

**DAVID J. LEVIN**

Director, Richard & Mary L. Gray Center for Arts & Inquiry  
Addie Clark Harding Professor, Dept of Germanic Studies, Dept of Cinema & Media Studies,  
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**EMPLOYMENT**

- 2014-2019 Visiting Adjunct Professor of Musical Aesthetics, Dept of Musicology, University of Oslo. Appointed to teach an annual interdisciplinary seminar on opera production and opera studies with graduate and undergraduate students at the University of Oslo in cooperation with the Norwegian National Opera.
- Summer 12-to date University of Chicago. Director, Richard & Mary L. Gray Center for Arts & Inquiry and Addie Clark Harding Professor of Germanic Studies, Cinema & Media Studies, Theater & Performance Studies, and the College.
- Sum 11- Sum 12 University of Chicago. Director, Richard & Mary L. Gray Center for Arts & Inquiry and Professor, Dept of Germanic Studies; Dept of Cinema & Media Studies; Committee on Theater & Performance Studies, and the College.
- Fall 10-Sum 12 University of Chicago. Professor, Dept of Germanic Studies; Dept of Cinema & Media Studies; Committee on Theater & Performance Studies, and the College.
- Fall 07-Spr 10 University of Chicago. Co-Director, Master of Arts Program in the Humanities (MAPH); Associate Professor, Dept of Germanic Studies; Dept of Cinema & Media Studies; Committee on Theater & Performance Studies, and the College.
- Summer 2008 University of Mainz. Guest Professor, International Performance Studies Summer Program. Co-taught an intensive graduate seminar on Wagner & Critical Theory with Clemens Risi [Free University of Berlin].
- Summer 06,07 University of Konstanz. Guest Professor, Department of German. Team-taught annual intensive graduate seminars on topics in theatricality with Christopher Wild [UCLA, now Univ of Chicago] and Juliane Vogel [Konstanz].
- Fall 98-Spr 07 University of Chicago. Associate Professor, Dept of Germanic Studies; Committee on Cinema/Media Studies; Chair, Committee on Theater & Performance Studies (ISHU).
- Spring 2006 Freie Universität, Berlin. Distinguished Visiting Professor in Theater Studies
- 2005-06 Freie Universität, Berlin. Academic Director, Berlin Consortium for German Studies
- Fall 1997 University of Chicago, Visiting Assistant Professor, Department of Germanic Studies
- 1992-98 Columbia University, New York. Assistant Professor, Department of Germanic Languages and Literatures; Member of the Interdepartmental Ph.D. Faculty in Drama & Theatre Arts; Member of the College Faculty in Women's & Gender Studies.

**EDUCATION**

- 1988-92 University of California, Berkeley  
Ph.D. in German Literature - 1992
- 1986-88 J. W. Goethe University, Frankfurt/M, Federal Republic of Germany  
Studies in German Literature, Theater, and Cinema Studies
- 1983-86 University of California, Berkeley  
M.A. in German Literature - 1986
- 1978-82 Brown University, Providence, RI  
B.A. with Honors, Program in Modern Literature and Society - 1982

**PUBLICATIONS**

BOOKS

- current *After Regie: Opera, Performance, and the Stakes of Representation*. A study of the emerging practices of opera production after *Regieoper* (or “director’s opera”): what are the practices “after *Regie*” and how might we describe their conceptual implications?

- current *Learning to Love the Gesamtkunstwerk: Wagner's Pedagogy of Absorption*. A study of audience appreciation and approbation in *Der fliegende Holländer*, *Tannhäuser*, *Lohengrin*, *Die Meistersinger von Nürnberg*, *Tristan und Isolde*, *Götterdämmerung*, and *Parsifal*.
- 2007/2010 *Unsettling Opera: Staging Mozart, Verdi, Wagner and Zemlinsky*. University of Chicago Press. Paperback edition: 2010.  
 Reviews: *Common Knowledge* 14.3, (Fall 2008): 489 (by Philip Gossett); *Current Musicology* 88 (Fall 2009): 125-132 (Delia Casadei); *German Quarterly* 81 (Summer 2008): 393-4 (John Bokina); *German Studies Review* 31.3 (2008): 667-8 (Anthony J. Steinhoff); *Midwest Quarterly* 50.2 (Winter 2009): 203-205 (Solveig M. Heinz); *Monatshefte* 100.4 (Winter 2009): 649-53 (Brian Hyer); *Music and Letters* (November 2011) 92: 652-656 (Andrew Eggert); *Notes* 64.4 (June 2008): 757-58 (Richard LeSueur); *Seminar* 47.3 (July 2011): 388-89 Ruth V. Gross; *Theatre Survey* 51.2 (November 2010): 293 (Judith Milhous); *The Wagner Journal* 2.3 (November 2008): 87-8 (Mike Ashman).
- 1998/2000 *Richard Wagner, Fritz Lang, and the Nibelungen: The Dramaturgy of Disavowal*. Princeton University Press. Princeton Studies in Opera. Paperback edition: 2000.  
 Reviews: *Choice* 35.11/12 (July-August 1998): 1862 (by J. C. Tibbetts); *German Studies Review* 22.2: 301-302 (Margrit Frölich); *Journal of the American Musicological Society* 56.2 (Aug 2003): 478-483 (Berthold Hoekner); *MLN* 113 (1998): 689-701 (Kelly Barry); *Modernism/Modernity* 7.2 (April 2000): 318-320 (Lutz Koepnick); *Notes* 55.3 (March 1999): 620-622 (Herbert Lindenberger); *Opera Quarterly* 15.4 (Autumn 1999): 718-723 (Thomas May); *Shofar* 18.3 (Spring 2000): 163-164 (Sabine Hake); *Wagner Notes* 21.5 (October 1998): 6-7 (Steven Cerf).
- 1994 *Opera Through Other Eyes*. Stanford University Press. Hardback & paperback. Edited and introduced this series of essays on opera by literary and cultural theorists, including Theodor W. Adorno, Peggy Kamuf, Friedrich Kittler, Philippe Lacoue-Labarthe, Jean Starobinski, Klaus Theweleit, Samuel Weber, and Slavoj Žižek.  
 Reviews: *Opera Quarterly* 11.1 (1994): 103-107 (by Christopher H. Gibbs); cited as a "Breakthrough Book" in opera studies by Lingua Franca in May/June 1994.

#### JOURNALS/SERIES

- Opera Quarterly* Executive Editor 2005-2015. Reconstituted the editorial board to reflect the interdisciplinary state of opera studies and reoriented the journal to explore the intersection of performance, theory, and history. As of February, 2015: Member of the Editorial Board.  
 (See John Tyrrell's review in *Times Literary Supplement*: November 2, 2007 [issue nr. 5457], pp. 25-26.)
- Ashgate Interdisciplinary Studies in Opera* Appointed to the Editorial Advisory Board of the book series in 2008.  
 (Series Editor: Roberta Marvin)  
 [<http://www.ashgate.com/default.aspx?page=2667&lang=cy-gb>]
- Signale* Book series in German Literature & Culture published by Cornell University Press. Appointed to the Editorial Advisory Board in 2006. (Series Editor: Peter Uwe Hohendahl) [<http://signale.cornell.edu/index.html>]
- Biblioteca Teatrale* Bulzoni Editore (Italy). Appointed to the advisory board of this interdisciplinary journal devoted to the study of spectacle. Winter, 2008.
- Cambridge Opera Journal* Cambridge University Press. Member of the editorial board Winter 2001 to Winter 2010.
- New German Critique* Duke University Press. Member of the editorial board 2001-2014.
- Germanic Review* Member of the advisory board Autumn 1997 to Autumn 2010.

#### JOURNAL ISSUES EDITED

- 2013 Issue Editor: *Opera Quarterly* 29.1: Recovered Voices (with Ken Reinhard) – Articles by Sigrd Weigel, Peter Franklin, Michael Beckerman, Emily Richmond Pollock, Gavin Williams, et al.
- 2011 Issue Editor: *Opera Quarterly* 27.4: Unthemed Issue – Articles by Alban Bassuet, Olivia Bloechl, Chris Chowrimootoo, Adrian Daub, Sander van Maas, James Steichen et al.

JOURNAL ISSUES EDITED – cont'd:

- 2009 Issue Editor: *Opera Quarterly* 25.3-4: Unthemed Issue – Articles by Minou Arjomand, Majel Connery, Gabriela Cruz, Howard Pollack, Robert Savage, Gloria Staffieri, Sinéad O'Neill, et al.
- 2006 Issue Editor: *Opera Quarterly* 21.3 (2006) on Wagner, *The Flying Dutchman / Der fliegende Holländer*. Articles by Daniel Albright, Alexander Rehding, Lydia Goehr, John Deathridge, J.Q. Davies, et al.
- 2001 Issue Co-Editor: *Arcadia: Zeitschrift für Allgemeine und Vergleichende Literaturwissenschaft* 36.2 (Spring 2002) on Operatic Staging as Interpretation. Co-editors: Linda & Michael Hutcheon, John Neubauer.
- 2001 Dossier co-editor: *Modernism/Modernity*, 8.2 (April). Dossier on Kafka's "In the Penal Colony." Co-editor: Eric Santner. Contributors include: Danielle Allen, Stanley Corngold, Andreas Gailus, Loren Kruger, Danilyn Rutherford, and Malynne Sternstein.
- 1998 Issue Editor: *Germanic Review*, 73.1 (Winter 1998) on German cinema and resistance. Contributors include Gerd Gemünden, Assenka Oksiloff, & Schulte-Sasse.
- 1996 Issue Co-Editor: *New German Critique*, 69 (Fall 1996) on Richard Wagner and the Consequences. Contributors include Christina von Braun, Elisabeth Bronfen, John Deathridge, Andreas Huyssen, Michael Steinberg, and Slavoj Žižek.

ARTICLES

- 2015 "Adorno's Spectacles: Stravinsky and the Place of Dialectics" forthcoming in Gabriele Brandstetter and Katja Schneider, eds. Tanz über Gräben. 100 Jahre 'Le Sacre du Printemps' (Munich: Wilhelm Fink, 2015).
- 2015 "Choreographieoper? Bewegung und Bedeutung in *Orpheus und Eurydike* von Pina Bausch" forthcoming in Nicola Gess, Tina Hartmann und Dominika Hens. eds. Barocktheater als Spektakel (Munich: Wilhelm Fink, 2015), 221-232.
- 2014 „Die Revolution wird nicht im Fernsehen übertragen“ Bemerkungen zur Auftritts dramaturgie in Peter Konwitschnys Inszenierung von Verdis *Don Carlos* an der Staatsoper Wien" in Christopher Wild and Juliane Vogel, eds., Auftreten: Wege auf die Bühne Recherchen 115. (Berlin: Theater der Zeit, 2014), 161-180.
- 2012 "The *Mise-en-scene* of Mediation: Wagner's *Götterdämmerung* (Stuttgart Opera, Peter Konwitschny)" in Opera Quarterly 27.2-3 (Spring-Summer 2011): 219-234.
- 2012 "Was will der Wagner? Gedanken zu einem Szenario der Opernfeindlichkeit." In Gabriele Brandstetter, Stefanie Diekmann, and Christopher Wild, eds., Theaterfeindlichkeit (München: Wilhelm Fink, 2012), 87-98.
- 2011 "Wunder Punkt: Bemerkungen zu einer zwiespältigen Ästhetik der Opernszene." in Clemens Risi, Robert Sollich, and Anna Papenburg, eds. »Wann geht der nächste Schwan?« Aspekte einer Kulturgeschichte des Wunders, published in association with the Bayreuth Festival. (Leipzig: Henschel, 2011), 152-160.
- 2009 "Verklärter Alltag: Zur Dramaturgie der Fantasie in Zemlinskys *TRAUMGÖRGE*" in Katharina John, ed. Alexander von Zemlinsky und die Moderne. (Berlin: Nicolai Verlag, 2009), 38-47.
- 2009 "Ein bildschöner Mann?" Zur Dramaturgie der visuellen Vertiefung in Richard Wagners *Der fliegende Holländer*" in Kati Röttger, Alexander Jakob (Hg.): Theater und Bild: Inszenierungen des Sehens. (Berlin: transcript verlag), 255-66.
- 2008 "*Die Meistersinger von Nürnberg*: Drastisch oder Gnostisch?" in Clemens Risi, et al., eds. Angst vor der Zerstörung: Die Meister Künste zwischen Archiv und Erneuerung, published in association with the Bayreuth Festival. (Berlin: Theater der Zeit, 2008), 260-71.
- 2007 "Randerlösung: zur Dramaturgie der Figuration in Wagners *Tannhäuser*", in Gabriele Brandstetter, A. von Müller & Gottfried Boehm, eds. Figur und Figuration: Studien zu Wahrnehmung und Wissen (München: Wilhelm Fink, 2007), 263-71.
- 2006 "*Don Giovanni* e il teatro di regia: riflessioni su un'unione celeste (o infernale)" commissioned essay in program book for new production of Don Giovanni at La Scala, Milan; trans. Alessandra Campana. (Firenze: Fondazione Teatro alla Scala), 99-108.

ARTICLES – cont'd:

- 2006 "Issues & Trends in Contemporary Opera Production" in Grove Book of Operas (2nd Edition), ed Stanley Sadie & Laura Macy, xi-xxiii (Oxford: Oxford University Press, 2006), xi-xxiii.
- 2006 "A Picture Perfect Man: Senta, Absorption, and Wagnerian Theatricality," in Opera Quarterly: Der fliegende Holländer 21.3 (Summer 2005): 486-95.
- 2006 "Interstitial Redemption: Wagner's *Tannhäuser* and the Dramaturgical Vicissitudes of Music Drama" in Monatshefte, special issue on "The Art of Hearing", ed. Marc Silberman. 98.2 (June 2006): 180-191.
- 2006 "Operatic School for Scandal," in Downing Thomas and Roberta Marvin, eds. Operatic Migrations: Transforming Works and Crossing Boundaries (London: Ashgate, 2006), 241-52.
- 2005 "What Does Wagner Want? Thoughts on an Aesthetic (and Ideological) Vocabulary," in University of Toronto Quarterly: "Opera and Interdisciplinarity II", ed. Linda Hutcheon & Caryl Clark 74.2 (Spring 2005). 693-702.
- 2004 "Opera Out of Performance: Verdi's *Macbeth* at San Francisco Opera," in Cambridge Opera Journal 16.3 (December 2004): 249-67.
- 2004 "August 17, 1876: Wanting Art" in David E. Wellbery, ed. A New History of German Literature. (Cambridge: Harvard UP): 620-626.
- 2002 "Entführung in die Ästhetik: *Die Entführung aus dem Serail* (Staatsoper Stuttgart, 1998)" in Chris Balme and Jürgen Schläder, eds. Inszenierungen: Theorie-Ästhetik-Medialität. (Stuttgart: Metzler). 87-103.
- 2002 "'Va, Pensiero'? Verdi and Theatrical Provocation," in Fabrizio della Seta, Roberta Marvin, and Marco Marica, eds. Verdi 2001 (Parma: Istituto di studi verdiani). 463-75.
- 2002 "Is There a Text in This Libido? *Divas* and the Rhetoric of Contemporary Opera Criticism," in Jeongwon Joe and Rose Theresa, eds. Between Opera and Cinema. (New York: Routledge), 121-132.
- 2001 "Father Knows Best? Paternity and Mise-en-Scène in Pfitzner's *Palestrina*" in Musical Quarterly 85.1 (Spring): 167-182.
- 2001 "This Cinema that is not One? Monika Treut and a De-Territorialized German Cinema," in Sander Gilman and Todd Herzog, eds. A New Germany in a New Europe. (New York: Routledge), 131-39.
- 2000 "Die Dramaturgie der Alterität" in Saul Friedländer and Jörn Rüsen, eds. Richard Wagner im dritten Reich (Stuttgart: Beck), 92-108.
- 1999 "Viewing the Dutchman," introductory essay on Wagner's *Der fliegende Holländer* in Canadian Opera Company 1999-2000 Season Program Book, (Toronto: Canadian Opera Co), 24-27.
- 1998 "Response to James Treadwell" in Cambridge Opera Journal, 10.3 (November): 307-311.
- 1998 "Are We Victims Yet? Resistance and Community in *Die weiße Rose, Fünfletzte Tage, and Das schreckliche Mädchen*," in Germanic Review 73.1 (Winter): 86-100.
- 1998 "Community and its Contents: Race & Film History in Percy Adlon's *Bagdad Cafe*" in I. Majer-O'Sickey & I. von Zadow, eds. Triangulated Visions: Women in Recent German Cinema (Albany: SUNY Press), 117-28.
- 1997 "Reading a Staging/Staging a Reading: *Die Meistersinger von Nürnberg* in Performance" in: Cambridge Opera Journal 9.1 (Fall 1997): 47-71.
- 1996 "Wagner & the Consequences - An Introduction" and "Reading Beckmesser Reading: Antisemitism and Aesthetic Practice in *Die Meistersinger von Nürnberg*" in New German Critique 69 (Fall 1996), Telos Press. pp. 3-5; 127-46.
- 1995 "Taking Liberties with Liberties Taken: On the Aesthetic Politics of Helke Sander's *Liberators take Liberties*," in: October 72 (Spring 1995): 65-77.

REVIEWS

- 2002 Chicago Opera Theater productions of Mozart's *Così fan tutte*, Benjamin Britten's *The Rape of Lucretia* and Handel's *Semele* (the latter two co-authored with Martin Stokes) in: Opera News (June, July, Sep. 2002).
- 1998 Tom Sutcliffe, *Believing in Opera*. (Princeton: Princeton UP, 1996). Reviewed in: The Opera Quarterly 14.4 (Summer 1998): 100-104.

REVIEWS – cont'd:

- 1997 New York City Opera production of Kurt Weill's *Seven Deadly Sins*; Anne Bogart, dir. In: Kurt Weill Newsletter 15.1 (Spring): 17.
- 1997 Canadian Opera Company production of Richard Strauss's *Salome*; Atom Egoyan, dir. "Operatic School for Scandal" in: Performing Arts Journal 55 (January 1997): 52-57.
- 1994 Paul Lawrence Rose, *Richard Wagner: Race and Revolution*. (New Haven: Yale UP, 1992). Reviewed in: Cambridge Opera Journal, 6.2 (1994): 181-187.

TRANSLATIONS

- 1994 Theodor Adorno, "Bourgeois Opera"; Friedrich Kittler, "Wagner's Media Technology"; Catherine Clément, "From Operatic Flames to Indian Pyres" (translated with Adam Bresnick); Klaus Theweleit, "Orpheus in Mantua." All of the above in: *Opera Through Other Eyes*.

CONTRIBUTIONS TO OPERA QUARTERLY

- 2013 OQ 29.1: 1-5. Introduction to *Recovered Voices*, co-authored with Kenneth Reinhard.
- 2011 OQ 27.4: 339-40. A Note from the Executive Editor.
- 2009 OQ 25.3-4: 167-168. Editor's Introduction.
- 2007 OQ 23.2-3: 318-20, 321-25. Introduction to "Notes from the Stage (Zehelein)" and co-translation, "Notes from the Stage-Zehelein: The Stuttgart 'Ring'"
- 2007 OQ 23.1: 96. Introduction to "Auditions (Stewart)"
- 2006 OQ 22.2: 345-48, 349-60, 360-62. Introduction to "Notes from the Stage (*Parsifal*)", co-transl., "Notes from the Stage-Berghaus (*Parsifal*)", and co-transl., "Notes from the Stage-Konwitschny (*Parsifal*)"
- 2006 OQ 21.4: 725-256. Introduction to "Notes from the Stage (Mozart, *Die Entführung aus dem Serail*)"
- 2005 OQ 21.3: 413-415, 515, 518-21. Editor's Introduction, Introduction to "Notes from the Stage (Wagner, *Der fliegende Holländer*)", and translation, "Notes from the Stage-Wagner, *Der fliegende Holländer*: Herbert Wernicke"

**INTERNATIONAL COLLABORATIONS**

- As of 2008: Institute for Theater Studies, Free University of Berlin / Department of Germanic Studies & Committee on Theater & Performance Studies, University of Chicago. Collaborative research program: "*The Praxes of Theory*" on the interrelations between academic theories of performance and professional performance practices in dance, film, opera, and theater. Convened by: Gabriele Brandstetter, Clemens Risi, Bettina Brandl-Risi (all FU Berlin), Christopher Wild and myself (both U Chicago).
- 2011-13 Institute for Theater Studies, Tel Aviv University / Institute for Theater Studies, Frankfurt University. Brecht's *Messingkauf*: An Investigation at the Intersection of Theory & Practice. A three-year collaboration between theater practitioners and scholars at three institutions culminating in an international conference and presentation of scenic work in Frankfurt, Tel Aviv, and Chicago.
- 2007-2011 Konstanz University: International multi-year research project: "*Towards a Cultural Poetics of Entries and Exits*." Convened by: Juliane Vogel (Konstanz), Christopher Wild (U Chicago), and myself.
- As of 2005 Johannes Gutenberg University Mainz: member of the international partner faculty for the IPP: International Postgraduate Program "Performance and Media Studies". Regular teaching stints at the IPP's international summer school.

**CONFERENCES/SYMPOSIA ORGANIZED**

- May 2010 Chicago. Co-organizer (with Christopher Wild) "Praxes of Theory" an international symposium on aesthetic theory & performance practice. Presentations and performances by: Seth Bockley (Chicago), Gabriele Brandstetter (Berlin), Drew Dir (Chicago), Matthew Jesse Jackson (Chicago), Mickel Maher (Chicago), David Moss (Berlin), *Opera Cabal* (New York/Chicago), Clemens Risi (Berlin/ Chicago), Freddie Rokem (Tel Aviv, Chicago), and Juliane Vogel (Konstanz). Sponsored by the Univ. of Chicago Arts Council, the FU Berlin, the Bosch Foundation, the Center for Interdisciplinary Research in German Literature and Culture at the University of Chicago and the Franke Institute for the Humanities.
- Jun 2007 Deutsche Oper Berlin. "Alexander von Zemlinsky und die Moderne: Interdisziplinäres Symposion." Co-sponsored by the Deutsche Oper Berlin, the Zentrum für Literatur- und Kulturwissenschaften, Berlin, the Alexander von Zemlinsky Fonds, and the opera quarterly. Four-day international symposium organized around the Berlin premiere of Zemlinsky's Der Traumgöрге (1907).

**CONFERENCES/SYMPOSIA ORGANIZED – cont'd:**

- Feb 2005 Museum of Contemporary Art/Court Theatre: organized & chaired a symposium on Court Theatre's production of Heiner Müller's *Quartet*, featuring David Bathrick (Dept of German & Theatre, Cornell U), Elin Diamond (Dept of English, Rutgers Univ), & Charles Newell (Artistic Director, Court Theater). Sponsored by the Center for Interdisciplinary Studies on German Literature and Culture, U of Chicago.
- Dec 2004 Lyric Opera of Chicago/Chicago Cultural Center: chaired a symposium on the world premiere of William Bolcom's "A Wedding" at Lyric Opera of Chicago. Participants included Robert Altman (director), William Bolcom (composer), Dennis Russell Davies (conductor), William Mason (General Director, Lyric Opera), and Matthew Epstein (Artistic Director, Lyric Opera).
- May 2004 Court Theatre/Univ. of Chicago: organized and chaired a symposium on Court Theatre's adaptation of Arthur Schnitzler's *Fräulein Else*, featuring Candace Vogler (Dept of Philosophy, U of Chicago), Samuel Weber (Dept of Comparative Lit, Northwestern Univ), Charles Newell (Artistic Director, Court Theater). Sponsored by the Center for Interdisciplinary Studies on German Literature and Culture, U of Chicago.
- Mar 2004 Organizer & Chair: "Theory & Analysis Of Performance" an international performance studies conference at the Franke Institute for the Humanities. Speakers included: Carolyn Abbate (Princeton), Hans-Ulrich Gumbrecht (Stanford), Chris Balme (Mainz), and Gabriele Brandstetter (Berlin).
- Dec 2000 Court Theatre/Univ. of Chicago. "In the Penal Colony: A two-day interdisciplinary symposium." Symposium co-organized with Eric Santner on Philip Glass' chamber opera. Sponsored by the Dean of Humanities, the Master of the College, the Franke Institute for the Humanities, and the German Academic Exchange Service, New York. Participants included: JoAnne Akalaitis, Danielle Allen, James Conant, Stanley Corngold, Andreas Gailus, Philip Glass, Loren Kruger, Danilyn Rutherford, and Malynne Sternstein. (*Selected papers appeared in Modernism/Modernity. See Publications, above.*)
- Oct 1995 Columbia University. "Wagner and the Consequences: An interdisciplinary Symposium." Symposium co-organized with Mark Anderson. Sponsored by Deutsches Haus at Columbia University, the German Academic Exchange Service (DAAD), Lufthansa German Airlines, Miller Theater, the Wagner Society of New York, and Goethe-Haus New York. Participants included: Carolyn Abbate, Daniel Barenboim, Susan Bernstein, Leon Botstein, Christina von Braun, Elisabeth Bronfen, John Deathridge, Jens Malte Fischer, Joseph Horowitz, Linda Hutcheon, Michael Hutcheon, Andreas Huyssen, Edward Said, Michael P. Steinberg, Marc Weiner, Hartmut Zelinsky, and Slavoj Zizek. (*Selected papers appeared as a special issue of New German Critique. See Publications, above.*)

**LECTURES/PRESENTATIONS**

- Jun 15 Munich. "(Innen-)Stadt der Frauen? *Elektra*." Lecture presented at the symposium "[Stadt der Frauen](#)" sponsored by the Bavarian State Opera at the Kongresshalle Munich.
- Jan 15 Chicago. "Adorno's Spectacles: Stravinsky and the Place of Dialectics." Lecture presented at the Music History and Theory Workshop at the University of Chicago.
- Dec 14 Basel. "Adorno's Spectacles: Stravinsky und der Ort der Dialektik." Part of a joint lecture & discussion on Stravinsky and Choreography (with Prof. Gabriele Brandstetter, Berlin) co-sponsored by the Dept of Music at the University of Basel and the National Research Project "eikones"/ Iconic Criticism, organized by Prof. Nicola Gess.
- Nov 14 Milwaukee. Respondent to session on Psychoanalysis & Music at the annual meeting of the American Musicological Society in Milwaukee, WI. Session organizer: Prof. Seth Brodsky, Dept of Music, University of Chicago.
- Oct 14 Chicago. "Music and Revolution?" Discussion with the composer David Little at the Arts Club of Chicago.
- Jun 14 Amsterdam. "Think Local/ Act Global? Thoughts on Opera in the Age of its Digital Reproducibility." Paper presented at the symposium "Globalising Opera" sponsored by the Amsterdam Globalisation Center at the University of Amsterdam.
- Jun 14 Oslo. "Adorno's Spectacles: Stravinsky and the Place of Dialectics ." Lecture presented at the Dept of Musicology, University of Oslo.
- Feb 14 New York City. "Finding an Ending: Dmitri Tcherniakov's *Macbeth*." Contribution to the symposium *Alex in the City: Thinking Through Dmitri Tcherniakov's Prince Igor at the Metropolitan Opera* co-sponsored by the Bard Graduate Center and *Opera Quarterly*.

**LECTURES/PRESENTATIONS – cont’d:**

- Nov 13 Berlin: “Adorno’s Spectacles: Stravinsky and the Place of Dialectics .” Lecture presented at the international conference “*Tanz über Gräben. 100 Jahre Le Sacre du Printemps*,” sponsored by the Kulturstiftung des Bundes and the Center for Movement Research at the Free University of Berlin.
- Sep 13 Frankfurt am Main: “Judaism in Music? Saar Magal’s *Hacking Wagner*.” Lecture presented at the international multi-disciplinary symposium “Denken (auf) der Bühne / Thinking of/on the stage” sponsored by the Department of Theater Studies at the J.W. Goethe University.
- May 13 Oslo: “Where Is Salome?: Thoughts on Atom Egoyan’s production for Toronto and Stefan Herheim’s production for Oslo”. Lecture presented at the symposium “*Salome: Two Perspectives*” co-sponsored by the Canadian Opera Company (Toronto) and the Norwegian National Opera and Ballet (Oslo).
- May 13 Chicago. Museum of Contemporary Art. Conversation with Theaster Gates and Hamza Walker on Gates’ solo exhibition “The 13th Book.”
- May 13 Princeton. Commentator: Panel on choreographic renderings of Gluck’s *Orpheus and Eurydice*. Conference on The Agon of Opera and Dance held at the Princeton University Department of Music and co-sponsored by *Opera Quarterly*.
- Apr 13 Basel: “Choreographer’s Opera? Bodies, Voices, and Meaning in Pina Bausch’s Production of C.W. Gluck’s *Orpheus and Eurydice*.” Paper presented at the conference “Barocktheater als Spektakel” co-sponsored by the Oper Basel and the National Research Project “eikones” / Iconic Criticism, organized by Nicola Gess.
- Feb 13 Los Angeles: “Badiou, Wagner, and Contemporary Mise-en-scene”. Seminar held at UCLA as part of the Experimental Program in Critical Theory, directed by Kenneth Reinhard.
- Feb 13 Stony Brook: “Choreographer’s Opera? Bodies, Voices, and Meaning in Pina Bausch’s Production of C.W. Gluck’s *Orpheus and Eurydice*” Keynote lecture given at the third annual Stony Brook Graduate Symposium sponsored by graduate students in music at Stony Brook University.
- Feb 13 Toronto: “Opera Exchange? Wagner, *Lohengrin*, and Traffic Patterns on the Contemporary Stage.” Paper co-written with Mary Ann Smart (UC Berkeley) for the symposium “Wagner and Adaptation” co-sponsored by the University of Toronto and the Canadian Opera Company in conjunction with the Peter Sellars/Bill Viola staging of Wagner’s *Tristan und Isolde*.
- Dec 12 Boston: “Singing Freely? Verdi and the Scene of Performance” Paper presented at the discussion group “Opera as a Literary and Dramatic Form” at the annual meeting of the Modern Language Association in Boston.
- Nov 12 Basel. “Die Inszenierung der Mediatisierung: Allegorie und Theatralität in Peter Konwitschnys »Götterdämmerung« (Stuttgart, 2000)” Lecture presented as part of the series “Sehen und Hören in der Oper” co-sponsored by the Oper Basel and the National Research Project “eikones” / Iconic Criticism, organized by Nicola Gess.
- Nov 12 Vienna. “Inszenierter und inszenatorischer Ungehorsam,” paper presented at the conference “Ästhetischer Ungehorsam” organized by Jonathan Neufeld and Christine Abbt at the Internationales Forschungszentrum Kulturwissenschaften (IFK).
- Oct 12 Milwaukee, WI. Participant in the “stream” of four panels on Poetic Thinking at the annual meeting of the German Studies Association.
- Jun 12 Berlin. “Choreographic Dalliance: Sasha Waltz Stages Purcell’s *Dido and Aeneas*” Production commentary presented at the conference “Opera and The Performative Languages of Emotions” a collaborative conference co-sponsored by *Opera Quarterly*, the University of Chicago, the Free University of Berlin, and the Staatsoper Berlin.
- Jun 12 Cambridge, MA. “Choreographer’s Opera? Bodies, Voices, and Meaning in Pina Bausch’s Production of C.W. Gluck’s *Orpheus and Eurydice*” and “Badiou Contra Adorno Contra Wagner”. Lecture and seminar presented as part of the Mellon Summer School in Theater and Performance at Harvard University. Summer school director: Martin Puchner.
- Apr 12 Bloomington, Indiana. Albert Wertheim Seminar in Performance. “Getting Inside *Elektra*” and “Choreographer’s Opera? Bodies, Voices, and Meaning in Pina Bausch’s Production of C.W. Gluck’s *Orpheus and Eurydice*.” Seminar and lecture at Indiana University as the 2<sup>nd</sup> Annual Wertheim Seminar in Performance. Sponsored by the Department of English.
- Feb 12 Stanford. “The Dancing Cure? Opera, Choreography, and the Dispersion of Meaning” Paper presented at the conference “Opera After Freud” organized by Adrian Daub & Stephen Hinton.





**LECTURES/PRESENTATIONS – cont'd:**

- Jan 12 Berlin. "Ins Bild kommen" a paper co-authored with Beate Söntgen for the international conference "They Have Their Exits and Their Entrances": Verkehrsformen in Drama und Theater" convened by Juliane Vogel (Konstanz) and Christopher Wild (Chicago) at the ici/Institute for Cultural Inquiry.
- Jan 12 Munich. "Die Inszenierung der Mediatisierung: Allegorie und Theatralität in Peter Konwitschnys »Götterdämmerung« (Stuttgart, 2000)" Lecture at the Institute for Theater Studies, Ludwig Maximilians Universität Munich.
- Nov 11 San Francisco. "Choreographieoper?" Paper presented at the panel: "Thinking Through Performance: Operatic Production since 1960" at the annual meeting of the American Musicological Society.
- Sep 11 Hamburg/Gut Sigger. "Leichtigkeit." Lecture presented at the international collaborative colloquium on Brecht's *Messingkauf*. Convened by Nikolaus Müller-Scholl (Hamburg) and Freddie Rokem (Tel Aviv).
- May 11 Chicago. Moderator for ArtSpeaks conversation with Oskar Eustis (Public Theatre, NY) and David Henry Hwang (playwright) at International House, University of Chicago.
- Apr 11 Medford, MA. "One Small Step for Opera, One Giant Leap Backwards for Opera Production: Haydn's *Il mondo della luna* in Vienna." Paper presented at the conference "Opera and The Space of Performance," at Tufts University, co-sponsored by Tufts University and the *Opera Quarterly*.
- Mar 11 Cambridge, MA. "The Recesses of Interiority: *Elektra*, Interiority, and Theatricality." Paper presented in the Harvard University Music Department Colloquium series.
- Feb 11 Jerusalem and Tel Aviv. "The Jewish Voice in the Mirror: Corporeality, Vocality, and Performance in Alexander von Zemlinsky's *The Dwarf*." Paper presented at the international conference "Whispering/Prompting/Shadowing: Performed Voices" organized by Freddie Rokem & Michal Grover-Friedlander; co-sponsored by the Hebrew University of Jerusalem and the Faculty of the Arts, Tel Aviv University.
- Jan 11 Berlin. "Wunder des Auftritts/ Auftritt des Wunders." Paper presented at the international workshop „Wie kommt man auf die Bühne? Auftritte in Schauspiel, Oper und Tanz“ co-sponsored by the University of the Arts, Berlin (Dörte Schmidt) and Konstanz University (Juliane Vogel).
- Oct 10 Madison. "Wagner in Pieces: Difference and Allegory in the Stuttgart *Ring* Cycle." Paper presented in the University of Wisconsin-Madison School of Music Colloquium series.
- Oct 10 Chicago. Moderated session w/Jane Taylor on William Kentridge's production of "The Nose" at the Metropolitan Opera. Chicago Humanities Festival.
- Oct 10 Cambridge, MA. "Richard's Adventures in Wonderland: *Lohengrin* and the Dramaturgy of Enchantment." Paper presented at the Harvard Opera Seminar, Humanities Center, Harvard University.
- Aug 10 Berlin. "Opera and the Scene of Mediatization." Lecture presented at the conference "Liveness. (Re-) Presenting a Transatlantic Debate". Joint Interdisciplinary Workshop: Brown Univ – Free Univ of Berlin.
- Aug 10 Bayreuth, Germany. "Wunder Punkt: Bemerkungen zu einer zwiespältigen Ästhetik der Opernszene." Paper presented at the international symposium "'Wann geht der nächste Schwan?' Wunder zwischen Strategie und Emergenz" co-sponsored by the Bayreuth Festival and the Free University of Berlin.
- Jun 10 Los Angeles. "Wagner in Pieces." Lecture presented at the conference "Wagner in LA: The Opera of the 21<sup>st</sup> Century?" at the Hammer Museum co-sponsored by LA Opera, the UCLA Dept of Comparative Literature, and the UCLA Program in Experimental Critical Theory. With Slavoj Žižek, Alain Badiou, Frederic Jameson, Juliet Koss, Clemens Risi, and Mary Ann Smart.
- Apr 10 Stony Brook & Yale University. "The *Mise-en-scene* of Mediation: Wagner's *Götterdämmerung* (Stuttgart Opera, Peter Konwitschny, 2002-2003)." Paper presented at the conference "Beyond Opera: Staging Theatricality." In addition to presenting this paper, I also served as a panelist at a roundtable on the Wooster Group's production of *La Didone* with Liz LeCompte (Artistic Director of the Wooster Group), Marc Robinson (English, Yale), Ellen Rosand (Music, Yale) and Dudley Andrew (Film Studies, Yale).
- Apr 10 Berkeley. Weisinger Memorial Lecture. "Mediation Becomes *Elektra*: The Zurich Opera Production (2005)" Sponsored by the Department of Comparative Literature, UC Berkeley.

**LECTURES/PRESENTATIONS – cont’d:**

- Apr 10 Los Angeles. “Das Schönste ist Scheusslich’: Alexander von Zemlinsky’s *Der Zwerg*”. Paper presented at the conference “Recovered Voices: Staging Suppressed Opera of the Early 20th Century” co-sponsored by the UCLA Center for Jewish Studies, LA Opera, and The Orel Foundation.
- Mar 10 Valencia, Spain. “The *Mise-en-scene* of Mediation: Wagner’s *Götterdämmerung* (Stuttgart Opera, Peter Konwitschny, 2002-2003).” Paper presented at a conference on opera, performance, & mediation jointly sponsored by the Universidad Politécnica de Valencia & the Instituto Valenciano de la Música.
- Feb 10 Los Angeles. Panelist on Wagner & Anti-Semitism, with Ken Reinhardt (UCLA), Leon Botstein (Bard College) and Marc Weiner (Indiana) at the Hammer Museum. Co-Sponsored by LA Opera and UCLA.
- Feb 10 Providence, RI. “Wagner in Pieces” Lecture sponsored by the Dept of German Studies, Brown Univ.
- Oct 09 Chicago. Panelist on Opera & Laughter, with Martha Feldman (Music) and Roger Moseley (Music) along with the performance group *Impromptu* at the Chicago Humanities Festival.
- Aug 09 Annandale-on-Hudson, New York. “All he needs is love? Richard Wagner and the scene of Need.” Lecture presented at the Bard Music Festival - “Wagner & His World.”
- July 09 Berlin, Germany. Roundtable with Lorenzo Fioroni (director) and Katharina John (Dramaturg) on the Deutsche Oper Berlin production of Puccini’s *Turandot*, as part of a day-long presentation of current research projects in music theater under the direction of Professor Clemens Risi. Institute for Theater Studies, Free University of Berlin.
- Mar 09 New York, NY. “Art, the Archive, Opera, and the Purge: A Conversation with William Kentridge.” A public conversation at Columbia University with William Kentridge regarding his forthcoming production of *The Nose* for the Metropolitan Opera.
- Mar 09 Providence, RI. “Mediation Becomes *Elektra*” paper to be presented at conference on performance theory & performance practice sponsored by the Departments of German Studies, Performance Studies, and Music at Brown University.
- Feb 09 - Charlottesville, VA. “The Audacity of Austerity: *Alceste*” Paper presented at the annual *Opera Quarterly* conference on opera and mise-en-scene, co-sponsored by Oxford University Press and the Music Department at the University of Virginia.
- Jan 09 New York City. “An Anti-Cinematic Opera / An Anti-Operatic Cinema: Straub & Huillet’s *Moses und Aron* (1975)”. Lecture & screening presented in the series “Cinematic Opera / Operatic Cinema” co-sponsored by the Film Society of Lincoln Center and New York City Opera.
- Nov 08 Valencia, Spain. “Subjectivity Unhinged: *Elektra* in Zurich.” Keynote Lecture at conference on “The Expression of Subjectivity in the Performing Arts” at the Universidad Politecnica de Valencia.
- Oct. 08 Chicago. Panelist in discussion of Court Theatre production of Tony Kushner, *Caroline, or Change* for Chicago Humanities Festival.
- May 08 Chicago. A conversation with George Saunders, 2008 Kestnbaum Family Writer in Residence. University of Chicago.
- May 08 Monte Verita, Switzerland. “*Die Meistersinger von Nürnberg*: drastisch oder gnostisch?” Lecture presented at the conference “Transformation, Transference, Translation – Artistic and Cultural Dynamics of Exchange” co-sponsored by the University of Zurich and the J.W. Goethe University, Frankfurt/M.
- May 08 Chicago. “Bakhtin at Mycenae: *Elektra* at the Interstices of Opera and DVD” Lecture presented at the symposium *Performance and Mediation: At the Interstices of Opera and Film* at the Franke Institute for the Humanities at the University of Chicago.
- Apr 08 Chicago. “*Elektra*: Woman on the Verge” Lecture presented at the symposium *Women on the Verge: Medea and Other Exiles of the Tragic Stage* at the University of Chicago.
- Apr 08 Chicago. A conversation with Fiona Shaw, 2008 Presidential Fellow in the Arts, as part of the symposium *Women on the Verge: Medea and Other Exiles of the Tragic Stage* at the University of Chicago.
- Apr 08 New Haven, CT. “Bakhtin at Mycenae: *Elektra* at the Interstices of Opera and DVD.” Lecture presented in the annual symposium series of the Music Dept at Yale University.
- Mar 08 Providence, RI. Invited panelist at the symposium “Wagner and Scandal,” as part of the annual *Opera Quarterly* conference series on opera and mise-en-scene, co-sponsored by Oxford University Press and the Cogut Humanities Center, Brown University.

**LECTURES/PRESENTATIONS – cont'd:**

- Feb 08 Berlin. “Wagner in Paris: Oder, vom Nutzen und Nachteile der Metropole fürs Leben.” Paper presented at the conference “Theaterfeindlichkeit und Antitheatralität” convened by Gabriele Brandstetter [Berlin], Stefanie Diekmann [Bern] & Christopher Wild [UCLA] at the Institute for Theater Studies at the Free University of Berlin.
- Aug 07 Utstein Kloster, Norway. “Lyrical Power / Theatricalized Desire: Die Entführung aus dem Serail” paper presented at the symposium on “Staging Power and the Power of Staging in 18<sup>th</sup> Century Opera,” convened by Prof. Dr. Ståle Wikshåland of the Dept of Musicology, Univ. of Oslo.
- Aug 07 Bayreuth. “*Die Meistersinger von Nürnberg*: Drastisch oder Gnostisch?” Lecture presented at the conference “Angst vor der Zerstörung: Der Meister Künste zwischen Archiv und Erneuerung” sponsored by the Bayreuth Festival in conjunction with the premiere of Katharina Wagner and Robert Sollich’s production of *Die Meistersinger von Nürnberg*.
- July 07 Zurich. “Opera: Drastic or Gnostic?” Paper presented in a day-long special session on “Opera’s Multiple Transitions: Multimediality, Production, and Performance” at the 18<sup>th</sup> international congress of the International Musicological Society.
- Jun 07 Berlin. “Verklärter Tag: Zur Dramaturgie der Fantasie in Zemlinskys Traumgöрге.” (Transfigured Day: On the Dramaturgy of Fantasy in Zemlinsky’s Traumgöрге), paper presented at the conference “Alexander von Zemlinsky und die Moderne: Interdisziplinäres Symposium.” Co-sponsored by the Deutsche Oper Berlin; the Zentrum für Literatur- und Kulturwissenschaft, Berlin; the Alexander von Zemlinsky Fonds, Vienna; and the opera quarterly.
- Jun 07 Konstanz. Guest professor at an intensive seminar on the Dramaturgies of Violence (with Juliane Vogel [Konstanz] and Christopher Wild [UCLA]).
- Apr 07 Washington, DC. “Back to the Future? Staging Wagner Today” Lecture presented to the Wagner Society of Washington, DC; George Washington University, April 2007.
- Mar 07 New York. Session Chair and Commentator: “On Opera and Technology” at the conference “Technologies of the Diva” held at Columbia University, sponsored by the co-sponsored by the Heyman Center for the Humanities, the Maison Francaise, the Italian Academy for Advanced Studies in America, the Dept of Music, et al., Columbia University.
- Sep 06 Toronto. “Four Directors/One Ring: Bringing the Tetralogy into the 21<sup>st</sup> Century” (University of Toronto/Canadian Opera Company, Sep 06)
- Jun 06 Berlin. “William Forsythe and the Corporeal Rhetoric of Virtuosity.” Invited seminar co-taught (with Rebecca Groves) for the project “Szene des Virtuosen” directed by Gabriele Brandstetter in the Sonderforschungsbereich “Kulturen des Performativen”.
- Mar 06 Paris. “Apprendre à voir, ou la société du *Gesamtkunstwerk*: la dramaturgie visuelle de Wagner.” Paper to be presented at one-day symposium “Wagner et l’image, de la scène à la vidéo”. Louvre Museum.
- Feb 06 Brown University. Invited participant in conference “Unsettling Opera.” Conference participants include: John Rockwell (Arts Editor, *NY Times*), Pamela Rosenberg (Artistic Director, SF Opera), and Peter Sellars (stage director). Cogut Humanities Center.
- Jan 06 Konstanz. Invited to team-teach (with Christopher Wild) a three day, advanced graduate-level intensive seminar on “Theatricality & Allegory in Wagner & Brecht.” Department of German Literature, University of Konstanz.
- Dec 05 Vienna. “Pathosformeln in der Oper.” Invited participant in a two-day exploratory meeting for a potential multi-disciplinary, international research project on Warburg, Pathos Forms, & Opera. Co-sponsored by the Da Ponte Institute, Vienna and the Zentrum für Literaturforschung, Berlin.
- Nov 05 Berlin. “Ein bildschöner Mann? *Der fliegende Holländer*, visuelle Vertiefung und die Theatralität Wagners.” Lecture presented at the Zentrum für Literaturforschung Berlin.
- Oct 05 Mainz. “Im Fliehen Erscheinen. Zur Dramaturgie der Figuration in Wagners *Tannhäuser*.” Lecture delivered at the conference “Zwischen Visual Culture Studies und Bildtheorie: Neue Perspektiven in der Theaterwissenschaft” held at the Johannes Gutenberg University, Mainz.
- Jun 05 Chicago. Breadline Theater: post-performance discussion with Jen Shook and cast members about Shook’s piece *Silva* performed by Caffeine Theater.

**LECTURES/PRESENTATIONS – cont'd:**

- May 05 Chicago. Respondent: Erika Fischer-Lichte (Free University of Berlin) "The Mystery Plays – Ritual or Theatre?" Paper presented at the conference: Performance/Performativity in the Middle Ages. University of Chicago.
- Apr 05 Princeton. "Unsettling Wagner: A Seminar Series on the Stuttgart Production of the Ring." Invited to lead a weekend series of three seminars presented under the auspices of the (re)Constructing Music Seminar Series and sponsored by the Music Department at Princeton University.
- Apr 05 Chicago. Museum of Contemporary Art: post-performance discussion with Emio Greco and Pieter Scholten about their piece *Rimasto Orfano* (Abandoned Orphan) performed by their company Emio Greco | PC.
- Apr 05 Chicago Cultural Center. "Wagner, the Ring, and mise-en-scene." Paper presented at a day-long colloquium on Wagner's Ring sponsored by Lyric Opera of Chicago.
- Mar 05 Art Institute of Chicago. "What Does Wagner Want? The Ring, History, and Performance." Paper presented at a day-long colloquium on Wagner's Ring, co-sponsored by Lyric Opera of Chicago and the Art Institute of Chicago.
- Mar 05 Chicago. Respondent: Eckhard John (Freiburg), "The Invention of 'Politische Musik'. Reflections on Hanns Eisler's *Die Massnahme* Op. 20." Paper presented at the conference: "Sound, Word, Image: The Moscow–Berlin Axis in Culture in the 1920s and 1930s." University of Chicago.
- Mar 05 Cambridge/Boston. "A Picture Perfect Man: Senta, Absorption, and Wagnerian Theatricality." Paper presented at the conference: "New Perspectives on Wagner's *The Flying Dutchman*" at Harvard University.
- Feb 05 Madison. "Towards an Archaeology of Modernism: Wagner and the Dramaturgical Vicissitudes of Music-Drama." Paper presented at the conference "Modernism's Multiple Media: Text, Image, Sound" sponsored by the Center for German and European Studies at the Univ. of Wisconsin.
- Jan 05 Basel. "Im Fliehen Erscheinen: Zur Dramaturgie der Figuration in Tannhäuser." Paper presented at the conference "Figur/ation" sponsored by the research group "Bild-Figur-Zahl" at the Univ. of Basel.
- Jan 05 WFMT-Chicago. "What is Dramaturgy?" Hour-long interview by Andrew Patner on WFMT's program *Critical Thinking*.
- Dec 04 Philadelphia. "Unsettling Opera: Staging the Artwork of the Future." Paper given at the annual meeting of the Modern Language Association as part of the panel "Opera in Performance" sponsored by the Discussion Group on Opera as Literary and Dramatic Form.
- Nov 04 Chicago. Museum of Contemporary Art: post-performance discussion with Josse De Pauw of the Flemish theater company *Victoria* about their multi-media performance piece "Übung."
- Aug 04 Mainz. Summer School in Performance and Media Studies at Mainz University. "What's in a Name? Nomination, Convention, and Television in *William Shakespeare's Romeo + Juliet* (Baz Luhrmann, 1996)."
- May 04 Stanford University. "Unsettling Figaro" [lecture co-sponsored by the Departments of German and Music] and "Adorno contra Wagner" [graduate colloquium sponsored by the Dept of Music]. Stanford University.
- Apr 04 Toronto. "What does Wagner Want? Thoughts on an Aesthetic (and Ideological)Vocabulary." Lecture for "The Opera Exchange: Multidisciplinary Approaches to Opera," co-sponsored by Canadian Opera Company/University of Toronto in conjunction with a new production of "Die Walküre" staged by Atom Egoyan.
- Feb 04 Chicago Symphony Orchestra: Beethoven/Schoenberg: Parallels and Paradoxes. Pre-concert lectures for program featuring Schoenberg's "Survivor from Warsaw" and Beethoven's Ninth Symphony. Daniel Barenboim, cond.
- Jan, Feb 04 Museum of Contemporary Art, Chicago: post-performance discussions with Big Dance Theater, Compagnie Felix Ruckert.
- Oct 03 GSA, New Orleans. "The Dramaturgy of Excess: Wagner and the Allegorization of Operatic History" paper presented in the panel "The Poetics of Excess" at the annual meeting of the German Studies Association, New Orleans.

**LECTURES/PRESENTATIONS – cont’d:**

- Oct 03 Chicago. “Unsettling Figaro” Lecture presented at the conference “Fashioning the Public Body around 1800” sponsored by the Center for Interdisciplinary Studies on German Literature and Culture, U of Chicago.
- Mar 03 Princeton University. Lecture on Wagner’s *Tannhäuser*; roundtable with Carolyn Abbate and Nike Wagner on “Wagner in Production” sponsored by the Depts of German and Music.
- Dec 02 MLA, New York. Organizer and chair, session on opera and performance, sponsored by the Discussion Group on Opera as Literary & Dramatic Form. Participants: Hans Ulrich Gumbrecht (Stanford) and Carolyn Abbate (Princeton).
- Aug 02 University of Limerick, Ireland. “Fritz Lang and Wagner.” Lecture presented at the conference “Wagner & Wagnerisms: Contexts - Connections - Controversies.” Sponsored by the Centre for Irish-German Studies, University of Limerick and the Depts. of Music at the U. of Limerick and at Univ. College, Cork.
- July 02 Salzburg Festival, Salzburg Austria. Lectures on Alexander Zemlinsky’s *Der König Kandaules* (1935) and Giacomo Puccini’s *Turandot* (with a newly composed conclusion by Luciano Berio). Sponsored by the American Friends of the Salzburg Festival.
- May 02 University of Iowa, Faculty Studies Workshop on Opera. Lecture on Peter Sellars’ production of Mozart’s *Marriage of Figaro* to a group of approx. 25 faculty from the School of Music and the Depts. of Cinema Studies & Comparative Literature.
- Apr 02 University of Chicago, Midwest Faculty Seminar on Media Aesthetics. Franke Institute for the Humanities. Lecture on Stuttgart Opera production of Mozart’s *Abduction from the Seraglio* to approx. 25 college faculty from around the Midwest.
- Jan 02 Trinity College, University of Toronto. “The Dramaturgy of Technology: *Salome* in Toronto.” Lecture presented at a one-day symposium “Transformations of *Salome*” on the Canadian Opera Company production of Richard Strauss’s opera; Atom Egoyan, director; Richard Bradshaw, conductor. Sponsored by the Munk Centre for International Studies.
- Jan 02 Lyric Opera Society of Chicago, Hyde Park Chapter. “Dramaturgy and *Mise-en-scène*.” Lecture presented as part of an annual lecture series.
- Dec 01 University of California, Berkeley. “Between Sublimation and Audacity: The Dramaturgy of Expression in Verdi’s *Don Carlos*” paper presented at the conference Primal Scenes. Sponsored by the Music Dept, the Townsend Center for the Humanities, and the Consortium for the Arts.
- Oct 01 Humanities Open House, U of Chicago “Shakespeare in Film: Baz Luhrmann’s *Romeo & Juliet*.” Lecture sponsored by the Division of Humanities.
- June 01 University of Iowa, Iowa City. “Abduction into Aesthetics: Mozart’s *Entführung aus dem Serail* (Stuttgart Opera, 1998).” Keynote Speaker: Obermann Center Summer Research Seminar on “Opera in Context: Interdisciplinary Approaches to Creation, Performance, and Reception.”
- May 01 WBEZ-FM, Chicago (NPR radio) “Odyssey” with Gretchen Helfrich. Roundtable discussion of adaptation of theater into other media. With Trevor Griffiths (British playwright of “The Piano” currently in repertory at Court Theater); Hank Sartin, (freelance film journalist and preceptor in the MAPH program) and myself.
- Feb 01 Chicago Historical Society. “The Strange Itinerary of Wagner’s *Flying Dutchman*” Lyric Opera Insight Lecture Series. Sponsored by the Lyric Opera of Chicago.
- Jan 01 New York University. “‘Va Pensiero’? Verdi and Theatrical Provocation,” Keynote address at the conference: “Verdi 2001: An International Congress of Studies - Parma, New York, New Haven.” Martin Chusid, organizer.
- Nov 00 Toronto: annual meeting of the American Musicological Society (AMS). “Abduction into Aesthetics: Mozart’s *Entführung aus dem Serail* (Stuttgart Opera, 1998).” Session on “Staging the Operatic Voice.” Participants included Carolyn Abbate, Philip Brett, Caryl Clark, Heather Hadlock, and Linda & Michael Hutcheon.
- Oct 00 Cornell Univ. Graduate seminar on Mozart’s *Entführung aus dem Serail* co-sponsored by Pandaemonium Germanicum and the Depts. of German Studies, Music, & Comparative Literature.

**LECTURES/PRESENTATIONS – cont'd:**

- Oct 00 Cornell Univ. "Probing the Stakes of Hipness: Reading *William Shakespeare's Romeo & Juliet* (Baz Luhrmann, 1996)" Screening & lecture presented at the Dept of Theater, Film, and Dance. Co-sponsored by Pandaemonium Germanicum and the Depts. of German Studies; Theater, Film, and Dance; and Comparative Literature. (Also presented at Chicago Film Seminar, School of the Art Institute of Chicago, December 2000 and the Midwest Faculty Seminar on Shakespeare in Film, January 2000.)
- Oct 00 WBEZ-FM Chicago (NPR radio). "Odyssey" with Gretchen Helfrich. Roundtable discussion of new developments in opera production. With JoAnne Akalaitis (Director, NYC), Brian Dickie (Artistic Director, Chicago Opera Theater), and Christopher Alden (Director, NYC).
- June 00 Film Center of the Art Institute of Chicago. "Sporting Fascism: Leni Riefenstahl's *Olympia*," lecture co-sponsored by the Goethe-Institut Chicago, the Spertus Institute, and the Art Institute of Chicago in conjunction with the exhibit THE NAZI OLYMPICS: BERLIN 1936.
- May 00 Essen, Germany. Kulturwissenschaftliches Institut Nordrhein-Westfalen. "Gender, Translation, and the Dramaturgy of Excess: Peter Sellars Stages Mozart's *Marriage of Figaro*." Paper presented at the conference "Die Zukunft der Oper," co-sponsored by the Aalto Musiktheater Essen.
- Mar 00 Frankfurt/M, Germany. Oper Frankfurt. "Alterität und Medialität: Die Dramaturgie des Andersseienden bei Wagner". Paper presented at the conference "Die Aesthetik der Inszenierung."

**OPERA & BALLET PRODUCTION WORK**

- 2013-15 Bayerische Staatsoper, Munich. *Jephtah's Daughter*. Principal collaborator for a performance piece created by Saar Magal & commissioned by the Summer Festival of the Bayerische Staatsoper. Premiere: July 2015.
- 2002-04 Lyric Opera of Chicago. Production Dramaturg: *A Wedding*. A world premiere opera by William Bolcom, libretto by Arnold Weinstein, based on a film by Robert Altman. Premiere: Dec., 2004. (Dennis Russell Davies, cond; Robert Altman, dir.) Responsibilities included collaboration on production, libretto, & overall conception.
- 1987-88 Ballett Frankfurt. Production Dramaturg & Co-Author (with William Forsythe). *The Loss of Small Detail* and *Impressing the Czar*. Original ballets choreographed by William Forsythe.
- 1986-87 Frankfurt Opera. Assistant Stage Director and Associate Dramaturg for productions of Wagner's *Siegfried* and *Götterdämmerung* (Michael Gielen, cond.; Ruth Berghaus, dir.).
- 1983 Bremen Opera. Production Dramaturg: Giacomo Puccini, *Turandot* (Peter Schneider, cond; Marco Arturo Marelli, dir.).
- 1982-83 Frankfurt Opera. Apprentice Stage Director and Apprentice Dramaturg for productions of:  
Puccini, *Manon Lescaut* (Michael Gielen, cond; Hans Günther Heyme, dir.)  
Wagner, *Parsifal* (Michael Gielen, cond; Ruth Berghaus, dir.)  
Offenbach, *La Belle Helene* (Peter Schneider, cond; Horst Zankl, dir.)

**UNIVERSITY & PROFESSIONAL SERVICE**

- 2014-to date Chair, Committee on Theater & Performance Studies, University of Chicago.
- 2012-to date Founding Director, Center for Theater and Performance Studies, University of Chicago.
- 2011-to date Founding Director, Richard & Mary L. Gray Center for Arts & Inquiry, University of Chicago.
- 2014-15 Member, Arts Steering Committee, University of Chicago. Committee convened by the Provost to assess the future of the arts at the university.
- 2014-15 Chair, Subcommittee on Arts & the Disciplines, University of Chicago. Chaired this subcommittee to report to the Arts Steering Committee on the state of the arts & the disciplines at the university.
- 2014-15 Chair, Subcommittee on the Future of Dance, University of Chicago. Chaired this subcommittee to report to the Arts Steering Committee on the future of dance at the university.
- 2015 Member, External Review Committee: Department of German, Harvard University.
- 2015 Tenure evaluation: Sarah Nooter (Classics Dept, University of Chicago).
- 2015 Promotion evaluation: Heather Wiebe (Music Dept, King's College London).

**UNIVERSITY & PROFESSIONAL SERVICE – cont'd:**

- 2014 Tenure evaluation: Melina Esse (Dept of Musicology, Eastman School of Music).
- 2014 Chair, External Review Committee, Brown University: Granoff Center for the Arts & Creative Arts Council.
- 2014 Renewal evaluation: John Muse (English Dept, University of Chicago).
- 2013 Tenure evaluation: Paola Iovene (East Asian Languages and Literatures Dept, University of Chicago).
- 2012-15 Member, Faculty Advisory Board, Neubauer Collegium for Culture and Society, University of Chicago.
- 2012-14 Co-Convenor (with Martha Feldman, Music), "The Voice Project." An interdisciplinary faculty research project at the University of Chicago funded by the Neubauer Collegium for Culture and Society, University of Chicago. 2011-to date Co-convenor (with Christopher Wild and John Muse), Graduate Research Workshop in Theater & Performance Studies; sponsored by the Council on Advanced Studies in the Humanities and Social Sciences. See <http://lucian.uchicago.edu/workshops/theaterperformancestudies/>.
- 2012 Renewal evaluation: Reginald Jackson (East Asian Languages and Literatures Dept, University of Chicago).
- 2010-11: Chair, Arts and Disciplines Implementation Group. Committee convened by the Associate Provost for the Arts, University of Chicago.
- 2009-10 Co-chair (with Christopher Wild), Graduate Research Workshop in Theater & Performance Studies; sponsored by the Council on Advanced Studies in the Humanities and Social Sciences. See <http://lucian.uchicago.edu/workshops/theaterperformancestudies/>.
- 2008-10: Member, Provost's Working Group on Arts and Disciplines. Committee convened by the Associate Provost for the Arts, University of Chicago.
- 2008-to date: Member, Committee of Arts Chairs, Deans, and Directors. Committee convened by the Associate Provost for the Arts, University of Chicago..
- 2008-09: Member, Search Committee, Court Theatre Executive Director search. (Hired: Steve Albert)
- 2008-09: Member, Search Committee, Court Theatre & TAPS Dramaturg search. (Hired: Drew Dir)
- 2008: Evaluator, 3<sup>rd</sup> Year Review, Prof. Yuming He, (East Asian Languages and Civilizations, U of C).
- 2007-10: Member, Logan Arts Center Project Team. Weekly meetings considering design & conception of new interdisciplinary arts center at the University of Chicago.
- 2007-10: Member, Logan Arts Center advisory board. Quarterly meetings considering design & conception of new interdisciplinary arts center at the University of Chicago.
- 2007-10: Member of the curatorial committee, Court Theatre, Adaptations and Translations project.
- 2006 Tenure evaluation: Suzanne Stewart-Steinberg (Dept of Italian Studies, Brown University).
- 2004 to date: U of Chicago representative, Berlin Consortium for German Studies (BCGS); annual meeting in NYC; irregular meetings on campus w/ college advising staff.
- 2003-06 Co-founder and Co-curator (with Heidi Coleman), Presidential Fellows in the Arts residency series, University of Chicago.
- 2004-05 Chair, Ad-hoc committee (convened by the Master of the College) to consider the promotion of Heidi Coleman to Senior Lecturer, University of Chicago.
- 2003-05 Appointed member, Council on Advanced Studies in the Humanities & Social Sciences, University of Chicago.
- 2007-08 Board Member, Arts Talk Series, Franke Institute for the Humanities, University of Chicago..
- 2003-04 Chair, Graduate Workshop In Performance Studies; workshop sponsored by the Council on Advanced Studies in the Humanities and Social Sciences, University of Chicago.
- 2002-05 Chair, Faculty Committee on Theater & Performance Studies, University of Chicago.

**UNIVERSITY & PROFESSIONAL SERVICE – cont'd:**

- 2001-04 Elected member, University of Chicago College Council, University of Chicago.
- 2000-05 Director of Graduate Studies, Dept of Germanic Studies, University of Chicago.
- 2003-04 Chair, M.A. exam policy committee, Dept of Germanic Studies, University of Chicago.
- 2001-04 Appointed member, Arts Planning Council, University of Chicago.
- 2001-04 Appointed member, University of Chicago Arts Advisory Council.
- 2000-01 Appointed member, Provost's Study Group on Advancing the Arts.
- 2000 Chair, Search Committee to select a new director of University Theater. (Hired: Heidi Coleman)
- 1999-2002 Chair, Interdivisional Faculty Working Group on Theater & Performance Studies, University of Chicago.
- 1998-2006 Appointed member, University Theater Advisory Board, University of Chicago.

**READER'S REPORTS**

- Book Manuscripts: Univ of California P, Cornell UP, Duke UP, Indiana UP, U Minnesota P, Oxford UP, Princeton UP, U of Chicago P, Oxford UP, and Ashgate Press.
- Articles: *Cambridge Opera Journal*, *Critical Inquiry*, *German Quarterly*, *Germanic Review*, *New German Critique*, *PMLA*.

**EXTERNAL DISSERTATION AND EXAM COMMITTEES:**

- 2014 University of Konstanz. Dissertation committee member. Annette Kappeler, PhD student in German Studies. Dissertation topic: "«Auftrittsformen der Tragédie en musique»." Dissertation director: Juliane Vogel.
- 2013 University of Oslo. External Examiner. Dissertation defense of Hedda Høgåsen-Hallesby, PhD student in Musicology. Dissertation topic: "«Salome. Ever and Never the Same. (Re)productions of a Canonized Opera»." Dissertation director: Ståle Wikshåland.
- 2012 University of Amsterdam. External Examiner. Dissertation defense of Alexander Jakob. PhD candidate in Philosophy. Dissertation topic: "Theater und Bilderfahrung: In den Augen der Zuschauer." Dissertation director: Josef Früchtl.
- 2009 University of Amsterdam. External Examiner. Dissertation defense of Pieter Verstraete. PhD candidate in Theater Studies. Dissertation topic: "The Frequency of Imagination. Auditory Distress and Aurality in Music Theatre." Dissertation director: Maaïke Bleeker.
- 2006 University of Amsterdam. External Examiner. Dissertation defense of Bianca Michaels. PhD candidate in Theater Studies. Dissertation topic: Media and Contemporary Opera. Dissertation director: Christopher Balme.

**AWARDS**

- 2015 Franke Institute Faculty Fellowship. Selected for this one-year fellowship at the Franke Institute for the Humanities at the University of Chicago.
- 2007 Gastwissenschaftler (Guest Scholar), Zentrum für Literatur- und Kulturforschung Berlin. (May-June 2007)
- 2004 DAAD (German Academic Exchange Service) Grant for Short-Term Research in Berlin.
- 2004 Curricular Development grant, University of Chicago Arts Planning Council
- 1994-95 Social Science Research Council Postdoctoral Fellowship: Berlin Program for Advanced German & European Studies. One year of research at the Free University of Berlin.
- 1994 DAAD Short-Term Research Grant for Recent PhDs  
I declined this grant in order to accept the SSRC grant.
- 1994 Summer Research Fellowship, Columbia University Council for Research in the Humanities
- 1993 Summer Research Fellowship, Columbia University Council for Research in the Humanities
- 1992-93 Andrew W. Mellon Postdoctoral Fellowship in the Humanities at Stanford University.  
I declined this grant in order to accept the teaching position at Columbia.