, *Anna Bolena and the Artistic Maturity of Gaetano Donizetti*. In *19th-Century Music* 12 (1988), 74-80.

Review-Article of David Rosen and Andrew Porter, eds. *Verdi's Macbeth: A Sourcebook*. In *Journal of the American Musicological Society* 39 (1986), 408-17.

“Under the Eye of the Verdian Bear: Notes on the Rehearsals and Premiere of *Falstaff*.” *The Musical Quarterly* 71 (1985), 135-56.

“[*Simon Boccanegra*:] An Introduction to the 1881 Score.” In *Simon Boccanegra* (English National Opera Guide No. 32). Ed. Nicholas John. London: Calder, 1985; New York: Riverrun, 1985. Pp. 13-26.

“Formulaic Openings in Debussy.” *19th-Century Music* 8 (1984), 44-59.

Review-article of Julian Budden, *The Operas of Verdi, 3, From Don Carlos to Falstaff*. In *Journal of the American Musicological Society* 35 (1982), 577-85.

“Verdi, Giuseppina Pasqua, and the Composition of *Falstaff*.” *19th-Century Music* 3 (1980), 239-50.

TRANSLATIONS AND EDITINGS

Kari Kilpeläinen, “Sibelius’s Seventh Symphony: An Introduction to the Manuscript and Printed Sources,” trans. (and ed.) James Hepokoski and Sari Rönholm. (Orig. in Finnish, “Jean Sibeliuksen 7. sinfonian musiikillisista lähteistä ja teoksen synnystä niiden valossa,” *Musiikki*, 7 (1990), 39-72.) In *The Sibelius Companion*. Ed. Glenda Dawn Goss. New York: Greenwood Press, 1996. Pp. 239-70.

Abstracts of Papers Read: American Musicological Society: Sixtieth Annual Meeting: October 27-30, 1994. Ed. James Hepokoski. A-R Editions [for the AMS]: Madison, Wisc., 1994. 67 pp.

SELECTED PAPERS PRESENTED

“Revisiting Questions of Formal Structure in Chopin’s Nocturnes.” Keynote lecture at the International Chopinological Conference, Warsaw, 28 September 2018,

- “Shattering the Bonds of Nature: The Queen of the Night Invades Enemy Territory” [on an aria from Mozart’s *The Magic Flute*], Annual Meeting of the Society for Music Theory, Vancouver, BC, 3 November 2016.
- “Cole Porter Documents at Yale,” Annual Meeting of the American Musicological Society, Louisville, KY, 13 November 2015.
- “Early Sibelius, Primitivist-Modernism, News of War.” Keynote Presentation at the Sixth International Jean Sibelius Conference, Hämeenlinna, Finland, 5 December 2015.
- “A Melancholic C Major: The Andante Cantabile of Mozart’s String Quartet in G, K. 387.” Invited Keynote Presentation at the *Internationaler Mozart-Kongress*, Salzburg, 2-5 October 2014.
- “Sonata Theory, Secondary Themes, and Continuous Expositions: Reply to William E. Caplin and Nathan Martin.” Presented as a Keynote Address at The Seventh International Conference on Music Theory, Tallinn, Pärnu [Estonia]. Musical Form: Mapping the Territories, 8 January 2014.
- “Late Beethoven as Oracle: Sullivan, Huxley, and the 1927 Gramophone,” Yale University, Whitney Humanities Group, 22 January 2013. Also presented at Yale University, Department of Music, February 2014, and at the Institute for Sacred Music, a May 2015.
- “Images of Cole Porter: The Man; The Voice.” Inaugural Lecture of the Yale Music Library’s Exhibit on Cole Porter, “From Peru to Páree: A Cole Porter Jubilee,” 18 October 2013.
- “*Gottheit*, Silence, Life, and Death in Beethoven’s *Heiliger Dankgesang*,” Indiana University, 17 February 2012; Princeton University, 24 February 2012; State University of New York, Stony Brook, 19 October 2012; Florida State University, 19 January 2013; Oberlin College Conservatory, May 2014; Keele University (UK, Keynote), July 2015; German Music Theory Society (Berlin, Keynote), October 2015; University of Minnesota, December 2016; Northwestern University, October 2017.
- “Art Meets Technology: Music and the Earliest Recorded Symphonies,” Yale University, invited pandisciplinary lecture to the Yale faculty (Series: In the Company of Scholars), 19 April 2010. Also presented, October-November 2010 at Macalester College/University of Minnesota, Hong Kong Baptist University, and Oberlin College Conservatory, and Baylor University (3 February 2014)
- “Clouds and Circles: Rotational Form in Debussy’s *Nuages*.” Keynote Lecture, 11th Annual Meeting of the Dutch-Flemish Society for Music Theory, 20-22 February 2009.
- “Beethoven’s ‘Ode to Joy’: Then and Now.” One Day University (convened in Stamford, CT), 12 October 2008. Multiple presentations elsewhere, including Hong Kong Baptist University, 12 October 2010.
- “Text and Event in the Beethoven-Rossini *Stildualismus*.” Cambridge [University] Centre for Research in the Arts, Social Sciences and Humanities (CRASSH), Conference on “Beethoven and Rossini: Crossing Musical Cultures.” Cambridge, UK, 23 May 2008

- “Building a First Symphony [Sibelius]: Modalities of National Identity.” Colloque International Sibelius, Paris, 5-7 November 2007.
- “Sonata Theory and Dialogic Form.” Round-table paper on *Formenlehre* convened, upon invitation, at the 6th European Music Analysis Conference [EUROMAC], 11-14 October 2007, Freiburg, Germany.
- “Un bel dì? Vedremo!” International Puccini Conference on *Madama Butterfly*, Lucca, Italy, 29 May 2005.
- “Reflections in Beethoven’s Brook.” Annual Convention of the Society for Music Theory (SMT), Madison, WI, 7 November 2003. Also presented at: Cincinnati Conservatory of Music, 15 November 2002; Yale University Department of Music, 22 November 2002; University of Connecticut, February 2003; University of Connecticut, 6 March 2003; University of North Carolina, Chapel Hill, 5 September 2003; Cornell University, 16 February 2004; Columbia University, 4 March 2005; University of Michigan, 11 March 2005; University of Massachusetts Amherst, 6 April 2005; University of Hong Kong, 13 October 2010.
- “Reflections on a ‘Welsh Tune’: [Elgar’s] *Introduction and Allegro*, op. 47.” Elgar Conference, University of Surrey, Guildford, UK, 13-14 April 2002.
- “Structure, Implication, and the End of *Suor Angelica*,” International Puccini Conference, Lucca, Italy, 22 September 2001.
- “*Finlandia* Awakens,” Third International Jean Sibelius Conference, Helsinki, 6-10 December 2000.
- “Issues in Sonata Theory: The Nonresolving Recapitulation.” Yale University, Department of Music. 12 November 1997; Harvard University, 7 November 1998. University of Chicago, 27 October 2000 (under the title, “Beethoven and the Nonresolving Recapitulation”).
- “The Two Versions of Don Carlos’s Romance, ‘Je l’ai vue’ (‘Io la vidi’).” Sarasota Opera Conference on Verdi’s Major Revisions, 22-23 March 1996; Yale University, December 1998.
- “Rotations, Sketches, and Sibelius’s Sixth Symphony.” Second International Jean Sibelius Conference, Helsinki, November-December 1995.
- “Staging Verdi’s Operas.” International Congress of Verdi Studies. London, Covent Garden. July 1995.
- “The Framing of *Till Eulenspiegel*: Strauss’s Credo of Musical Modernism?” Donald J. Grout Lecture, 1995: Cornell University. 1 May 1995. Also presented at the Eastman School of Music, April 1995; Oberlin College Conservatory, May 1996; Peabody Conservatory, September 1996; University of North Texas (Richard Strauss Conference), February 2000; Yale University, 6 February 2004.

- "Theses on the Sociology of Genres: Bridging Hermeneutics to a Sense of the Postmodern." University of California, Berkeley, 15 April 1994; Stanford University, 18 April 1994.
- "Reading Character, Culture, and Politics in *Les vêpres siciliennes*: Verdi Confronts the Ternary Principle," Verdi French-Opera Conference (sponsored: Sarasota Opera), Sarasota, 25 March 1994.
- "Overriding the Autograph Score: The Problem of Textual Authority in Verdi's *Falstaff*." New York University (Joint Meeting, AMS-NY and the American Institute for Verdi Studies), 5 February 1994.
- "Mechanical Accompaniments and 'Expressive Impersonality': A New French Aesthetic at the Turn of the Century?" Peabody Conservatory, 22 April 1993.
- "The Concept of the 'Modern' in European Art Music, 1885-1914: A Reconfiguration of the Issues." University of North Carolina, Chapel Hill, 22 January 1993.
- "The First Movement of Sibelius's Fifth Symphony: Issues of Analysis and Aesthetics," First International Jean Sibelius Congress, Helsinki, Finland, 22-25 August 1990.
- "Fiery-Pulsed Libertine or Domestic Hero?: Strauss's *Don Juan* Reinvestigated," Conference, 'Richard Strauss: His Life and Work,' Duke University, 5-8 April 1990.
- "Entrances, Set Pieces, and Exits: Reflections on the Structure of Verdi's *Otello*." AMS, Greater New York Chapter/American Institute for Verdi Studies, New York University, 4 February 1989.
- "Issues of 'Content' and Compositional Strategy in Pre-*Vêpres* Verdi: A Preamble, A Case-Study, and a Conclusion." University of Pennsylvania, 2 February 1989.
- "Italian Song in the Nineteenth Century." Butler University, Romantic Music Festival, 23 April 1988.
- "Toward a Close Reading of 'Addio del passato' (*La traviata*, Act III)." College Music Society, Butler University, 23 April 1988.
- "*Otello: dramma lirico*: A New Model for Its Architecture." State University of New York at Stony Brook, 12 November 1987.
- "'Music History' as a Set of Problems: 'Musicology' for Undergraduate Music Majors." Joint AMS/CMS Panel, "Musicology and Teaching Undergraduates," Annual Meeting of the American Musicological Society, New Orleans, October 1987.
- "Perspectives on a Verdian Aria: 'Addio del passato' from *La traviata*." Duke University, 25 September 1987.
- "Musical and Dramatic Structure in Verdi's *Otello*." University of Virginia, 24 September 1987.

"Verdi's Theatrical 'Intentions' and Modern Performances: A Critique of the 1981 Covent Garden Production of *Otello*." American Institute for Verdi Studies, New York University, 23 January 1987.

"Boito, Shakespeare, and Verdi: A Consideration of the *Falstaff* Libretto." Cleveland Institute of Music, 30 October 1986.

"Boito and F.V. Hugo's 'Magnificent Translation': A Study in the Genesis of the *Otello* Libretto." Cornell University Conference on Opera Librettos, 23-26 October 1986.

"A Problem of Textual and Musical Structure in Verdi's *Otello*: Desdemona's Willow Song, 'Piangea cantando.'" Annual Meeting of the American Musicological Society, Philadelphia, October 1984.

"Towards an Understanding of Verdi's Composition of *Otello*: The Act II Quartet." International Verdi-Wagner Conference, Cornell University, 18-21 October 1984.

"Compositional Emendations in Verdi's Autograph Scores: *Il trovatore*, *La traviata*, and *Un ballo in maschera*." American Institute for Verdi Studies/NY-AMS Joint Meeting, New York University, December 1983.

Response to Prof. Roger Parker, "The Influence of the Singer in Early Verdi Opera." Annual Meeting of the American Musicological Society, Louisville, October 1983.

"Formulaic Openings in the Music of Debussy." Annual Meeting of the American Musicological Society, Ann Arbor, November 1982.

"Verdi's Superintendence of the first *Falstaff* Production." Sixth International Congress of Verdi Studies, Irvine, California, April 1980.

"The Parisian Version of Verdi's *Falstaff*." Annual Meeting of the American Musicological Society, New York City, November 1979.

"Verdi, Giuseppina Pasqua, and the Composition of *Falstaff*." Annual Meeting of the American Musicological Society, Minneapolis, October 1978.

OTHER PUBLICATIONS: PROGRAM NOTES, LINER NOTES, ETC.

Liner notes for Sibelius: The Symphonies (Neeme Järvi, Gothenburg Symphony Orchestra). Deutsche Grammophon Compact Disc Set (4 CDs): 00289-477-5688. Released 2005.

Liner notes for reissues of Leonard Bernstein's recordings, 1980-91, of Sibelius, Elgar, and Britten. Deutsche Grammophon Compact Disc Set (3 CDs): 474-936-2. Released 2004.

Extended Program-Booklet Essay for the La Scala (Milan, Italy) production of *Otello*: "Music, Drama, and the *Dramma Lirico*." Translated into Italian. December 2001.

Liner Notes: Verdi, *Rigoletto* (Levine, Pavarotti, Studer, Chernov). Deutsche Grammophon Compact Disc.

Liner Notes: Sibelius, *Four Legends, Pohjola's Daughter, Night-Ride and Sunrise* (Neeme Järvi). Deutsche Grammophon Compact Disc, 453 426-2 (1997).

Liner Notes: Sibelius, *Finlandia, Karelia Suite, King Christian II Suite, The Oceanides*, Andante Festivo (Neeme Järvi). Deutsche Grammophon Compact Disc, 447 760-2 (1996).

Liner Notes: Sibelius, Symphonies No. 4 and 5 (James Levine, Berlin Philharmonic). Deutsche Grammophon Compact Disc, 445 865-2 (1995).

Liner Notes: Tchaikovsky, *Symphony No. 5, 1812 Overture* (Seiji Ozawa, Berlin Philharmonic). Deutsche Grammophon Compact Disc, 429 751-2 (1995).

Program-Booklet Essay: "Otello as *Dramma lirico*." For Verdi's *Otello*, Placido Domingo, Cheryl Studer, Sergei Leiferkus; Myung-Whun Chung, Orchestre et Chœurs de l'Opéra Bastille. Deutsche Grammophon Compact Disc, 439 805-2. (1994). Previously released 1988, accompanying the compact-disc video release of *Otello* (Herbert von Karajan, Berlin Philharmonic, Vickers, Freni). Deutsche Grammophon 072-501-1 NTSC.

Liner Notes: Sibelius, Second Symphony, *Finlandia, Valse triste* (James Levine, Berlin Philharmonic), Deutsche Grammophon Compact Disc, 437 828-2. 1993.

Liner Notes: Verdi, *La Traviata* (Metropolitan Opera, James Levine, Cheryl Studer, Luciano Pavarotti), Deutsche Grammophon Compact Disc, 435-797-2.

Liner Notes: Mahler, *Symphony No. 8* (Giuseppe Sinopoli, Philharmonia), Deutsche Grammophon Compact Disc, 435-433-2

Liner Notes: Verdi, *Falstaff* (Colin Davis), RCA Compact Disc.

Liner Notes: Ives, "Concord" Sonata, Robert Shannon (Bridge Records, Compact Disc BCD 9036).

Liner Notes: Sibelius, *Symphony No. 1* (Leonard Bernstein, Vienna Philharmonic), Deutsche Grammophon Compact Disc.

Program-Booklet Essay: "Individuality and the Italian Tradition: *Aida* as Stylistic Challenge" (Metropolitan Opera), Deutsche Grammophon Compact-Disc Video.

Article: "*Falstaff* as 'Modern' Opera," *Los Angeles Performing Arts* (February 1990), pp. LAO-10-15.

Article: "Verdi's *Don Carlo*: Opera as a Constellation of Performance Possibilities," *Los Angeles Performing Arts* (April 1990), pp. LAO-10-15.

Program-Booklet Essay: "Verdi's 'Requiem': A Memorial for an Epoch" (Carlo Maria Giulini, Berlin Philharmonic) Deutsche Grammophon Compact Disc, 423 674-2. Released 1989.

Liner Notes: Tchaikovsky, Fourth Symphony and *Capriccio italien* (Seiji Ozawa, Berlin Philharmonic), Deutsche Grammophon Compact Disc, 427 354-2. Released 1989.

Liner Notes: Tchaikovsky, Violin Concerto (Anne-Sophie Mutter, Herbert von Karajan), Deutsche Grammophon Compact Disc, 419 241-2. Released Fall 1988.

Article: "Chaos is Come Again: The Moor in *Otello*." In the Welsh National Opera Guide for *Otello* (1986), pp. 20-26.

Liner Notes: Mahler, *Das Lied von der Erde* (Carlo Maria Giulini, Berlin Philharmonic, with Brigitte Fassbaender and Francisco Araiza). Deutsche Grammophon Compact Disc, 413 459-2. Released September 1984.

Program-Booklet Essay: "'Falstaff': Verdi's Farewell to Opera," and Synopsis for *Falstaff* (Carlo Maria Giulini). Deutsche Grammophon Records, 2741-020. Released February 1983.

ADDITIONAL PRESENTATIONS (A SELECTION)

Pre-concert presentations at Lincoln Center and Carnegie Hall, 1999-2011, especially before concerts with works of Sibelius, Mahler, or Beethoven on the program.

Lectures on the Association of Yale Alumni's Educational Tours, 2006-present (Danube Cruise, Mediterranean Music Cruise, Rhone Valley Cruise, Waterways of Russia Cruise, Scandinavian Seafaring Cruise)

Organized and chaired Lincoln Center [International] Elgar Symposium, New York City, 23 January 1999.

Organized and chaired Lincoln Center [International] Sibelius Symposium, "Northern Lights" (in conjunction with the visit of Colin Davis, London Symphony Orchestra), New York City, 6 December 1997.

"John Cage and the Aesthetic of Non-Intention," Oberlin College (John Cage Residency and Symposium), April 1983.

MISCELLANEOUS

"Sonata Theory" [co-led with Warren Darcy], Graduate Student Workshop Program [Music Theory] (sponsor: Mannes Institute for Advanced Music Theory), Baltimore, Society for Music Theory National Conference, 16 November 2007. This was one of two such workshops featured at that year's SMT convention. Enrollment was limited to 15 graduate students from around the country.

Restoration and orchestration of ca. 130 mm. of the “original,” Milanese *Falstaff*, passages revised and suppressed by Verdi after the premiere of the opera in 1893 (thus, the first hearing of this music in 89 years), for the Oberlin College Conservatory production of *Falstaff*, 17-10 November 1982. Reviewed by Andrew Porter in *The New Yorker*, 13 December 1982, pp. 179-80.

OTHER CURRENT PROJECTS, PLANS (see also p. 1 above)

Revised, updated recasting of *Elements of Sonata Theory* (*A Sonata Theory Handbook*)

Analysis and hermeneutics in sonata-form and rotational structures (a furthering of work started with the book *Elements of Sonata Theory*)

Analytical and hermeneutic essays: Beethoven

Studies in nineteenth- (and early twentieth-) century concepts of “absolute music,” “program music,” and “poetic ideas.”

Early recorded sound, ca. 1888-1940.

Issues in the symphony and symphonic poem, 1870-1925: Studies of individual compositions by Tchaikovsky, Bruckner, Mahler, Strauss, Elgar, Sibelius, Debussy, Schoenberg, etc. Issues in sonata deformation.

The concept of musical “modernism” at the turn of the century.

Studies in American popular music, jazz, and blues, 1910-50.

PROFESSIONAL ORGANIZATIONS: MEMBERSHIPS (see also p. 1)

American Musicological Society

Society for Music Theory

Member of Comitato Scientifico, Centro Studi Giacomo Puccini (Lucca, Italy)

GRANTS, AWARDS

2017: Awarded the Henry L. and Lucy G. Moses Professorship of Music (Yale University)

2010: Yale College Faculty, Sidonie Miskimin Clauss Prize for Teaching Excellence in the Humanities.

2008: Wallace Berry Prize [best book], from the Society for Music Theory, for the co-authored book, *Elements of Sonata Theory*.

- 2008: Nominated into Society of Prometheans [distinguished alumni], University of Minnesota, Duluth
- 1997: Named Distinguished McKnight Professor of Musicology, University of Minnesota.
- 1993: University of Minnesota McKnight/ Summer Research Grant, for work on the topic of Richard Strauss, *Till Eulenspiegel*, and the Concept of Musical "Modernism" at the turn of the century.
- 1989: University of Minnesota Faculty Research Grant (for Summer 1989 research in Italy and Finland: *Falstaff* edition and Sibelius manuscript study).
- 1989: University of Minnesota Grant-in-Aid (for Summer 1989, to enhance the project mentioned above.
- 1987: Oberlin College Research and Development Grant (for Summer 1987 research in Finland: archival, mss., sketch- and draft-study, Jean Sibelius).
- 1984-85: American Council of Learned Societies Fellowship (to assist in researching and writing a book on Verdi's *Otello*; this included four months of research in Italy, February-May 1985).
- 1984-85: Research Status Appointment, Oberlin College (one-year paid leave for scholarly research in Italy).
- 1984: H. H. Powers Travel Grant, Oberlin College (for Summer 1984 research in France, Italy, and England).
- 1980, 1981, 1983: Three Oberlin College Research and Development Grants (for Verdi research).
- 1977-78: Giles Whiting Fellowship in the Humanities.
- 1975-76: Frederick Sheldon Traveling Fellowship, Harvard University (academic year 1975-76 spent in Italy).
- 1974-75: Arthur Lehman Scholarship, Harvard University.
- 1972-77: Danforth Foundation Graduate Fellowship for graduate study at Harvard.

PRIOR ACADEMIC POSITIONS

- 1988-1999: Professor of Musicology, University of Minnesota, Minneapolis. Chair, Division of Musicology/Ethnomusicology.
- 1978-88: Instructor, Assistant Professor (1979), Associate Professor (1982), Professor (1985), Oberlin College Conservatory. Tenure awarded Spring 1983.

COURSES TAUGHT INCLUDE:

- Current Methodological Issues in Music History and Analysis (Graduate Seminar)
- Sonata Theory & Sonata Deformations (Classical and post-Classical: Graduate Seminar)
- Program Music and Structure in Nineteenth-Century Orchestral Music (Graduate Seminar)
- American Music Genres, 1910-1950 (Charles Ives, 1920s/30s blues/Cole Porter, with primary-source work in the Yale archives)
- Historiography / Current Issues in Historical-Critical Practice (Graduate Seminar)
- Late Beethoven (Graduate Seminar)
- Early Modernism: Strauss, Mahler, Nietzsche
- Carl Dahlhaus (Historiography; Graduate Seminar)
- Richard Strauss (Graduate Seminar; Tone Poems; German "Modernism" of the 1890s)

Current Research Review (Graduate Seminar; critical readings of the most recently published articles)

Studies in Opera: Verdi (Graduate Seminar)

Music Aesthetics, c. 1730-1830 (Graduate Seminar; includes analyses of selected Mozart and Beethoven Symphonies)

Beethoven's Symphonies (graduate/undergraduate students)

Beethoven: Missa Solemnis and Ninth Symphony

Studies in Twentieth-Century American Music (for all interested graduate/undergraduate students; the usual topics are Ives, Copland, 1920s-30s jazz, 1920s-30s urban and rural blues [+ aspects of current cultural/multicultural theory], popular traditions [Broadway, 1920-50], etc.)

Gustav Mahler ("Mahler, Modernism, and the Symphony"; Yale undergraduate senior seminar)

Symphonic Nationalism (Dvořák, Tchaikovsky, Sibelius, etc., with reading on music as cultural memory, the invention of tradition, etc.)

Claude Debussy

Igor Stravinsky

Studies in Genre: The "Romantic" Violin Concerto.

European Music in the Nineteenth Century (semester/quarter survey at the undergraduate/graduate level).

European/American Music in the Twentieth Century (semester/quarter survey at the undergraduate/graduate level).

Undergraduate history survey for music majors, two segments, 1600-1800; 1800-present

Introduction to Music (for non-majors)