

Richard Leppert
Department of Cultural Studies & Comparative Literature
Ph.D. Program in Comparative Studies in Discourse and Society
Folwell Hall 350, University of Minnesota
Minneapolis, Minnesota 55455
(tel. 612-624-4354, 624-8099)

EDUCATION:

Ph.D. (1973), Indiana University (Musicology [Art History Minor])
 M. M. (1969), Indiana University (Musicology [Art History Minor])
 B. A. (1966), Moorhead State College* (German Literature Major)
 B. S. (1966), Moorhead State College* (Music; English Literature Majors)
 (*Summa cum laude, as first in graduating class)

ACADEMIC POSITIONS:

Department of Cultural Studies & Comparative Literature [formerly: Department of Humanities],
 & PhD Program in Comparative Studies in Discourse & Society, University of Minnesota

Fesler-Lambert Chair in Humanities (2004-)
 Samuel Russell Distinguished Chair in the Humanities (2001-2004)
 Morse Alumni Distinguished Teaching Professor (1996--)
 Professor (Sept 1982--)
 Associate Professor (Sept 1978-82)
 Assistant Professor (Sept 1973-78)

Academy of Distinguished Teachers, University of Minnesota, (1998--)

Adjunct Professor of American Studies (Senior Member)
 Adjunct Professor of Comparative Literature (Senior Member)

Visiting Lecturer (Music Department/Graduate School), Columbia University
 (Fall Semester, 1973 [Graduate Seminar])
 Research Associate, Research Center for Musical Iconography, The City
 University of New York/Graduate School and University Center (1972-73)
 Teaching Associate (School of Music), Indiana University (1969-70)

AWARDS:

a) External:

Phi Beta Kappa National Scholar (2004-05)
 American Musicological Society, The Otto Kinkeldey Award (Finalist) for Excellence of a
 Musicological Book (November 2003)
 American Council of Learned Societies, Senior Fellowship (1999-00)
 Fellow, Institute for the Humanities, University of Michigan (Sept 1996)
 National Endowment for the Humanities, Summer Stipend for Research (1991)
 National Endowment for the Humanities, Director, Postdoctoral Summer Seminar for
 College Teachers (1990)
 American Council of Learned Societies Travel Award (1988)
 National Endowment for the Humanities, Senior Fellowship for Independent Study
 and Research (1986-87)
 National Endowment for the Humanities, Director, Postdoctoral Summer Seminar for
 College Teachers (1983)
 American Philosophical Society, Grant for Research (1981-82)
 Yale Center for British Art, Resident Fellowship (February, 1982)
 National Endowment for the Humanities, Summer Stipend (1980)
 John Simon Guggenheim Fellowship (1979-80)
 Distinguished Alumnus, School of Music, Indiana University (June, 1977)
 Fellowship, Ministère de L'Education et de la Culture Française, Royaume de
 Belgique (1971-72)
 Fulbright-Hays Fellowship to Belgium (1970-71; renewed 1971-72)

Woodrow Wilson Dissertation Fellowship (1970-71)
 National Defense Education Act Graduate Fellowship (Indiana University)
 (1966-69)

b) Internal (University of Minnesota):

Academy of Distinguished Teachers (1998--)
 Scholar of the College, College of Liberal Arts (1995-98)
 McKnight Arts & Humanities Senior Research Award (1992-95)
 McKnight Faculty Summer Research Award (1994)
 Graduate School, National Fellowship Supplementary Award (1991)
 Western European Studies Center, Travel Award (1989, 1992)
 Faculty Summer Research Awards (1975, 1978, 1981, 1985, 1988, 1994)
 Research Award, Single Quarter/Semester Leave Program (Fall Quarters, 1976, 1983, 1989;
 Fall 2004)
 International Programs, Development Fund Grant (1979-80, 1982-83)
 College of Liberal Arts Faculty Travel Grant (1976, 1979, 1982-83, 1988)
 International Programs, Small Grants Award (1980-81, 1991-92)
 Morse Distinguished Teaching Award (1978)
 Graduate School, Grant in Aid of Research (1977, 1979-82, 1986-89, 1992-93)

VISITING PROFESSORSHIPS (since 1992--):

McMaster University (Ontario), H. L. Hooker Distinguished Visiting Scholar,
 (Febr 2000)
 University of Michigan, Institute for the Humanities, as Resident Fellow (Sept
 1996)
 Syracuse University, as William Fleming Visiting Distinguished Professor,
 Department of Fine Arts (April 1992)
 University of Bristol (UK), as Benjamin Meaker Scholar, Departments of Music &
 Art History (Nov 1992)

COLLEGE & UNIVERSITY INVITED LECTURING (since 1990--):

USA:

Amherst College
 Bates College
 Claremont Graduate School
 Cornell University
 Gettysburg College
 Gustavus Adolphus College
 Hendrix College
 Kalamazoo College
 Macalester College
 Michigan Technological University
 Millsaps College
 New Mexico State University
 Otterbein College
 Stanford University
 State University of New York/Genesco
 Syracuse University
 Union College
 University of California/Irvine
 University of California/Los Angeles
 University of Colorado
 University of Illinois/Urbana
 University of Michigan
 University of Pennsylvania
 University of Texas/Austin
 Wabash College
 Yale University

International:

Concordia University/Montreal
 Max Planck Institute/University of Göttingen/Germany

McMaster University/Hamilton, Ontario
 Oxford University/UK
 Trent University/Peterborough, Ontario
 University of Alberta/Edmonton
 University of Bristol/UK
 University of British Columbia
 University of Gothenburg/Sweden
 University of London
 University of Toronto

EXTERNAL REFEREEING:

National Endowment for the Humanities
 national review panelist (1988-89, 1990-91, 1993-94, 1994-95, 1996-98, 2000)
 consultant/referee (ongoing since 1986--)
 American Council of Learned Societies
 musicology screening (1994-97)
 national review panelist (2001, 2002)

JOURNAL REFEREEING (since 1990--):

Cultural Critique
Early Music
Eighteenth-Century Life
History of the Human Sciences Journal
Image Musicae
Journal of the American Musicological Society
Journal of Musicological Research
Journal of the Royal Musicological Association
Sociological Review

ACADEMIC PRESS REFEREEING (1990--):

Cambridge University Press
 Oxford University Press
 Harvard University Press
 Royal Musical Association Monographs
 University of California Press
 University of Minnesota Press
 Westview Press
 Woodrow Wilson Center Press
 Yale University Press

EDITORSHIPS (since 1990--):

Eighteenth-Century Life (The Johns Hopkins University Press), Corresponding
 Editor (1990-1996)
Imago Musicae, Editorial Advisory Board (1993--2002)
The Journal of Musicological Research, Co-Editor (1992-1997)

PROFESSIONAL SOCIETIES (Recent & Current Positions)

American Musicological Society: AMS 50 Dissertation Fellowships Committee
 (1999-2003)
 American Musicological Society: Committee on Honorary & Corresponding
 Members (1994-95)
 American Musicological Society: Committee on the Status of Women (1992-94)
 American Musicological Society: National Council (1994-96)

BIOGRAPHY:

Who's Who In America
 International Who's Who in Music

PUBLICATIONS:

BOOKS:

Theodor W. Adorno: Essays on Music. Critical Commentary. Berkeley and Los Angeles: University of California Press, 2002. xvii + 724 pp. Awarded: The Otto Kinkeldey Award (Finalist), American Musicological Society (November 2003)

Art and the Committed Eye: The Cultural Functions of Imagery. Boulder, CO: Westview/HarperCollins, 1996. xvii + 348 pp. Simultaneous hardback & paperback editions.

Turkish translation: Sanatta Anlamin Görüntüsü: İmgelerin Toplumsal İşlevi. Istanbul: Ayrinti, 2002. 384 pp.

The Sight of Sound: Music, Representation, and the History of the Body. Berkeley and Los Angeles: University of California Press, 1993. xxx + 310 pp. Paperback edition, 1995.

Music and Image: Domesticity, Ideology & Socio-Cultural Formation in 18th-Century England. Cambridge: Cambridge University Press, 1988. xvi + 247 pp. Paperback edition, 1993.

Music and Society: The Politics of Composition, Performance and Reception. Co-edited and a co-authored critical introduction with Susan McClary. Cambridge: Cambridge University Press, 1987. xix + 202 pp. Paperback edition, 1989.

Arcadia at Versailles: Noble Amateur Musicians and Their Musettes and Hurdy-gurdies at the French Court (c. 1660-1789). A Visual Study. Amsterdam and Lisse: Swets and Zeitlinger B.V., 1978. x + 137 pp.

The Theme of Music in Flemish Paintings of the Seventeenth Century. Musik und Musiker im Bild: Ikonologische Studien, No. 1. Series edited by Walter Salmen. 2 vols. Munich: Musikverlag Emil Katzschler, 1977. 641 pp.

BOOKS IN PREPARATION:

Musical Extremes: The Dialectics of Virtuosity; completion in 2004. (100 pp. MS drafted).

Selected journals in which books have been reviewed

(listed by discipline, & country of origin)

Musicology

BBC Music Magazine (UK)
 Discourse in Music (Canada)
 Early Music/Oxford Univ Press (UK)
 Folk Music Journal
 Fontes (France)
 Galpin Society Journal (UK)
 Imago Musicae (Germany)
 Journal of Musicological Research
 Journal of Musicology
 Music and Letters (UK)
 Musical America
 Musical Quarterly
 Musical Times (UK)
 Musikforschung (Germany)
 Musikpsychologie (Germany)
 Neue Zeitschrift für Musik (Germany)
 Nineteenth Century Music
 Notes/Music Library Association
 Opus
 Popular Music (Cambridge Univ Press) (UK)
 Revue de Musicologie (France)
 Svensk Tidskrift för Musikforskning (Sweden)
 Tiedotustutkimus (Sweden)
 Tijdschrift van de Vereniging voor Nederlandse Muziek Geschiedenis (NL)
 The Wire (UK)

Sociology & Anthropology

American Journal of Sociology
 Contemporary Sociology
 Network (UK)
 Reviews in Anthropology
 Sociological Review (UK)
 Sociology

Art History (& Aesthetics)

Art History (UK)
 British Journal of Aesthetics (UK)
 Gazette des Beaux-Arts (France)
 Journal of Aesthetics and Art Criticism

Critical Theory & Cultural Studies

Signs: Journal of Women in Culture & Society
 Textual Practice (UK)
 Telos
 Year's Work in Critical & Cultural Theory

History and Literary Studies

Archives (UK)
 British Journal for Eighteenth Century Studies (UK)
 Eighteenth Century Studies
 Journal of European Studies
 Journal of Interdisciplinary History
 Magills Literary Annual
 Studies in English Literature 1500-1900
 Zeitschrift für Anglistik und Amerikanistik (Germany)
 Scriblierian

General

Current Bibliography
 Choice
 (London) Times Literary Supplement (UK)
 (London) Observer (UK)
 Los Angeles Sunday Times Book Review
 New York Review of Books
 New York Times
 Publishers Weekly

JOURNAL ARTICLES & BOOK CHAPTERS:

"The Musician of the Imagination." In: The Musician as Entrepreneur, 1700-1914: Managers, Charlatans, and Idealists. Edited by William Weber. Bloomington: Indiana University Press, 2004, forthcoming. 30 pp. MS.

"The Social Discipline of Listening." In: Le concert et son public: Mutations de la vie musicale en Europe de 1780 à 1914 (France, Allemagne, Angleterre). Edited by Hans Erich Bödeker, Patrice Veit, and Michael Werner. Paris: Éditions de la Maison des sciences de l'homme, 2002. Pp. 459-95.

Reprinted in:

(1) Aural Cultures. Edited by Jim Drobnick. Toronto: YYZ Books & Walter Phillips Gallery Editions, 2004. Pp. 18-35 [slightly revised].

"The Male Nude: Identity and Denial." Excerpt reprinted from: Art and the Committed Eye: The Cultural Functions of Imagery. In: Critical Perspectives on Art History. Edited by John C. McEnroe and Deborah F. Pokinski. Upper Saddle River, NJ: Prentice Hall, 2002. Pp. 134-38.

"Paradise, Nature, and Reconciliation, or, a Tentative Conversation with Wagner, Puccini, Adorno, and The Ronettes." Echo [online journal] 4 no. 1 (Fall 2002).

"On Music and Dance." Excerpt reprinted from: Music and Image: Domesticity, Ideology & Socio-Cultural Formation in 18th-Century England. In: Music, Culture, and Society: A Reader. Edited by Derek B. Scott. Oxford: Oxford University Press, 2000. Pp. 100-03.

"The Social Discipline of Listening." Concerts et ses publics, edited by Hans Erich Bödeker. Paris: Maison des sciences de l'homme, 1999. 27 pp. MS. In Press.

"Cultural Contradiction, Idolatry, and the Piano Virtuoso: Franz Liszt" Piano Roles, edited by James Parakilas. New Haven: Yale University Press, and Washington: Smithsonian Institution, 2000. Pp. 252-81, 425-27.

"Representing Girls: Modernity, Cultural Anxiety, and the Imaginary." The Body Aesthetic: From Fine Art to Body Modification, edited by Tobin Siebers. Ann Arbor: University of Michigan Press, 2000. Pp. 75-106.

"Desire, Power, and the Sonoric Landscape (Early Modernism and the Politics of Musical Privacy)." The Place of Music, co-edited by Andrew Leyshon, David Matless, and George Revill. London: The Guilford Press, 1998. Pp. 291-321. Reprinted from "The Sight of Sound: Music, Representation and the History of the Body."

"Social Order and the Domestic Consumption of Music (The Politics of Sound in the Policing of Gender Construction in 18th-Century England)." The Consumption of Culture 1600-1800: Image, Object, Text, ed. Ann Bermingham and John Brewer. London: Routledge, 1995, pp. 514-34.

"The Post Modern Condition and Musicology's Place in Humanistic Studies." Review Essay of "The Last Post: Music after Modernism," Simon Miller, ed. (Manchester, 1993). Journal of Musicological Research 14 nos. 3-4 (1995), pp. 235-50.

"From Robespierre to the Ryman: Hank Williams and History." Co-authored with George Lipsitz. In: 1789-1989: Musique, histoire, démocratie. Paris: Maison des Sciences de l'Homme, 1992. Vol. 3, pp. 753-64.

"Sexual Identity, Death, and the Family Piano." 19th Century Music 16/2 (Fall 1992), 105-28.

Review Essay: Lawrence Kramer, "Music as Cultural Practice, 1800-1900." California Studies in 19th Century Music, vol. 8. Berkeley: University of California Press, 1990. 226 pp. Journal of Musicological Research, 12 Supp (1992), 99s-108s.

"Vision and the Sonoric Construction of Reality (Private Pleasure and Social Order)." Musica Privata: Die Rolle der Musik im privaten Leben: Festschrift für Walter Salmen, ed. Monika Fink, Rainer Gstrein, and Günter Mössmer. Innsbruck: Edition Helbling 1991, pp. 67-78.

"Music as a Sight in the Production of Music's Meaning." Metaphor: A Musical Dimension, ed. Jamie C. Kessler. Sydney: Currency Press, 1991. Pp. 69-88.

"'Everybody's Lonesome for Somebody': Age, the Body, and Experience in the Music of Hank Williams." Co-authored with George Lipsitz. Popular Music, 9/3 (October 1990), 259-274.

Reprinted in:

(1) All that Glitters: Country Music in America. Edited by George H. Lewis. Bowling Green: Bowling Green State University Press, 1993. Pp. 22-37.

(2) Reading Pop: Approaches to Textual Analysis in Popular Music. Edited by Richard Middleton. Oxford: Oxford University Press, 2000. Pp. 307-28.

(3) Twentieth Century Literary Criticism. Edited by Jennifer Garipey. Detroit: Gale Research, 1999. In Press.

"Introduction." Reader: Essays in Reader-Oriented Theory, Criticism, and Pedagogy, 23 (Spring 1990), 1-9.

"Music, Representation and Social Order in Early Modern Europe." Cultural Critique, 12 (Spring 1989), 25-55.

"Discursive Practices & the Economy of Prestige: Introduction," co-authored with Bruce Lincoln. Cultural Critique, 12 (Spring 1989), 5-23.

"Music, Domestic Life and Cultural Chauvinism: Images of British Subjects at Home in India," Music and Society: The Politics of Composition, Performance and Reception. Co-edited by Richard Leppert and Susan McClary. Cambridge: Cambridge University Press, 1987. Pp. 63-104.

"Imagery, Musical Confrontation and Cultural Difference in Early 18th Century London." Early Music, 14, No. 3 (August, 1986), 323-345.

"Men, Women and Music at Home: the Influence of Cultural Values on Musical Life in Eighteenth-Century England." Imago Musicae, 2 (1985), 51-133.

"Music Teachers of Upper-Class Amateur Musicians in Eighteenth-Century England." Essays in Honor of Barry S. Brook: Festschrift Series No. 4, ed. by Allan Atlas. New York: Pendragon Press, 1985. Pp.133-158.

"Johann Georg Plazer: Music and Visual Allegory." Music East and West: Essays in Honor of Walter Kaufmann: Festschrift Series No. 3, ed. by Thomas Noblitt. New York: Pendragon Press, 1981. Pp. 209-224.

"Concert in a House: Musical Iconography and Musical Thought," Early Music, 7, No. 1 (January, 1979), 3-17.

Reprinted in: (1) [in Japanese translation] Recorder 1979, No. 4., pp. 2-7, and 1980, No. 1, pp. 17-27.

"David Teniers the Younger and the Image of Music." Koninklijk Museum voor Schone Kunsten, Antwerpen, Jaarboek (1978), 63-154.

"Viols in 17th Century Flemish Paintings: The Iconography of Music Indoors and Out," Journal of the Viola da Gamba Society of America, 15 (December, 1978), 5-40.

"Musical Iconography and Visual Perception: Knowledge as the Delimiter of Expectation." Répertoire International d'Iconographie Musicale, Newsletter, 2, No. 2 (Spring, 1977), 12-15.

"The Prodigal Son: Teniers and Ghezzi." The Minneapolis Institute of Arts, Bulletin, 61 (1974), 80-91.

"The Research Center for Musical Iconography of The City University of New York: Description of an International Research Project in Musicology." (In collaboration with Barry S. Brook.) Symposium of the College Music Society, 13 (Fall, 1973), 106-13.

JOURNAL ISSUE:

Special Issue, co-edited with Bruce Lincoln. "Discursive Practices & the Economy of Prestige." Cultural Critique, 12 (Spring 1989), 225 pp.

REVIEWS:

Margaret Myers, "Blowing Her Own Trumpet: European Ladies' Orchestras & Other Women Musicians (1870-1950) in Sweden." Göteborg: Musikvetenskapliga Institut, 1993. 441 pp. Svenska Tidskrift för Musik (November 1993), pp. 114-20.

W. L. Braekman, ed. Christiaan van Vaerenbrakens "Conste von musike oft vanden Sanghe. De oudste musiekleer in het Nederlands (1535). Scripta, 5. Brussels: Research Center of Medieval and Renaissance Studies of UFSAL, 1981. 101 pp. Speculum: A Journal of Medieval Studies, 58, No. 2 (1983), pp. 548-549.

Phillip T. Young. The Look of Music: Rare Musical Instruments, 1500-1900. Seattle: Univ. of Washington Press; Vancouver: Douglas & McIntyre, 1980. 240 pp. Winterthur Portfolio: A Journal of American Material Culture, 17, No. 4 (1982), pp. 274-277.

A. P. de Mirimonde, L'Iconographie musicale sous les rois bourbons: La Musique dans les arts plastiques (XVI^e-XVIII^e siècle). Series: La Vie Musicale en France sous Les Rois Bourbons, Nos. 22, 25. 2 vols. Paris: Éditions A. & J. Picard, 1975, 1977. American Musical Instrument Society, Journal, 5-6 (1979-80), pp. 166-71.

Walter Salmen. Musikleben in 16. Jahrhundert. Musikgeschichte in Bildern, Vol. III/9. Musik des Mittelalters und der Renaissance. Leipzig: VEB Deuter Verlag für Musik, 1976. 211 pp. Journal of the American Musicological Society, 32, No. 2 (Summer 1979), pp. 339-43.

Tilman Seebass, Musikdarstellung und Psalterillustration im früheren Mittelalter. Studien ausgehend von einer Ikonologie der Handschrift Paris, Bibliothèque Nationale, fond latin 1118. Bern: Francke Verlag, 1973. Speculum: A Journal of Medieval Studies, 52, No. 1 (January, 1977), 165-171.

MISCELLANEOUS OTHER PUBLICATIONS:

Editor of Commissioned Series for The Minnesota Composers Forum Newsletter, funded by the Center for Arts Criticism (1989-90):

- 1) Robert Walser, "The Premises of Composition," (January 1989), 5-7;
- 2) Stephen Houtz, "Coming Out: The Acknowledgment of a Gay Experience in Music," (April 1989), 4, 6-7;
- 3) Georgina Born, "IRCAM, Legitimation, Post Modern Music Policy: Some Thoughts from Europe," (December, 1989), 2-5;

4) Barbara Engh, "Utopia at Hand? Composition and Cultural Studies" (June, 1990), 3-6.

Congress Report: International Musicological Society, Twelfth Congress (Berkeley, August, 1977). Ed. Daniel Hertz and Bonnie Wade. Panel: Present State of Iconographical Research. "Musical Iconography and Visual Perception: Knowledge as the Delimiter of Expectation." Kassel: Bärenreiter Verlag, 1981, pp. 806-808.

PAPERS READ:

"Water Music: Caruso in the 'Wilderness.'" International Conference: Beyond the Soundtrack: Representing Music in Cinema." University of Minnesota (April 2004).

"Music 'pushed to the edge of existence' (Adorno, Listening, and the Question of Hope)." Roy Alexander Lectures in Music. Department of Music. Stanford University (April 2004).

"Adorno's Exile: Nature, Kitsch, Aesthetics, Mahler." Department of Music. University of British Columbia (February 2004).

"Paradise, Nature, and Reconciliation, or a Tentative Conversation with Wagner, Puccini, Adorno, and The Ronettes." University Lecture. University of British Columbia (February 2004); and Otterbein College (March 2004).

"Hearing Gender: Sight, Sound and Difference." Conference: Gender and Representation. Arts and Humanities Research Board/School of Oriental and African Studies/University of London (February 2004).

"Music, Modernity, Nature and Paradise." Samuel Russell Lecture. University of Minnesota (January 2004).

"Aesthetics, Music, and Nature: Imagining Reconciliations." Symposium: Places of Hearing: Music, Nature and Subjectivity. University of California/San Diego (January 2004).

"Adorno on Music, and the Question of Hope." Adorno Symposium. Goethe Institute, Toronto (November 2003).

"Music 'pushed to the edge of existence' (Adorno & the Question of Hope)." Lecture: Musicology Faculty, McMaster University, Ontario (November 2003).

"Adorno and Mourning." International symposium: Adorno. Zum 100. Geburtstag. University of Texas, Austin (April 2003).

"The Piano and the Aesthetics of the Self." Conference: Mozart and the Keyboard Culture of His Time. Cornell University (March 2003).

"Nature, Kitsch, and Exile: Mahler and Adorno on History." (1) International conference: Contested Legacies: German-Speaking Intellectual and Cultural Emigration to the United States and United Kingdom, 1933-1945. Bard College (August 2002). (2) International symposium: Adorno. Zum 100. Geburtstag. University of Texas, Austin (April 2003).

"Adorno in the New Century." Conference: Music and Sociology. Department of Music. Göteborg University (August 2002).

"Adorno, Modernity, and the Dialectics of Musical Kitsch." 6th Biennial Minnesota Forum: "Northern Light/Northern Darkness? Rethinking Modernism after the Demise of the 'Master Narrative': Art and Politics in Northern Europe, 1890-1950. Department of German, Scandinavian, & Dutch, University of Minnesota (April 2002).

"The Musician of the Imagination." The Donald J. Grout Annual Lecture. Department of Music. Cornell University (March 2002).

"Adorno in Proximity to Hollywood: The Splinter in Your Eye is the Best Magnifying-Glass." Conference: Heroes Leave Their Shores: Exile, Loss, & the Dynamics of Artistic Creation. The Getty Research Institute, Los Angeles. (December 2001).

"Paradise, Nature, & Reconciliation, or, a Tentative Conversation with Wagner, Puccini, Adorno, and The Ronettes." (a) Lecture Series, Music Department, University of Pennsylvania (October, 2002) (b) Colloquia in Musicology & Music Theory, Graduate Department of Music, University of Toronto (September 2001); (c) Distinguished Lecture Series, Department of Musicology, University of California/Los Angeles (June 2001).

"The Musician of the Imagination." Conference: The Musician as Entrepreneur & Opportunist, 1600-1900. Center for 17th- and 18th-Century Studies, William Andrews Clark Memorial Library. University of California/Los Angeles (June 2001).

"Sounding Difference." Space & Place Colloquium. University of Minnesota (December 2000).

"Adorno, Mahler, and Popular Music Aesthetics" (Panel: "Adorno"). American Musicological Society National Meetings, Toronto (November 2000).

"Adorno: Now" (formal introduction to panel which I organized: "Adorno"). American Musicological Society National Meetings, Toronto (November 2000).

"Desire, Power, and the Sonoric Landscape: Making Space Musical in Western Experience." Keynote. Conference: Sound Escape (International Conference on Acoustic Ecology). Trent University, Peterborough, Ontario (July 2000).

"Food for Thought: Representation, Eating, and the Imaginary Self." Conference: Uncommon Senses: The Senses in Art and Culture. Concordia University, Montreal (April 2000).

"Sexuality, Music, Women and Death in the Late Nineteenth Century" McMaster University, Hamilton, Ontario, as H. N. Hooker Distinguished Visiting Professor (February 2000).

"Musicology and History." Gothenburg University, and Swedish Musicological Society Conference (August 1999).

"Lizst as Spectacle: Subjectivity as Commodity" (for panel which I organized: "The Dialectics of Virtuosity"). American Musicological Society National Meetings, Boston (October, 1998).

"The Virtuoso as Fetish: Desirous Looking & the Production of Musical Meaning." Invited Lecture: Distinguished Lecture Series, Department of Musicology, University of California/Los Angeles (February 1998).

"Desiring Difference: Virtuosity Display and Audience Subjectivity." North American Society for the Study of Romanticism Annual Conference, McMaster University, Hamilton, Ontario. (October 1997).

"The 'Woman Question': Desire, Misogyny, and Revenge in Music, Art, and Literature from the Late Nineteenth Century." Institute for the Humanities, University of Michigan (January 1997); and University of Alberta (March 1997).

"Food for Thought: Representation, Eating, and the Imaginary Self." Institute for the Humanities, University of Michigan (September 1996).

"Image--Locus of Meaning." College plenary lecture. Millsaps College (Jackson, Miss) (August 1996).

"The Social Discipline of Listening." International conference: "Concert et publique: Mutation de la vie musicale en Europe de 1780 à 1914." Göttingen, Max-Planck-Institut für Geschichte (June 1996).

"Anatomy, Punishment, and Visual Aesthetics: The Erotics of Dissection in Early-Modern Europe." Lecture Series: Owen H. Wangenstein Historical Library of Biology & Medicine, University of Minnesota (April 1996).

"The Sonoric Body: Socio-Sexual Harmony--Acts of Violence." International conference: Music, Gender, and Pedagogics. University of Gothenburg (April 1996).

"Sexuality, Music, Women, and Death in the Late Nineteenth Century." University lecture series. New Mexico State University, Las Cruces (February 1995).

"Concretizing Auralty: Stopping Music in Its (Semantic) Tracks." American Musicological Society National Meetings. New York (November 1995).

"The Awakening Conscience: Painting, Music and Woman's Body in Victorian Culture." Conference: Sherlock Holmes & John Bennett Shaw. University of Minnesota (October 1995).

"Discourse, Ideology, and Chamber Music: Performing Social Harmony." Conference: Chamber Music in the Age of Haydn. Amherst College (March 1995).

"Music, Confrontation, and the Discourse of the Body." Conference: Re-Theorizing Music. Sponsor: Humanities Institute, University of California, Irvine (December 1994).

"Representation and Social Crisis: The Spectacle of Christ's Corpse." Conference: The Sacred Body in Law and Literature. Sponsor: The Yale Journal of Law & the Humanities and the Whitney Humanities Center. Yale University (April 1994).

"Performing Identity (Social Harmony and the Paradox of the Musical Body)." Plenary Session Address, National Meeting of the American Society for 18th-Century Studies. Charlestown, SC (March 1994).

"The String Quartet, Social Space, and the Politics of Sociality." Center for 17th and 18th Century Studies & William Andrews Clark Memorial Library Symposium and Concert Series. University of California, Los Angeles (February 1994).

"Sexuality, Music, Women, & Death in the Nineteenth Century." College Lecture Series. Macalester College (February, 1994).

"Music and Politics": Chair of session. College Music Society, National Meeting. Minneapolis (October 1993).

"Music, Representation, and the History of the Body (Male Agony and The Awakening Conscience)." School of Music Lecture/Colloquium Series, University of Illinois (Urbana), (April 1993); and CSDS Colloquium Series, University of Minnesota (April 1993).

University of Bristol (UK), as Benjamin Meaker (Visiting) Scholar, a series of three lectures: (1) "Music, Image, and the History of the Body"; (2) "Music Visualized: Sound, Gender, and the Body in the 17th Century"; (3) "Music, Representation and Social Order in Early-Modern Europe" (November 1992).

"Music, Visual Representation, and Misogyny in the late 19th Century." Department of Music, Claremont Graduate School (California) (October 1992).

"Adorno on the Culture Industry: Mass Media's Confrontation with Aesthetics" Symposium: Department of Journalism and Mass Communication, University of Minnesota (October 1992).

"The Sight of Sound: Music, Representation, and the History of the Body." A series of three lectures. (1) "Musical Harmony, Marriage and Discipline." The Doris B. Schechter Annual Fine Arts Lecture. (2) "Absenting the Body: Hoarding Sound in a Culture of Silence." (3) "The Piano, Misogyny, and 'The Kreutzer Sonata.'" Department of Fine Arts, Syracuse University, as William Fleming Visiting Distinguished Professor (April 1992).

"The Piano, Misogyny and 'The Kreutzer Sonata.'" Royal Musical Association Annual Conference (Exeter College, Oxford University): "Music and Eroticism" (March 1992). Also read at Department of Music, University of Texas/Austin (February 1992).

"Music, Representation and Social Order in Early-Modern Europe." Gothenburg University (Sweden), School of Music & Musicology (May 1991).

"Social Order and the Domestic Consumption of Music in Eighteenth-Century England: The Politics of Sound in the Policing of Gender Construction." U.C.L.A., Center for 17th-& 18th-Century Studies, in conjunction with the Clark Library 1991-92 Lecture & Workshop Series: The Consumption of Culture: Word, Image, and Object in the 17th & 18th Centuries (May 1991).

"Music Visualized: Sound, Sight and Identity in the 17th Century." Kalamazoo Art Institute (April 1991).

"Music, Women and the Visual Representation of Power in 18th-Century England." Kalamazoo College, Department of Music (April 1991).

"Culture, Politics and the Representation of Women." Midwestern Heart-Lung Institute Clinical Conference, Minneapolis (October 1990).

"Culture and the Production of Society." Lecture Series: Approaches to the Humanities, University of Minnesota, Department of Chemical Engineering (January 1991).

"Culture, Citizenship, Education." Keynote Address: CEE Programming Conference: Values, Vision, and Power: Shaping the University. University of Minnesota (November 1990).

"The Politics of Sound and Sight in the Construction of Social Order." Humanities Department Lecture, Michigan Technological University, Houghton, MI (September 1990).

"From Robespierre to the Ryman: Hank Williams and History." Joint paper with George Lipsitz. International conference: 1789-1989: Musique, Histoire, Démocratie. Centre d'Ethnologie française and the International Association for the Study of Popular Music, Paris (July 1989).

Session Chair: Popular Music and National Identity. International conference: 1789-1989: Musique, Histoire, Démocratie. Centre d'Ethnologie française and the International Association for the Study of Popular Music, Paris (July 1989).

Keynote Address: "Visualizing the Verbal, 'Naturalizing' the Discursive," Cultural Emblematics Conference, University of Minnesota (April 27, 1989).

"Music, Social Order and the Recovery of the Past: The Politics of Victorian Imagery." Symposium of the International Musicological Society, Melbourne (August, 1988).

"Music, Representation and Social Order in Early-Modern Europe." International conference: Discursive Strategies and the Economy of Prestige, University of Minnesota, Program in Comparative Studies in Discourse and Society (April, 1988).

"Music and Visual Space; Sexuality and Power." J. Paul Getty Museum, Malibu, CA (August, 1988), and Minneapolis Institute of Arts (April, 1988).

"Diderot's Encyclopedia and the Visualization of Culture." Lecture Series in conjunction with exhibition 18th-Century French Prints, Minneapolis Institute of Arts (May, 1985).

"Music, Imagery and Cultural Repression in British India." International conference: Music and Society: The Politics of Composition, Performance and Reception. University of Minnesota (April, 1985). A different version of this paper was read at the international conference D'Image à l'Object: La Méthode Critique en Iconographie Musicale (Collège de France, Paris, September, 1985). A substantially longer version of this paper was read at Syracuse University, Department of Fine Arts/Studies in Art History and Music History, Lecture Series (January, 1985).

Discussant to session "Technology, Techne and Text." Sixth Annual Humanities and Fine Arts Colloquium, Technology in a Humane Society. College of Liberal Arts, University of Minnesota (February, 1984).

"Reflection on Music, Social Values and Sexism in Eighteenth-Century England." Fifth annual Humanities and Art Colloquium: the Historical Dimension. College of Liberal Arts, University of Minnesota (February, 1984).

"Music and the Pursuit of Happiness in the Eighteenth-Century." In conjunction with an exhibition of the same name, The University of Minnesota Gallery (May 26, 1983).

"Social-Historical Perspectives on Amateur Musicians in Eighteenth-Century England." Conference: Musikalische Sozialgeschichte im Bild, Johannes Gutenberg-Universität, Mainz, BDR. Sponsored by the Musikwissenschaftlichen Institut of the University and the Répertoire International d'Iconographie Musicale (August 17-28, 1982).

"Music and Visual Allegory from Eighteenth-Century Vienna: Pleasure and Morality, Death and Afterlife." Yale University, Collection of Musical Instruments, Exhibition (lecture series): Musical Instruments in the Viennese Tradition, 1750-1850 (October, 1981-June, 1982) (February, 1982). Also read at German Department Lecture Series, University of Minnesota (April, 1982).

"Music and Visual Allegory; Musical Practices in Eighteenth-Century British Art." Yale Center for British Art, Lecture Series (February, 1982).

Respondent: "Musicology: Current Methodology--Opportunities and Limitations in Iconography." American Musicological Society, National Meeting, Boston (November, 1981).

"Music in the Home in Eighteenth-Century England." Eighth International Conference on Musical Iconography, American Musicological Society (New York, May, 1980).

"Iconography and the History of Music: A Brief Inquiry into Matters of Ambiguity, Expectation, and Ignorance." Colloquium, Minnesota Center for Advanced Studies in Language, Style, and Literary Theory (University of Minnesota, May, 1980).

"Concert in a House: Musical Iconography and Musical Thought." American Musicological Society, Mid-West Chapter (Chicago, November, 1977). Also read at Builders and Players: A Harpsichord Symposium (Macalester College, June 1978), and Syracuse University, Fine Arts Department, Lecture Series (October, 1978).

"Visual Images and the Social History of Music." Paper and panel discussion: Social History and Musical Culture as Revealed in Art Works. Sixth International Conference on Musical Iconography. American Musicological Society (New York, April, 1978).

"The Didactic Role of Musical Images: Toward a Cultural and Social History of Music." Fifth International Conference on Musical Iconography, American Musicological Society (New York, April 1977). Also read at Indiana University, School of Music Lecture Series, December, 1977).

"Musical Iconography and Visual Perception: Knowledge as the Delimiter of Expectation." Twelfth Congress, International Musicological Society Panel: Present State of Iconographical Research. (Berkeley, August, 1977).

"Genre Knowledge and Genre Art: Intentional Meanings Lost and Found in 'Naturalistic' Paintings from the Low Countries." Midwest Modern Language Association Forum, "What is a Genre?" (St. Louis, November, 1976).

"Art as Social Document." Summer Conference on the Art of the Low Countries, sponsored by the U.S. Educational Commissions to Belgium and the Netherlands. Musée Instrumental, Conservatoire Royal de Musique de Bruxelles (July, 1976).

"The Distastefulness of Prodigal Son Paintings to Upper Class Amateur Musicians: The Relation between Music and Sexuality." Fourth International Conference on Musical Iconography, American Musicological Society (New York, April, 1976).

"Musical Iconography and Class Attitudes: 1600-1798." Third International Conference on Musical Iconography, American Musicological Society (New York, April, 1975).

"Musical Iconography, the Musicologist, and the Art Historian: new Dimensions in Interdisciplinary Study." Art History Colloquium, University of Minnesota (May, 1974).

"Subject Control and Cataloguing Processes in Musico-Iconographical Research: The New Master Catalogue Card of the Repertoire International d'Iconographie Musicale." American Musicological Society, Greater New York Chapter, in conjunction with the Research Center for Musical Iconography of C.U.N.Y. (New York, March, 1973) [a report].

"In Defense of Secular Instrumental Music: The Musical Iconography of a Moral Dilemma." Humanities Faculty Lecture, University of Minnesota (March, 1973).

"Seventeenth-century Portraits of Amateur Musicians in Flanders and the Documentation of Private Musical Activity." American Musicological Society, Greater New York Chapter (October, 1973).

"Historical Wind Instruments, the Alta (Shawm) Bands, and Visual Documentation as a Potential Source." Colloquium on Ancient Wind Instruments, Musée Instrumental, Brussels (November, 1970).

LECTURES (on visual art, all at Walker Art Center, Minneapolis, in-staff training, in conjunction with the exhibitions named below):

30. "Sculpture Garden" (May 1990)
29. "Permanent Collection: The Figure" (Feb 1990)
28. "Jasper Johns: Printed Symbols" (Jan 1990)
27. "Graphic Design in America: A Visual Language History" (Nov 1989)
26. "Artists/Books" (Sept 1989)

25. "Architecture Tomorrow: Morphosis" (May 1989)
24. "Marcel Broodthaers" (April 1989)
23. "Vanishing Presence" [photography] (Jan 1989)
22. "Frank Stella 1970-1987" (Oct 1988)
21. "Minneapolis Sculpture Garden" (Sept 1988)

20. "Inside/Outside: Minneapolis Sculpture Garden and Sculpture" (May 1988)
19. "Elizabeth Murray: Paintings and Drawings" (Feb 1988)
18. "Jan Dibbets" (Jan 1988)
17. "Foirades/Fizzles: Echo and Allusion in the Art of Jasper Johns" (Dec 1987)
16. "Cross References: Sculpture into Photography" (Sept 1987)

15. "Past/Imperfect: Eric Fischl, Vernon Fisher, Laurie Simmons" (April 1987)
14. "The Interpretative Link: Abstract Surrealism into Abstract Expressionism, on Paper, 1938-48" (Feb 1987) Works
13. "Public and Private: American Prints Today" (Feb 1987)
12. "Oskar Schlemmer" (Nov 1986)
11. "The Architecture of Frank Gehry" (Sept 1986)

10. "Tokyo: Form and Spirit" (April 1986)
9. "On the Line: The New Color Photojournalism" (Mar 1986)
8. "Francesco Clemente" (Jan 1986)
7. "Selections from the Ilena and Michael Sonnabend Collection" (Nov 1985)
6. "Jonathan Borofsky" (Sept 1985)

5. "Visions from Childhood: A View of the Permanent Collection" (May 1985)
4. "Jennifer Bartlett" (April 1985)
3. "Edward and Nancy Reddin Kienholz: Human Scale" (Feb 1985)
2. "Prints from Tyler Graphics" (Sept 1984)
1. "Images and Impressions: Painters Who Print" (Sept 1984)

SERVICE TO UNIVERSITY COMMUNITY:**DEPARTMENT:**

Department Chair, 1980-86, 1994-99, 2000-03.
 Director of Undergraduate Studies, 1990-93, fall 1994
 Committee on Teaching Evaluation, 1990-91 (Chair)
 Director of Graduate Studies, 1987-89
 Graduate Program Admissions Committee, 1987-88, 1989-90
 Graduate Program Financial Aid Committee, 1987-88, 1989-93
 Merit Review Committee, 1987-88 (Chair), 1988-89, 1993-94 (Chair)
 Search Committee, 1987-88 (Chair)
 Curriculum Committee, 1973-74 (ex officio), 1975-76; 1976-79 (Chair), 1992-93
 (Chair)
 Program Review Committee, winter and spring 1978-79
 Acting Director, Undergraduate Studies, fall 1978
 Library Committee, 1973-77
 Program Development Committee, 1975-77
 Staffing Committee, 1973-74, 1976-77
 Advisory Committee, 1973-74, 1987-88, 1990-92

COLLEGE:

Search Committee, Department of Spanish & Portuguese (Chair) (2003)
 Graduate Research Partnership Program Review Panel (Chair) (2001)
 Committee of Research, 1996--2001 (Chair)
 Research Office, Search Committee, 1997-98 (Chair)
 Humanities Institute Director Search Committee, 1998 (Chair)
 Strategic Investment: Languages & Literatures Committee (1995/97)
 Student Academic Affairs Committee (1995--)
 Scholastic Appeals Committee, 1995--
 Executive Committee, 1994-95
 Chair, Council of Chairs, 1994-95
 Committee on Humanities Cluster Planning (U-2000), 1993-94 (Chair)
 Committee on CLA Mission Statement (U-2000), 1993-94 (Chair)
 Studio Arts Internal Review Committee, 1989-90 (Chair)
 American Studies, Native American Search Committee, 1988-89, 1989-90
 Office of Research Development Executive Advisory Committee, 1987-- (Chair,
 1989-91)
 Executive Board & Advisory Committee, Center of Humanistic Studies, 1984-86
 CLA Assembly, 1981-84, 1990-92
 Promotion & Tenure, 1978-81; 1982-83 (Chair)
 Committee to consider affiliation of Humanities Program, Religious Studies,
 Comparative Literature, 1981-82 (Chair)
 Policy & Planning, 1981-82
 International Studies Committee, 1981-82
 Search Committee, Associate Dean of Social Science Division, spring 1979
 Search Committee, Associate Dean of Humanities and Fine Arts Division,
 1978 spring
 Cross Disciplinary Studies Advisory Committee, 1974-78
 Placement & Career Planning Committee, 1975-77
 Alternative Degree Committee (BIS degree), 1976-78
 Humanities & Fine Arts Divisional Council, 1974-76

UNIVERSITY:

University of Minnesota Press, Committee on the Press (2003-
 Graduate School, Leonard Film Fellowships Review Panel (2001)
 Graduate School, DeWitt Fellowship Review Panel (2001)
 Task Force on Civic Engagement, 2000-2001
 Graduate School, General Research Advisory Committee, 1992--99
 Graduate School, Search Committee, Associate Dean (Chair), 1998
 College of Architecture & Landscape Architecture, Promotion & Tenure, 1997
 McKnight Research Award Selection Committee, 1995
 Committee on Joint Preparation Requirements for High School
 Graduates (U of M & MN State Universities), 1993
 Senior Vice President for Academic Affairs, Search Committee, 1988-89
 University Libraries, Francis V. Gorman Art Library Endowment Advisory Committee,
 1989-94
 University Senate, 1985-88, 1992-95
 Graduate School, Fulbright Selection Committee, 1988-89
 Graduate School, NEH Nominations Review Committee, 1981-82, 1988-89
 Graduate School Fellowships Review Committee, 1987-88
 Graduate School, Language, Literature & Arts Council, 1987-89
 Graduate School, Language, Literature & Arts, Faculty Graduate Status
 Subcommittee, 1987-89
 National Endowment for the Humanities/ Summer Institute: "Humanities Scholarship &
 Instruction for the Non-traditional Student," faculty advisor and participant, 1987
 National Endowment for the Humanities/Summer Institute: "Humanities for the
 Distance-Enrolled Student," faculty advisor, 1984
 Search Committee, Assistant Vice President for Academic Affairs, 1983
 Office of International Programs, Small Grants Selection Committee, 1982
 Bush Sabbatical Program Selection Committee, 1981-82
 Senate Committee on Education Policy, 1980-82

ADVISING

Undergraduate
 Major field, average 10 students per year
 Graduate/Dissertation Advisees
 Comparative Studies in Discourse & Society (6)
 American Studies (2)
 Graduate Examining Committee assignments: [Current only]
 Comparative Studies in Discourse & Society, Ph.D. (10)
 American Studies Program, PhD (2)
 Department of German, Scandinavian & Dutch (1)
 History of Science & Technology Program (1)
 School of Journalism & Mass Communications (1)
 Department of Theatre Arts (1)