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**WILLIAM ANDREW KINDERMAN**  
**Curriculum Vitae**

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**EDUCATION**

- 1980 Ph.D. Music, University of California, Berkeley  
*Beethoven's 'Variations on a Waltz by Diabelli': Genesis and Structure*  
(Joseph Kerman, advisor)
- 1975-77 Graduate Study, Yale University
- 1974-75 Studied philosophy at the University of Vienna, and piano/music theory at  
(and 72-3) the Hochschule für Musik, Vienna
- 1974 B.A. (Music/Philosophy) *magna cum laude*, Dickinson College, Pa.

**ACADEMIC APPOINTMENTS & VISITING PROFESSORSHIPS**

- 2011- Faculty Affiliate, Initiative in Holocaust, Genocide, and Memory Studies, UIUC
- 2009-10 Visiting DAAD Senior Professor, Ludwig-Maximilian University, Munich (winter)
- 2008 Visiting DAAD Senior Professor, LMU, Munich (summer)
- 2001- Professor, School of Music, UIUC
- 2006 Visiting Professor, University of Chicago (fall)
- 2007- Faculty Affiliate, Germanic Studies, UIUC
- 2001-4 Chair, Musicology Division, UIUC
- 2001- Professor, School of Music, UIUC
- 1989-2001 Professor, School of Music, University of Victoria
- 1996-2005 Associated Scholar, "Practice and Theory of the Creative Process in the Arts,"  
Universität der Künste, Berlin.
- 1993-5 Guest Professor, Hochschule der Künste, Berlin, Germany
- 1993 Visiting Adjunct Professor, University of Kassel, Germany
- 1988 Visiting Adjunct Professor, University of British Columbia
- 1985-9 Associate Professor, School of Music, University of Victoria
- 1984-5 Associate Dean of Fine Arts, University of Victoria
- 1980-5 Assistant Professor, School of Music, University of Victoria
- 1979-80 Associate Instructor, Department of Music, University of California, Berkeley

## GRANTS and AWARDS (since 2000)

- 2013-14 UIUC Research Board Award, for work on Wagner's *Meistersinger*
- 2013 UIUC Creative Research Award, for work on Brahms/Max Klinger project
- 2011-12 Arnold O. Beckman Award, UIUC Research Board, for work on "Wagner's *Parsifal*: Art and Ideology"
- 2009-11 Research Prize for Lifetime Achievement, Alexander von Humboldt Foundation
- 2008 Arnold O. Beckman Award, UIUC Research Board, for work on "Genetic Criticism and the Creative Process in Music," (October)
- 2007 Research Grant for work on Beethoven's creative process, DAAD (Jan-March)
- 2007 Research Grant for work on Beethoven's creative process, Alexander von Humboldt Foundation, July-September
- 2006-09 Collaborative research grant for interdisciplinary studies of the creative process (critique génétique) with the CNRS, Paris
- 2005 UIUC Research Board, to complete book on *Mozart's Piano Music*
- 2004 Appointment as Fellow in the Center for Advanced Studies, UIUC
- 2003 "Outstanding Faculty Award" for Research, College of FAA, UIUC.
- 2001 Otto Beckman Research Grant, UIUC Research Board
- 2001- Included consistently on the "List of Teachers Rated Excellent by Their Students".
- 2000-03 Research and Travel Grant, S.S.H.R.C.C., (relinquished 08/2001)
- 2000-02 Canada Council Killam Research Fellowship, Project: "Beethoven's Creative Process and the Beethoven Sketchbook Edition" (relinquished 08/2001)

## SINGLE-AUTHORED BOOKS

*Wagner's 'Parsifal'* (Oxford University Press, 2013).

<http://global.oup.com/us/companion.websites/9780195366921/>

*The Creative Process in Music from Mozart to Kurtág* (University of Illinois Press, 2012).

*Beethoven* (second expanded edition, Oxford University Press, 2009). Originally published Oxford University Press and the University of California Press, 1995; paperback edition 1997; revised paperback printing 1999. A Chinese translation has been completed by Liu Xiaolong, to appear with the Central Conservatory of Music Press (Beijing, 2014).

*Mozart's Piano Music* (Oxford University Press, 2006).

*Artaria 195: Beethoven's Sketchbook for the Missa solemnis and the Piano Sonata in E Major, Opus 109*, 3 vols.: commentary, facsimile, transcription (University of Illinois Press, 2003).

*Beethoven's Diabelli Variations* (Oxford University Press, 1987). Paperback ed. 1989; revised edition with CD, Hyperion Records CDA 66763, 1999, reprinted in 2008.

## EDITED AND CO-EDITED BOOKS

*Genetic Criticism and Creative Process: Essays from Music, Literature, and Drama*, edited by William and Joseph E. Jones (University of Rochester Press, 2009). Based on the “genetic criticism” conference held at UIUC in March 2007.

*A Companion to Wagner’s ‘Parsifal,’* edited by William Kinderman and Katherine Syer (Camden House Press/Boydell & Brewer, 2005).

*The String Quartets of Beethoven*, edited by William Kinderman (University of Illinois Press, 2006). Based on the conference “Beethoven’s String Quartets: A Classical or Modernistic Legacy?” held at Victoria, March 2000.

*The Second Practice of Nineteenth-Century Tonality*, edited by William Kinderman and Harald Krebs (University of Nebraska Press, 1996).

*Beethoven’s Compositional Process*, edited by William Kinderman (University of Nebraska Press, 1991). First volume in the monograph series *North American Beethoven Studies*.

## CD Recordings

*Beethoven’s Diabelli Variations*, double CD with lecture-recital (Arietta, 2007).

*Beethoven Piano Sonatas opp. 109, 110 and 111* (Hyperion/Helios 2002; Arietta, 2011).

*Beethoven Piano Music*, double CD of live performances with lectures (produced/distributed by the Bakersfield Symphony Orchestra, California, 2002).

*Ludwig van Beethoven: Klaviersonaten opp. 110 und 111* (produced/distributed through the Alexander von Humboldt Foundation, Bonn, 1998).

*Beethoven: Diabelli Variations, op. 120*, Hyperion CDA66763, 1995; re-released on Hyperion/Helios, 2002).

## RESIDENCIES AND WORKSHOPS

- 2013 Hebrew University, Jerusalem, involving a lecture-recital of Beethoven’s Diabelli Variations and a lecture on “Wagner’s *Parsifal* as Art and Ideology” (June).  
Residency at Queen’s University, Kingston, Ontario, as part of their Distinguished International Visitor’s Program, involving public lectures and a public piano recital of Beethoven’s works (October).  
“Beethoven interpretieren: Vorbilder und Improvisation im Schaffensprozess Beethovens: das Quartett für Klavier und Streicher op. 16,” workshop and performance at the Hochschule für Musik Basel, in cooperation with the Society for Chamber Music in Basel and members of the Gémeaux Quartet (Oct).
- 2010 Week-long seminar on Beethoven at the Chateau d’Orion, France (May).

- 2009 Week-long residency at the University of Alabama, including a performance of Beethoven's last three piano sonatas and several lectures (March).  
Workshop with lecture-recitals and master classes on "Beethoven's Late Style" held at the Hochschule für Musik Karlsruhe, Germany (December).
- 2008 2<sup>nd</sup> Beethoven Research Seminar (Studienkolleg) for young musicologists, Beethoven-Haus Bonn (September).  
Various lectures, performances, and workshops at Louisiana State University and at the University of North Texas (March).
- 2006 A series of three lectures and one lecture recital held at Brigham Young University, Provo, Utah (Center for the Study of Europe): Schubert and Schumann reviewed in relation to writings of Jean Paul Richter and E.T.A. Hoffmann; Wagner and Schopenhauer; Nietzsche and Music; and a lecture-recital on "Beethoven's Creativity: The Relation of Life and Art" (March).
- 2004 "Wagner's Culminating Work: *Parsifal*," series of lectures given as a course at the Aula de musica, University of Alcalá, Spain (December).  
Fellow, Mannes Institute for Advanced Studies in Music Theory, Seminar on Musical Form, New York (June).
- 2003 "Beethoven's Piano Concertos," series of lectures given as a course at the Aula de musica, University of Alcalá, Spain (February).
- 2000 "Beethoven's Piano Sonatas," series of lectures given as a course at the Aula de musica, University of Alcalá, Spain (Feb).
- 1999 "Beethoven," at Williams College, Massachusetts, and St. Anselm College, New Hampshire (January).
- 1998 Residency at the Department of Music, University of Oxford, involving two lectures and recital of Beethoven's works (April).  
"Wagner: Drama, Music, and Politics," series of lectures given as a course at the Aula de Música, University of Alcalá, Spain (Oct/Nov).
- 1997 "Variation in Beethoven," series of lectures given as a course at the Aula de Música, University of Alcalá, Spain (November).  
"The Interpretation of the Viennese Classical Style," including lectures, recitals, workshops, and master classes at Pennsylvania State University (February).
- 1995 "Romanticism and Modernism in Beethoven," main lecture during residency including a Beethoven piano recital at Gustavus Adolphus College, Minnesota (November).
- 1993 Coordinator, lecturer and pianist, with Alfred Brendel, of the three-day workshop "Beethoven's Piano Sonatas" held at Weill Hall, Carnegie Hall, New York (May).
- 1990 Lectures, workshops, master classes and recital. "Beethoven's Late Style in his piano music," a three-day residency at the Hochschule für Music, Karlsruhe (June).

## BOOK CHAPTERS (since 1989)

- “Capricious Play: Veiled Cyclic Relations in Brahms’s Ballades op. 10 and Fantasies op. 116,” in *Festschrift Roger Kamien*, edited by Yosef Goldenberg and David Beach (University of Rochester Press, to appear in 2014).
- “Beethovens Humor,” *Beethoven-Handbuch: Bühnenwerke, Vokalmusik*, edited by Birgit Lodes and Armin Raab (Laaber, to appear in 2014).
- “Schiller’s ‘Play Drive’ in Beethoven’s Creative Process,” *Genèse Musicales: Méthodes et Enjeux*,” edited by Daniel Ferrer (Paris, to appear in 2014).
- “Schubert’s ‘New Style’ and the Legacy of Beethoven” in *Rethinking Schubert*, edited by Lorraine Byrne Bodley and Julian Horton (Oxford University Press, to appear in 2014).
- “Music Scholarship and Politics in Munich, 1918-1945,” in *Festschrift for Bruno Nettle*, edited by Victoria Levine and Philip Bohlman (to appear in 2014).
- “Beethovens Widmungen (und Nicht-Widmungen) an Musiker aus seinem Bekanntenkreis,” *Widmungen bei Haydn und Beethoven: Personen – Strategien – Praktiken*, edited by Bernhard Appel and Armin Raab (Beethovenhaus, to appear in 2014).
- “endlich scheint mich Gesundheit wieder neu beleben zu wollen”: Zur Chronologie und Interpretation von Beethovens kompositorischer Arbeit zwischen 1819 und 1822,” *Beiträge zu Biographie und Schaffensprozess bei Beethoven*, edited by Jürgen May (Beethovenhaus, 2011), 51-71.
- “Das Werturteil in der Kunst und die Ästhetik Hermann Brochs,” in *Philosophie in Österreich 1951 bis 2000*, edited by Michael Benedikt et al. (WUV, 2010), 750-64.
- Ludwig van Beethoven: Faksimile-Ausgabe der Diabelli-Variationen op. 120* (commentary to two-volume facsimile edition of the autograph score of Beethoven’s Diabelli Variations, with texts in English and German (Carus, 2010), 46-72.
- “Dramatic Recapitulation in Wagner’s *Götterdämmerung*,” reprinted in *National Traditions in Nineteenth-Century Opera*, 2, edited by Michael Tusa (Ashgate, 2010), 157-68. Originally published in *19<sup>th</sup> Century Music* IV, 2 (1980): 101-112; trans. by Isabel Garcia Adánez as “La Recapitulación Dramaticá en el Ocaso de los Dioses de Wagner,” *Quodlibet* (2000): 59-76.
- “Improvisation in Beethoven’s Creative Process,” *Contemplating Improvisation in Music: Art, Society, Education*, edited by Bruno Nettle and Gabriel Solis (University of Illinois Press, 2009), 296-312.
- “Von der ironischen Karikatur zum genialen Kunstwerk – Beethovens Diabelli-Variationen,” *Bayerische Akademie der Schönen Künste Jahrbuch 22* (Wallstein, 2009), 129-145.
- “The First Movement of Beethoven’s Sonata in D Minor, Op. 31 No. 2: Genesis, Form, and Dramatic Meaning,” *Studies of Beethoven’s ‘Tempest’ Sonata*, ed. Pieter Bergé (Lueven, 2009), 213-34.
- “A Tale of Two Quintets: Mozart’s K. 452 and Beethoven’s Op. 16,” in *Variations on the Canon: Essays in Musical Interpretation from Bach to Boulez in Honour of Charles Rosen on his Eightieth Birthday*, edited by Robert Curry, David Gable, and Robert L. Marshall (Rochester, 2008), 55-77.

- “Metamorphosis and Transfiguration in Beethoven’s Last Piano Works” in *Verwandlungsmusik: Über komponierte Transfigurationen (Studien zur Wertungsforschung 48)*, edited by Andreas Dorschel (Universal, 2007), 91-117.
- “Die Skizzenbücher Beethovens,” in *Ästhetische Erfahrung und Edition*, edited by Rainer Falk and Gerd Mattenklott (Berlin: Niemeyer, 2007), 151-74.
- “Introduction” and “Beethoven’s Last Quartets: Threshold to a Fourth Creative Period,” in *The String Quartets of Beethoven*, edited by William Kinderman (University of Illinois Press, 2006), 1-12 and 279-322.
- “The Great and the Small, the Tiny and the Infinite. Aesthetic Experimentation in Beethoven’s Known and Unknown Bagatelles,” in *Musik und Biographie. Festschrift für Rainer Cadenbach*, edited by Cordula Heymann-Wentzel and Johannes Laas (Würzburg, 2004), 202-12.
- “Die ‘Priesterin’ und die Retterin: Über Geschlechterrollen in Leben und Kunst Beethovens,” in *Der männliche und der weibliche Beethoven*, edited by Cornelia Bartsch, Beatrix Borchard, and Rainer Cadenbach (Bonn, 2003), 189-204.
- “‘Ars longa, vita brevis’ Le *Variazioni Diabelli* di Beethoven come specchio dell’arte e della vita,” trans. Giovanni Bietti, in *Maurizio Pollini. Ritratto di un artista* (Milan, 2003), 65-91.
- “Anton Schindler as Beethoven’s Biographer: New Evidence from the Sketchbooks,” in *Kunstwerk und Biographie. Gedenkschrift Harry Goldschmidt*, edited by Hanns-Werner Heister (Berlin, 2002), 313-23.
- “Rückblick nach Vorn: Beethovens ‘Kunstvereinigung’ und das Erbe Bachs,” in *Beethoven und die Rezeption der Alten Musik: Die hohe Schule der Überlieferung*, ed. Hans-Werner Kühnen (Beethovenhaus, 2002), 121-45.
- “Contrast and Continuity in Beethoven’s Creative Process,” in *Beethoven and His World*, edited by Scott Burnham and Michael Steinberg (Princeton, 2000), 193-224.
- “Skizzen zur *Leonore*: Der Einfluss instrumentaler Gattungen auf die Oper,” in *Von der ‘Leonore’ zum ‘Fidelio’*, edited by H. Luehning and W. Steinbeck (Munich, 2000).
- “Beethoven: Sketch Studies” in *Reader’s Guide to Music: History, Theory, and Criticism*, edited by Murray Steib (Chicago and London, 2000).
- “The piano music: concertos, sonatas, variations, small forms,” in *The Cambridge Companion to Beethoven*, edited by Glenn Stanley (Cambridge, 2000), 105-126.
- “Bachian Affinities in Beethoven,” *Bach Perspectives III*, edited by M. Marrison (University of Nebraska Press, 1998), 81-108.
- “Beethoven und Bach,” in *Bach und die Nachwelt*, vol. 1, edited by M. Heinemann and J.-J. Hinrichsen (Laaber, 1997), 351-77.
- “Probing the Human Condition: Schubert’s Piano Music,” in *The Cambridge Schubert Companion*, edited by Christopher Gibbs (Cambridge, 1997), 155-73.
- “Introduction” and “Dramatic Recapitulation and Tonal Pairing in Wagner’s *Tristan und Isolde* and *Parsifal*,” in *The Second Practice of Nineteenth-Century Tonality*, edited by William Kinderman and Harald Krebs (University of Nebraska Press, 1996), 1-14 and 178-214.
- “Der Kitsch-Verdacht bei Johann Strauss,” in *Johann Strauss: Zwischen Kunstsanspruch und Volksvergnügen*, edited by L. Finscher and A. Riethmüller (Darmstadt, 1995), 115-24.

- “Dramatic Development and Narrative Design in the First Movement of Mozart’s Piano Concerto in C minor, K. 491,” in *Mozart’s Piano Concertos: Text, Context, Interpretation*, edited by Neal Zaslaw (University of Michigan Press, 1995), 285-301; Spanish trans. as “Desarrollo Dramatico y Diseno Narrative del Primer Movimiento del Concierto en Do Menor K. 491 de Mozart,” *Quodlibet* 37 (2007): 143-163.
- “Über den Rahmen hinaus: das Verhältnis von Klang und Nicht-Klang bei Beethoven” in *Festschrift Elmar Budde*, edited by Werner Grünzweig et al. (Berlin, 1995), 59-78.
- “Introduction,” “Compositional Phases and Analysis,” and “Beethoven’s Compositional Models for the Choral Finale of the Ninth Symphony,” in *Beethoven’s Compositional Process*, (first volume in the series *North American Beethoven Studies*), edited by William Kinderman (University of Nebraska Press, 1991), ix-xii, 20-26, and 160-188.
- “Beethoven,” in *Nineteenth-Century Piano Music*, edited by R. Larry Todd (Schirmer, 1990), 55-96.

## **JOURNAL ARTICLES (since 1989)**

- “Genetic Criticism as an Integrating Focus for Musicology and Music Analysis,” *Revue de musicologie* 98 (2012): 15-42.
- “Liszt, Wagner, and *Parsifal*,” *Journal of the American Liszt Society* 63 (2012): 5-25.
- “Franz Schuberts ‘Neuer Stil’ und das Erbe Beethovens,” *Schubert: Perspektiven* 9 (2009): 60-79.
- “Beyond the Text: Genetic Criticism and Beethoven’s Creative Process,” *Acta Musicologica* LXXXI (2009): 99-122.
- “Etats génétiques de la sonate pour piano en mi-majeur (op. 109) de Beethoven,” *Genesis* 29 (2008): 9-28.
- “Le *Fidelio* de Ludwig van Beethoven et les idéaux de la Révolution Française,” *Beethoven, la revue de l’ABF – Association Beethoven France et Francophonie* 10 (2008): 30-41.
- “Gral und Gegengral—Die Klangräume des *Parsifal*-Dramas,” *Wagnerspectrum* 4 (2008): 41-68.
- “Von der ironischen Karikatur zum genialen Kunstwerk. Beethovens Diabelli-Variationen,” *Bayerische Akademie der Schönen Künste Jahrbuch* 22 (2008):129-145.
- “Beethoven’s Unfinished Piano Trio in F minor from 1816: A Study of Its Genesis and Significance,” *Journal of Musicological Research* 25 (2006): 1-42.
- “‘Ich bin der Welt abhanden gekommen’: Mahler’s Rückert Setting and the Aesthetics of Integration in the Fifth Symphony,” *Musical Quarterly* (February 2006): 1-42.
- “Invention und Transformation im Schaffensprozess Beethovens,” in *Imagination und Invention. Beiträge zu Kunst, Musik Literatur und Wissensgeschichte*, ed. Toni Bernhart and Philipp Mehne (appeared as an issue of the journal *Paragrana* (Akademie Verlag, 2006): 139-52.
- “The Third-Act Prelude to Wagner’s *Parsifal*: Genesis, Structure, and Dramatic Meaning,” *19<sup>th</sup> Century Music* 29 (2005): 161-84.

- “Beethoven, Onkel Toby und der ‘Dreckfahrer’,” in *Bonner Beethoven-Studien* 2 (2001): 95-114.
- “The Evolution of Beethoven’s Late Style: Another ‘New Path’ After 1824?” *Beethoven Forum* 8 (2000): 71-99.
- “Beethoven y la variación: El Reto de Prometeo,” trans. by Ramón Silles *Quodlibet* 12 (1998): 77-96.
- “Wandering Archetypes in Schubert’s Instrumental Music,” *19<sup>th</sup> Century Music* XXI (1997): 208-222.
- “Beethoven’s High Comic Style in Piano Sonatas of the 1790s, or Beethoven, Uncle Toby, and the ‘Muck cart-driver’,” *Beethoven Forum* V (1996): 119-38.
- “Die Entstehung der *Parsifal*-Musik,” *Archiv für Musikwissenschaft* LII/i (1995): 66-97; LII/ii (1995): 145-165.
- “Hans Sach’s Cobbler’s Song, *Tristan*, and the Bitter Cry of the Resigned Man,” *Journal of Musicological Research* XIII (1993): 161-184.
- “Integration and Narrative Design in Beethoven’s Piano Sonata in Ab major, Opus 110,” *Beethoven Forum* I (1992): 111-145.
- “Subjectivity and objectivity in Mozart performance,” *Early Music* (November, 1991), 593-600.

## SHORTER ESSAYS, CONFERENCE PROCEEDINGS, AND ENCYCLOPEDIA ENTRIES

- “Authorship and Collaboration in New Music,” in proceedings of the conference “Wessen Klänge?” (Paul Sacher Foundation, Basel), edited by Matthias Kassel (to appear in 2014).
- “György Kurtág” in *Routledge Encyclopedia of Modernism*, ed. Stephen Ross (Routledge, to appear in 2014).
- “Beethoven’s Diabelli Variations: Its Autograph Score and Moisés Kaufman’s “33 Variations,” *Arietta* (November 2013): 5-11.
- “Amfortas,” “Gurnemanz,” *Bühnenweihfestspiel*,” “Klingsor,” “Kundry,” “Mozart,” “Parsifal,” “*Parsifal*,” and “Wagner as composer” in *The Cambridge Wagner Encyclopedia*, edited by Nicholas Vazsonyi, (Cambridge University Press, 2013).
- “Wagners *Parsifal* als Kunst und Ideologie,” in *Wagner: Werk, Wirkung, Persönlichkeit*, edited by Helmut Loos (Leipzig, 2013): 109-117.
- “Vier Balladen für Klavier op. 10,” “Sieben Fantasien für Klavier op. 116,” and “Drei Intermezzi für Klavier op. 117,” in *Brahms: Interpretationen seiner Werke*, 1, edited by Claus Bockmaier and Siegfried Mauser (Laaber, 2013): 68-76, 851-860, 860-864.
- “*Lohengrin*” in *Wagner-Handbuch*, edited by Laurenz Lüttekin (Bärenreiter, 2013), 322-31.
- “Beethovens Streichquartette op. 18” in *Beethoven-Handbuch: Kammermusik*, ed. Martina Sichardt (Laaber, 2013).
- “A Place in the Sun: Recent Editions of Beethoven’s Piano Sonatas,” *Clavier Companion* 4 (2012): 22-26.
- Texts for the Encarta Encyclopaedia (Microsoft, CD-Rom) on Beethoven, Mozart, and Shostakovich (2004).



“Klaviersonate E-Dur op. 109,” “Klaviersonate As-Dur op. 110,” “Klaviersonate c-Moll op. 111,” and “Streichquartett Es-Dur op. 127,” in *Beethoven: Interpretation seiner Werke* ii, edited by Carl Dahlhaus, A. Riethmüller and A. Ringer (Laaber, 1994), 162-68, 168-74, 175-81, 278-91.

“Wagner” and “*Parsifa*” in *International Dictionary of Opera*, ed. C. Steven LaRue (St. James Press, 1993).

“Draeseke’s Klaviersonate Op. 6” in *Veröffentlichungen der Internationalen Draeseke-Gesellschaft* IV, ed. H. Loos (1994); English version in booklet accompanying recording by Claudius Tanski (Altarus Records, 1992).

Contributed many essays for concert cycles and liner notes for performers such as Alfred Brendel, Mitsuko Uchida, András Schiff, Louie Lortie, Daniel Barenboim, Bernard Haitink, Colin Davis, and the Guarneri Quartet. Recent essays for opera houses and music festivals include “Beethoven at the Threshold of the Nineteenth Century” for the 2010 Aspen Music Festival (15,000 copies printed); “The French Revolution and Beyond,” in the *Fidelio* program book of the Royal Opera House, London (2010); “Wagners *Parsifa*: genese en dramatische betekenis,” in the program book of DeMunt La Monnaie in 2011; an essay on Mozart’s piano concertos for concerts of the pianist Lang Lang with the Toronto Symphony (2013).

Numerous reviews and review articles for various journals, including *Performance Practice Review*, *The Historian*, *The Musical Times*, *Music Theory Spectrum*, *Beethoven Forum*, *Music & Letters*, *The Canadian Music Educator*, *Beethoven Journal*, *Journal of Musicological Research*, *Notes*, and *Die Musikforschung*.

## CONFERENCE PRESENTATIONS AND INVITED TALKS

2013 “Wagners *Parsifa* als Kunst und Ideologie,” at the international conference on “Wagner: Persönlichkeit, Werk, und Wirkung,” Leipzig, Germany, May 2013. Versions of this lecture were given at the University of Illinois for the Jewish Studies Program (September, sponsored by several university departments), and in Chicago for the Wagner Society of America (November).

2012 Genetic Criticism as an Integrating Focus for Musicology and Music Analysis,” keynote address for the graduate student conference “Confounding Expectations,” University of Calgary (May).  
“‘Capricious Play’: Veiled Cyclic Relations in Brahms’s Ballades op. 10 and Fantasies op. 116,” Symposium on “Brahms in the New Century,” City University of New York Graduate Center (February).

2011 “The Genesis of Kurtág’s *Kafka Fragments* and Its Paradoxes,” and “New Source Studies on Beethoven” (panelist), national meeting of the American Musicological Society, San Francisco (November).  
“Liszt, Wagner, and *Parsifa*,” keynote address at the Festival of the American Liszt Society, University of Georgia (February)

- “Folklore Transformed: Bartók’s *Dance Suite*,” at the colloquium “Scholarly Research and Performance Practice in Bartók Studies” held in Budapest/Szombathely (July).  
 “Genetic Criticism as an Integrating Focus for Musicology and Music Analysis,” keynote address for the international conference, “Tracking the Creative Process” held at Lille, France (September).  
 “Beethovens Widmungen (und Nicht-Widmungen) an Musiker aus seinem Bekanntenkreis,” conference on “Widmungen bei Haydn und Beethoven: Personen – Strategien – Praktiken,” Bonn (2011).
- 2010 “Das Institut für Musikwissenschaft der LMU in der NS-Zeit: Der Fall des Wagner-Forschers Alfred Lorenz,” public lecture at the University of Munich (January).  
 “Neues aus den Skizzenbüchern Beethovens,” University of Basel, (March).  
 “Schumann, Beethoven, und die ‘ferne Geliebte’,” public lecture at the University of Munich (June). Keynote Address and Closing Remarks at the Research Festival “Unexpected Variations” held at the Orpheus Institute, Ghent, Belgium (September).
- 2008 “Musikwissenschaft/Interpretationskunst: Beethovens letzte Klaviersonaten,” Hochschule für Musik Freiburg, Freiburg (June).  
 “Schiller’s ‘Play Drive’ in Beethoven’s Creative Process,” *Genèse Musicales: Méthodes et Enjeux*,” Colloque international, CNRS, Paris (May).
- 2007 “Late Style in Beethoven and Wagner: A Reassessment,” held at “Rethinking Late Style: Art, Music, Literature, Film,” King’s College London (November).  
 “Schumann, Beethoven, und die ferne Geliebte,” Humboldt Universität Berlin, (December); also given as “Schumann, Beethoven, and the Distant Beloved” at the University of Illinois and the University of Chicago.
- 2006 “Beethoven, Schumann, and the ‘Distant Beloved’,” at the Schumann Festival at Boston University (April), also presented at the University of Chicago (Nov).  
 “Wagner’s Grail Operas: from *Lohengrin* to *Parsifal*,” Annual Study Day, New York Wagner Society (April).
- 2005 “‘Ich bin der Welt abhanden gekommen’: Mahler’s Rückert Setting and the Aesthetics of Integration in the Fifth Symphony,” Cornell University, Ithaca (April).  
 “Beethoven, the French Revolution, and the ‘Eroica’ Symphony,” Midland College, Fremont, Nebraska (February).  
 “Beethovens Skizzenbücher” (“Beethoven’s Sketchbooks”), evening lecture recital held at the conference on “Ästhetische Erfahrung und Edition” (“Aesthetic Experience and Editions”) at the Berlin Academy of the Arts (October).  
 “Mozart’s Creativity: The Revision Process in the First Movements of the “Dürnitz” Sonata, K. 284, and the Piano Concerto in C Major, K. 503,” annual meeting of the American Musicological Society, Washington DC (October).  
 Six lectures on Beethoven’s *Fidelio* for the San Francisco Opera guild (November).  
 “Wagner’s *Parsifal*: Compositional Genesis and Dramatic Psychology,” Northern California Wagner Society (November).  
 “A Tale of Two Quintets: Mozart’s KV 452 and Beethoven’s Op. 16,” Conservatori del Liceu, Barcelona, Spain (November).

- 2004 “History, Myth, and the ‘Inner Reality’ of Music,” at “Richard Wagner and His World: An Historical and Cultural Conference,” Jackson, Mississippi (April).  
 “Transcendence, Eroticism, and the Grail: *Lohengrin*, *Tristan und Isolde*, and *Parsifal*,” at “Richard Wagner and His World,” Hattiesburg, Mississippi (April).  
 “Improvisation in Beethoven’s Creative Process,” conference on “New Directions in the Study of Improvisation,” University of Illinois (April).  
 “The Diabolical and the Sacred in Liszt: From the *Totentanz* to *The Bells of Strassburg Cathedral*,” Keynote Address at the 40<sup>th</sup> Annual Conference of the American Liszt Society, University of Illinois (March).  
 “The Compositional Genesis of the Third Act of Wagner’s *Parsifal*,” UC Davis (Jan.).
- 2003 “Beethoven’s Unfinished Piano Trio in F minor from 1816,” annual meeting of the American Musicological Society, Houston (November).  
 “The Third-Act Prelude to Wagner’s *Parsifal*: Genesis and Structure,” annual meeting of the Society for Music Theory, Madison (October).
- 2002 “Wagner’s *Parsifal*: Compositional Genesis and Dramatic Psychology,” AMS Midwest Meeting, Chicago (September). Expanded version presented to the New York Wagner Society (March).  
 “Beethoven’s Creativity.” Keynote lecture at the regional meeting of the American Musicological Society, Louisville, Kentucky (June).  
 “Beethoven’s Creativity and his Late Bagatelles,” annual lecture of the American Beethoven Society, Ira Brilliant Center for Beethoven Studies, San Jose (Dec.).
- 2001 “Die Retterin und die ‘Priesterin’: Geschlechterrollen in Leben und Kunst Beethovens,” conference on “Der männliche und der weibliche Beethoven,” Universität der Künste Berlin (November).
- 2000 “Beethoven’s Creative Process: The Final Sonata Trilogy,” at the Beethoven Symposium at the University of Calgary in conjunction with the Esther Honens International Piano Competition (November).  
 “Contrast and Continuity in Beethoven’s Creative Process,” annual meeting of the Canadian University Music Society, Toronto, held in conjunction with the AMS/SMT/SEM (November).  
 “Beethovens ‘Kunstvereinigung’ und das Erbe Bachs,” at the symposium “Beethoven und die alte Musik,” Beethoven-Haus, Bonn (October).  
 Lecture on Beethoven’s orchestral works and panel discussion, Bard Festival  
 “Beethoven and his World,” Bard College, New York (August).  
 “Beethoven’s Last Quartets: Threshold to a Fourth Creative Period?” at Symposium on “Beethoven’s String Quartets: A Classical or Modernistic Legacy?” University of Victoria, (March).
- 1999 “Zur Chronologie der kompositorischen Arbeit Beethovens, 1819-1822,” at the symposium “Biographie und Schaffensprozess bei Beethoven: Grundlagen, Tendenzen, Perspektiven” sponsored by the Beethoven-Haus and the Hochschule der Künste, Berlin (July).  
 Lecture on “Beethoven’s Creative Process and Last Sonatas,” Hochschule der Künste, Berlin (June).

- “Wagner’s *Parsifal*: Compositional Genesis and Dramatic Psychology,” Colloquium lecture, University of California, Berkeley (February); also given at Stanford University (March).
- Seminar on Beethoven’s Late Style, University of California, Berkeley (February).
- 1998 “Structure and Expression in Beethoven Performance,” Royal Academy of Music, London, England (October).
- “Humor in der Musik Beethovens,” at the Musiktage Mondsee directed by András Schiff (August).
- “Beethoven: Diabelli Variationen,” at the Musiktage Mondsee (September).
- “‘I have become lost to the world’: Mahler’s Rückert Setting and its Relation to the *Adagietto* of the Fifth Symphony,” annual meeting of the Canadian University Music Society, Ottawa (May).
- “Perspectives on Beethoven’s Piano Sonata in E major, Opus 109,” lecture and participation in panel discussion, Pennsylvania State University (February).
- “Beethoven’s Creative Process: The Relationship of Life and Art,” keynote lecture at the conference “Beethoven’s Lives: Interlocking Perspectives,” the Institute for the Arts and Humanistic Studies, Pennsylvania State University, (February).
- 1997 “A New Chronology for Beethoven’s Works of the Early 1820s,” annual meeting of the American Musicological Society, Phoenix (November).
- “Skizzen zur *Leonore*: der Einfluß instrumentaler Gattungen auf die Oper,” at the conference “From *Leonore* to *Fidelio*: Beethoven and Opera,” Beethoven-Haus Bonn (September).
- “Beethovens Schaffensprozess,” Hochschule der Künste Berlin (July).
- “Beethovens letzte Sonate Op. 111,” Alexander von Humboldt Foundation, Bonn (June).
- “Schubert und das Erbe Beethovens,” University of Würzburg (June).
- “Beethoven I La Gran Variacio,” keynote lecture at Curs Ludwig van Beethoven, Centre Cultural Barcelona, Fundació La Caixa, Barcelona, Spain (January).
- 1996 “Mignon’s Lament in the Settings of Fanny Mendelssohn-Hensel and Josephine Lang,” Conference on Woman Composers of Song in the Nineteenth Century, University of Victoria (November).
- “The Evolution of Beethoven’s Late Style: Another ‘New Path’ after 1824?” opening address at conference on Beethoven’s Late Style in honor of Lewis Lockwood, Harvard University (November).
- “Beethoven and the French Revolution,” keynote address given at the conference on “Beethoven and the French Revolution,” University of Northern Iowa, Cedar Falls (February).
- “Schubert and the Legacy of Beethoven,” conference on “Austria 996-1996,” Ottawa (January).
- 1995 “Beyond the Frame: The Relation of Sound to Silence in Beethoven,” annual meeting of the Canadian University Music Society, Montreal (June); also presented at the University of Victoria (December); and at the University of Iowa (February 1996).

- 1994 “Die Tonsymbolik im späten Klavierwerk Beethovens,” keynote lecture at Karlsruher Musiktage: “Ludwig van Beethoven, Das Spätwerk,” Gottesau Palace, Karlsruhe, (June).  
 “Beethoven, Schiller, and the Synthesis of the Rational and Sensuous,” at the annual meeting of the American Musicological Society, Minneapolis (October); also presented at McGill University (December); at the University of Toronto (March 1995); and at King’s College, University of London, England (April 1995).
- 1993 “German Opera from Wagner to Richard Strauss,” chaired session at the meeting of the International Draeseke Society, Dresden (May).  
 “Beethoven’s High Comic Style in Piano Works of the 1790s,” or “Beethoven, Uncle Toby, and the Muck-cart Driver,” at the symposium “Beethoven in Vienna 1792-1803,” University of Connecticut, Storrs (March); German version given as “Beethoven, Onkel Toby, und der Dreckfahrer,” Hochschule der Künste Berlin, Germany (February, 1994).  
 “Wandering Archetypes in Schubert’s Instrumental Music,” at the symposium “Schubert and the Wanderer,” University of Victoria (March).  
 “Beethovens Diabelli-Variationen,” Hochschule für Musik Karlsruhe (December).
- 1992 “Narrative Design in Beethoven’s Last Sonatas,” at the annual meeting of the American Musicological Society, Pittsburgh (November).  
 “Der Kitsch-Verdacht bei Johann Strauß,” Johann Strauß Symposium, Bad Homburg, Germany (July).
- 1991 “Schuberts tragische Perspektive,” lecture at the first Weimar Schubertiade, Liszt Hochschule für Musik, Weimar (November).  
 “Subjective Expression and Objective Determination in Mozart,” at the conference on “Performing Mozart,” Lincoln Center, New York, May 1991.  
 “From Red Shirts to Brown? A Report About Conditions in Moscow During the Ongoing Dissolution of the Soviet Empire,” University of Victoria (February).  
 “The Genesis of Beethoven’s *Missa solemnis* and its Musical Symbolism,” International Conference on Sacred Music held during the first official celebration of Christmas in Russia since the Soviet Revolution, Gnessin Institute, Moscow (Jan.).
- 1990 “Die Klaviersonate Op. 6 von Felix Draeseke,” Fourth Annual Conference of the International Draeseke Society, Coburg (June).  
 “Beethoven’s Last Piano Sonatas,” University of British Columbia (January).
- 1989 “Dramatic Development and Narrative Design in the First Movement of Mozart’s Piano Concerto in c minor, K. 491,” International Symposium on Mozart’s Piano Concertos, University of Michigan, Ann Arbor (November); and at UBC (Jan. 1990).  
 “Tonal Pairing in Wagner’s Works from *Tristan* to *Parsifal*,” conference on “Alternatives to Monotonicity,” University of Victoria (February); also presented at Annual Meeting of the American Musicological Society, Austin (October).  
 “Beethoven’s Last Style,” Inaugural Professorial Lecture, University of Victoria (September).

## PIANO PERFORMANCES AND LECTURE-RECITALS

- 2014 Lectures and a public piano recital of Beethoven's works to be held at the Santa Fe Chamber Music Festival, New Mexico (August). Performances of Beethoven's Second Piano Concerto, KCPA, University of Illinois, February 2014, and with the Roswell Symphony, New Mexico (April).
- 2013 Lecture-recital "Transformational Processes in Beethoven: The Piano Sonata in C minor, Opus 111," at Third Humboldt Award Winners' Forum: "Frontiers in Quantum Optics: Taming the World of Atoms and Photons—100 Years after Niels Bohr," Alexander von Humboldt Foundation, Bonn, October 2013.
- 2012 Piano Recital at the Krannert Center for the Performing Arts, including Brahms, Ballades op. 10 and Fantasies op. 116, and Beethoven's Sonata in C minor, op. 111 (January). Lecture recital of Beethoven's last sonatas to be held at the Chamber Music Hall of the Beethoven-Haus, Bonn, at the Second Bonn Humboldt Award Winners' Forum, on the theme of "The Revival of Metaphysics," (October).
- 2011 Lecture recital of Brahms's Ballades op. 10 in the Grosse Aula of the University of Munich (June). Lecture recital of Beethoven's Diabelli Variations at the Beethoven-Haus Bonn in conjunction with the Research Colloquium of the Alexander von Humboldt Foundation (October).
- 2010 Lecture-recital of Beethoven's Diabelli Variations, IBZ, Munich, and in the Grosse Aula of the University of Munich (January).
- 2009 Performance of Beethoven's First Piano Concerto, op. 15, with the University of Illinois Symphony Orchestra (February) and with the Bakersfield Symphony (March).
- 2008 "Bits and pieces. Unbekannte Klavierstücke von Beethoven. Gesprächskonzert mit William Kinderman," Kammermusiksaal des Beethoven-Hauses, Bonn (September), as part of Beethoven Studien-Kolleg in the context of the Beethoven-Fest Bonn 2008. Lecture recitals of Beethoven's Diabelli Variations at University of Zurich; Aula de musica, Alcala, Spain; Bavarian Academy of Fine Arts, Munich (Residenz); Vienna, Lobkowitz Palais ("Eroica"-Saal); Chamber Music Hall of the Beethoven-Haus Bonn, Toscana Hall, Residenz, University of Würzburg, and elsewhere, including performances in the US at the University of North Texas, and Louisiana State University, Baton Rouge.
- 2007 Lecture-recital of Beethoven's Diabelli Variations at the conference "Genetic Criticism in an Interdisciplinary Context," University of Illinois (May).
- 2006 Lecture recital on "Beethoven's Creativity: The Relation of Life and Art," Brigham Young University, Provo, Utah (March). Performance of Schumann's "Dichterliebe" with Jerold Siena, Fulton Hall, University of Chicago (November).
- 2005 "Invention und Transformation im Schaffensprozess Beethovens" ("Invention and Transformation in Beethoven's Creative Process"), lecture-recital at the conference on "Imagination und Invention," an interdisciplinary symposium on

- creativity held at the Berlin Academy of the Arts, Germany (January).  
 Beethoven's Last Sonatas: The Final Trilogy," KCPA Great Hall, University of Illinois (January). Piano recitals of "Beethoven's Last Sonatas: The Final Trilogy," in Omaha, Nebraska (aired on KVNO Radio), through the Organ Vespers Series, Presbyterian Church of the Cross (February), and at Midland College, Fremont, Nebraska (7 February). Piano recital at the Steingraber Palais during the Bayreuth Wagner Festival, Bayreuth (August). Piano soloist in program featuring the Piano and Wind Quintets of Mozart and Beethoven, and Beethoven's "Andante favori," WoO 57 presented in a tour of five different Spanish cities with leading wind players from Spain (November). Lecture recital on "Humor in Beethoven" and another on "Beethoven, Thomas Mann, and the Mystery of Opus 111" at the Civic Auditorium, Granollers, Spain (November).
- 2004 Two Beethoven piano recitals at St. Etienne, France, sponsored by the European Union (September).
- 2003 Recitals of Beethoven's last sonatas as part of the Festival de Grans Solistes, Sabadell (Barcelona), Spain (February), and in other cities in Spain. Piano Soloist: Beethoven's Third Piano Concerto with the University Symphony Orchestra, University of Illinois, Krannert Center for the Performing Arts (April). "Beethoven's Known and Unknown Bagatelles," lecture recital held at the Annual Meeting of the American Musicological Society, Houston (November).
- 2002 Piano recital at Allos, France, sponsored by the European Union (May). Recital of Beethoven's Diabelli Variations and Sonata Op. 111, at the Krannert Center for the Performing Arts, University of Illinois, and in Bakersfield, California (February) and at Indiana University (March).
- 2001 Piano Soloist: Beethoven's Fourth Piano Concerto, with introductory remarks, Bakersfield (Ca.) Symphony Orchestra cond. John Farrer (March 2001). Lecture-recital on "Beethoven's Creativity: the Last Sonatas," presented in the Great Hall of the Museum of Civilization, Ottawa (Hull), sponsored by the Alexander von Humboldt Foundation (May). Recital of Beethoven's last three sonatas at Wagner's former home, Wahnfried, during the Bayreuth Festival (Aug). Beethoven's Creativity: the Relation of Art and Life," lecture-recital given in an endowed lecture series, St. John's College, Annapolis (October).
- 2000 Recital of Beethoven's last three piano sonatas, opp. 109-111, in the Chamber Music Hall of the Beethoven-Haus, Bonn (13 October). Lecture and master class for pianists, singers, and instrumentalists at Trinity College, London (April). Piano Soloist: Beethoven's Third Piano Concerto, with introductory remarks, Bakersfield (Ca.) Symphony Orchestra, cond. John Farrer (Feb). Beethoven piano recital, University of Alcalá, Spain (Feb).
- 1999 Beethoven piano recital, Steingraber Palais, Bayreuth, Germany (August). "Die Entstehung der letzten Klaviersonaten Beethovens," lecture-recital at the State Institute for Research in Music (Staatliches Institut für Musikforschung), Berlin (July). "Beethoven's Creativity: the Relation of Life and Art," lecture-recital sponsored by the Bean Endowment, St. Anselm College (January).

- 1998 “Beethoven’s ‘Diabelli’ Variations,” performance at the Mondsee Musiktage, Mondsee, Austria (September). Lecture-recital on Haydn’s Piano Sonata in E minor, Hob. XVI: 34, Hochschule der Künste Berlin (May). “Beethoven’s Last Sonatas,” lecture-recital and master class, Austrian Cultural Institute, London, England (April). Host: the Beethoven Piano Society of Europe. “Beethoven’s Creative Process and the ‘Diabelli’ Variations,” lecture-recital at The University of Oxford, England (April). Piano Recital, “The Sonatas of Beethoven: The Final Trilogy,” School of Music, University of Victoria (January); the Pennsylvania State University (February); Steingraber Palais, Bayreuth, Germany (August); University of Alcalá, Spain, (October); Fundació La Caixa, Palma, Spain (November).
- 1997 Beethoven piano recitals and lecture-recitals: the University of Victoria, the Pennsylvania State University, German Consulate at San Francisco, Alexander von Humboldt-Stiftung, Bonn, Hochschule der Künste Berlin, Hochschule für Musik Würzburg, and other cities (Nov. 1996-June 1997).
- 1996 Lecture-recital on Beethoven’s Piano Sonata in E Major, Op. 109, at the University of Quebec at Montreal, and at the University of Toronto (March).
- 1995 Beethoven piano recital, “Chamber Music in the Napa Valley,” California (December). Two-week concert tour of Japan with performances and master classes in Kyoto, Ritto, Osaka, Shizuoka, and other cities (November). Beethoven piano recital, School of Music, University of Victoria (October). Beethoven lecture-recitals and master classes, the University of Toronto and the University of Quebec at Montreal (March).
- 1994 Beethoven piano recital, School of Music, University of Victoria (November). Beethoven lecture-recitals at the University of Kassel, and the Liszt Hochschule für Musik at Weimar (February).
- 1993 Beethoven’s ‘Diabelli’ Variations, Hochschule für Musik Karlsruhe, Germany (Dec.). “Thomas Mann and Beethovens Klaviersonate Opus 111,” lecture-recital at the Hochschule der Künste Berlin, Germany (November); also presented as “Beethoven, Thomas Mann, und das Geheimnis von Opus 111” through the Munich Beethoven Society, Germany (December). Beethoven piano recitals: IBZ, Berlin; the Hochschule für Musik, Karlsruhe (December); the Deutsches Theater Berlin (October); Hochschule der Künste Berlin (May); the University of Kaiserslautern (May); the School of Music, University of Victoria (March) “Mozart and Beethoven: A Portrait of Their Relationship,” lecture-recital sponsored by the Mozart Society of California, Monterey (January).
- 1992 Lecture-recitals on Beethoven’s later piano works: the Humboldt University, Berlin: Hochschule für Musik, Duisburg; the Literary Society of Karlsruhe (May-June). Lecture recital of Beethoven’s Op. 110, Musikhochschule Lübeck, Germany (June). Piano Master Class: “Conscious Piano Playing,” Mannheim (January).
- 1991 Piano and Chamber Music Masterclasses at the first Weimar Schubertiade, Liszt Hochschule für Musik, Weimar (November).



- 1990 Lecture-recitals on Beethoven's Piano Sonata, Op. 111, at the Hochschule der Künste, Berlin and Hochschule für Music, Essen; lecture recital of Beethoven's 'Diabelli' Variations at the Hochschule für Music, Stuttgart (June).
- 1989 Lecture-recital, Beethoven's Piano Sonata Op.111, University of Victoria (September). Beethoven lecture-recitals, "Beethoven's 'Diabelli' Variations/Sonata Op. 111," (May- July): Lincoln Center, New York; Canada House, Trafalgar Square, London; Hochschule für Musik, Essen; Hochschule für Music, Wuppertal; Hochschule für Musik, Trossingen; Hochschule für Musik, Würzburg; Hochschule für Musik, Freiburg; Hochschule der Künste, Berlin; University of Exeter, England; Akademie der freien Künste, Hamburg; Hochschule für Musik, Lübeck; University of Mannheim (Mannheim Palace).

## OTHER CREATIVE ACTIVITIES/PUBLIC ENGAGEMENT

- 2013- Principal consulting scholar for a multi-year project on Beethoven's creative process at the Beethoven-Haus at Bonn ("Beethovens Werkstatt: Genetische Textkritik und digitale Edition" ["Beethoven's Workshop: Genetic Analysis and Digital Edition"]).
- 2013 Interview with performance excerpts made at the Beethoven-Haus Bonn for the German news channel *Deutsche Welle* 10 October 2013: <http://www.dw.de/was-von-deutschland-bleibt/av-17244216>  
Editor of a special double Issue of the *Journal of Musicological Research* on "New Beethoven Research" (vol. 32, nos. 2-3, 2013).
- 2012- Advisor, International Beethoven Project, Chicago
- 2008 Beethoven-related interview for NPR.
- 2006-7 Advisor and author of texts for "Barenboim on Beethoven" project, 7-set DVD distributed by EMI.
- 2005 Interviews on Beethoven's last sonatas, Opp. 110 and 111, for the "PerformanceToday" program on NPR, Fred Child, Producer (aired January). Interview program for Berlin "Kulturradio" on Beethoven's Creative Process. This program broadcast excerpts from my CD recordings of Beethoven's last sonatas (Hyperion/Helios Records) as well as my recording of Beethoven's unfinished Piano Trio in F minor from 1816 (aired November). A similar program was recorded for the Cultural Radio Station in Barcelona (November).
- 2002 Participant in the California Conducting Workshop, Bakersfield, California, in which I conducted the Bakersfield Symphony Orchestra in parts of works by Mozart, Brahms, and Bartók.
- 1997 Interview and Piano Performance for Beethoven film, BBC Television (December).
- 1994 Scholarly advisor for a documentary film on Beethoven produced with support from the National Endowment for the Arts, Washington, D.C.

## **The play *33 Variations* by Moisés Kaufman**

Starting in 2003, worked closely with the playwright Moisés Kaufman to develop the play *33 Variations*. In 2007 the final workshop of the play was mounted at the University of Illinois, in conjunction with the conference I organized on “Genetic Criticism and the Creative Process”. This involved UIUC Theatre students working closely with Kaufman and the professional actors for three weeks, at the end of which the work was given two fully-produced performances.

The main character in *33 Variations*, Katherine Brandt, is a musicologist whose work draws heavily on my first book devoted to *Beethoven’s Diabelli Variations* (Oxford University Press, 1987); material from my book is incorporated into the action and set design of the play. Katherine Brandt is named in honor of my wife Katherine Syer, who also greatly supported the play’s development. Jane Fonda played Katherine Brandt when *33 Variations* reached Broadway in 2009, and then again in Los Angeles. (My involvement with the play is discussed in Michael Schulman’s April 6, 2009 article in *The New Yorker*: [http://www.newyorker.com/talk/2009/04/06/090406ta\\_talk\\_schulman](http://www.newyorker.com/talk/2009/04/06/090406ta_talk_schulman).)

Kaufman’s *33 Variations* has been produced from Berlin to Buenos Aires, and from Tel Aviv to Tokyo. I am often invited to give lectures and recitals of Beethoven’s Diabelli Variations in conjunction with performances of the play, most recently in locations such as Ann Arbor/Chelsea, Michigan (University of Michigan/Purple Rose Theater; Winston-Salem, North Carolina (Wake Forest University); Chicago (TimeLine Theater); and New Orleans (MESA productions/Loyola University). Such lectures and performances typically involve audiences strongly inclined toward theatre who wish to more about the musical content of the play. An outreach event (for an audience of c. 150) that I led in Chelsea, Michigan can be viewed at: <http://www.youtube.com/watch?v=930xEMv6hLs>.

## **CONFERENCES ORGANIZED**

- 2014 Lead Organizer of the “New Beethoven Research” conference held at Bonn (September).
- 2013 Co-organizer of the “New Beethoven Research” conference held at Pittsburgh (November).
- 2012 Co-organizer of the “New Beethoven Research” conference held at New Orleans (November).
- 2011 Co-organizer of the international conference “Tracking the Creative Process” held at Lille, France (September).  
Co-organizer of the “New Beethoven Research” conference held at the Ira Brilliant Center for Beethoven Studies, San Jose (November).
- 2008 Co-organizer of the international conference on genetic criticism held by the CNRS and IRCAM in Paris (May).

- 2007 Co-organizer of the international conference “Genetic Criticism in an Interdisciplinary Context: Literature, Visual Arts, Theatre, Music,” UIUC (March).
- 2004 Co-organizer, with Bruno Nettle and Gabriel Solis, of the International Conference on “New Directions in the Study of Improvisation,” University of Illinois, 1-4 April.
- 2003 Co-organizer of the international conference “Beethoven and the Creative Process” held in conjunction with an exhibition entitled “Beethoven’s Creativity: the Relation of Life and Art” at the Spurlock Museum, UIUC (May).
- 2000 Co-organizer, with Harald Krebs and Katherine Syer, of the international conference “Beethoven’s String Quartets: A Classical or Modernistic Legacy?” at the University of Victoria.