

Dr. William Kinderman – Curriculum Vitae

List of Publications, Recordings, Recent Research Projects

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Study at Dickinson College, Pennsylvania (B.A.),
Hochschule für Musik und darstellende Kunst, Wien (piano, composition),
Universität Wien (philosophy),
Yale University (Music History), University of California, Berkeley (PhD)

Current position:

Professor and inaugural Krown Klein Chair of Performance Studies,
Herb Alpert School of Music, University of California, Los Angeles

Other appointments, guest professorships

Professor of Music, University of Illinois, Urbana-Champaign (UIUC)
2016-17 Director's Fellow, International Research Center for the Humanities, Vienna (IFK)
Visiting Research Professor, Musik und Kunst Universität, Vienna (MUK)
Shorter visiting appointments at the Central Conservatory, Beijing,
and the Shanghai Conservatory, 2016-2020.
University of Victoria, Canada, where I was Acting Associate Dean of Fine Arts;
University of British Columbia; Hochschule der Künste Berlin; Universität Kassel;
Ludwig Maximilians Universität München (DAAD-Gastprofessor), 2008-10

Distinctions (selective):

Research Prize for lifetime achievement, Alexander von Humboldt Foundation
Steinway Artist
Canada Council Killam Research Fellowship; Gustavus Adolphus Fine Arts Medal

Recent and Current Projects

International Conference "Beethoven's 'Empire of the Mind': Artistic 'Effigies of the Ideal' and the Cultural Politics of Resistance," Bonn, Germany, 20-23 October, 2021. This was a hybrid conference, with core participants in person in Bonn, and virtual participants from many countries. I was the main organizer, with support from the Beethoven-Haus Bonn and the Alexander von Humboldt Foundation. I delivered a keynote address and opening performance of Beethoven's last sonata, op. 111 on 20 October, and at the concert on 22 October my composition "BEE[t]H[ov]E[n]," was performed by German pianist Susanne Kessel.

Beethoven Museum at Vienna/Heiligenstadt Scholarly advisor and Co-Curator for the Wien-Museum for the Beethoven Museum at Vienna/Heiligenstadt. My edited bilingual volume *Utopian Visions and Visionary Art: Beethoven's 'Empire of the Mind' Revisited* was published to mark the opening of the new museum in November 2017. The museum's opening was televised and given extensive press coverage in Europe. I made recordings as pianist which

became part of the museum's permanent collection, including the draft versions and final version of Beethoven's "Tempest" Sonata, op. 31 no. 2, and edited a fragment for string quartet for the museum.

My most recent book, *Beethoven: A Political Artist in Revolutionary Times* (U of Chicago Press, 2020) first appeared in a German edition with Molden Verlag in Vienna, as *Beethoven. Ein politischer Künstler in revolutionären Zeiten* (2020), and is currently being translated into simplified Chinese in mainland China (with audiobook version), and traditional Chinese in Taiwan.

I am General Editor of the Beethoven Sketchbook Series, U of Illinois Press, including my *Artaria 195: Beethoven's Sketchbook for the Missa solemnis and the Piano Sonata in E Major, Opus 109* (3 vols); and *Beethoven's "Eroica" Sketchbook: A Critical Edition* (2 vols). Venues for my lectures and performances have included Carnegie Hall (in collaboration with Alfred Brendel, and John Eliot Gardiner), the Santa Fe Chamber Music Festival, and the Mondsee Festival. My concert activities included a tour of Chinese cities in May/June 2018, and several appearances as piano soloist with orchestras in the USA and Germany during 2019/2020.

Books

Beethoven: A Political Artist in Revolutionary Times (University of Chicago Press, 2020; German edition as *Beethoven. Ein politischer Künstler in revolutionären Zeiten* (Vienna: Molden Verlag, 2020)

Wagner's 'Parsifal' (Oxford University Press, 2013; paperback ed. 2018).

The Creative Process in Music from Mozart to Kurtág (University of Illinois Press, 2012; paperback ed. 2017; Chinese translation planned).

Beethoven (2nd expanded ed., Oxford University Press, 2009; Chinese translation by Xiaolong Liu, Beijing: Central Conservatory of Music Press, 2016).

Mozart's Piano Music (Oxford University Press, 2006; Chinese translation in progress).

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 (1st ed., Oxford University Press and the University of California Press, 1995; paperback edition 1997; revised paperback printing 1999).

Beethoven's Diabelli Variations (Oxford University Press, 1987; paperback ed. 1989; revised edition with my CD recording of the Diabelli Variations, Hyperion Records.

CD recordings (selection)

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

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

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

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

Edited volumes

- Beethoven the European ~ Transcultural Contexts of Performance, Interpretation and Reception* (Mainz: Bejol, 2022). This book is based on the international conference on “Beethoven the European” held at Lucca, Italy, in 2020. My keynote lecture from that conference is an opening chapter of this forthcoming book. I am co-editor with Malcolm Miller.
- Folk Music as a Fermenting Agent for Composition, Past and Present* (Cluj: MediaMusica, 2019). I am co-editor with Bianca Temes and author of one chapter.
- Utopian Visions and Visionary Art: Beethoven’s ‘Empire of the Mind’ Revisited* (Vienna: Verlag der Apfel, 2017).
- Beethoven und der Wiener Kongress (1814/15)/Beethoven and the Congress of Vienna* (Bonn: Beethoven-Haus, 2016). I am co-editor and author of one chapter.
- Double issue of the *Journal of Musicological Research* (32, nos. 2-3 [2013]) on “New Beethoven Research” with contributions from an international group of scholars.
- Genetic Criticism and Creative Process: Essays from Music, Literature, and Drama*. Rochester: University of Rochester Press, 2009.
- A Companion to Wagner’s ‘Parsifal.’* I am co-editor with Katherine Syer and author of two chapters (Camden House Press (Boydell & Brewer), 2005).
- The String Quartets of Beethoven*. I am editor, author of introduction and two chapters (Univ. of Illinois Press, 2006).
- The Second Practice of Nineteenth-Century Tonality* (Lincoln and London, 1996). I am co-editor with Harald Krebs (Lincoln and London, 1996).
- Beethoven’s Compositional Process*. Inaugural volume of the monograph series *North American Beethoven Studies* (Lincoln and London, 1991).

Book Chapters (selected publications since 1990)

- “Beethoven’s ‘Upward Gaze’ (*Blick nach oben*) in the *Missa solemnis: Compositional Genesis and Musical Symbolism*,” in *Beethovens Missa solemnis: das “größte Werk, welches ich bisher geschrieben (Beethoven’s Missa solemnis: the “greatest work, that I have so far composed”*”, ed. Hans-Joachim Hinrichsen (Bonn: Beethoven-Haus, 2023). This essay is an expanded version of a study presented at the international conference on the *Missa solemnis* held at Cologne, Germany, in November 2021.
- “Intersections of Biography, Analysis, and Performance: Beethoven at Heiligenstadt in 1802,” in *Cognate Music Theories: The Past and the Other in Musicology (Essays in Honor of John Walter Hill)*, ed. I.P. Arolas (New York: Routledge, 2022).
- “Beethoven’s Reply to Mozart: His Quintet op. 16, Concerto op. 37, and *Fidelio*,” *Mozart Studies*, vol. 1, ed. Adriana Bera (Cluj, 2022).
- “Bruno Walter. 608 Bedford Dr.,” essay in *Thomas Mann’s Los Angeles: Stories from Exile 1941 – 1952*, ed. Benno Herz and Nikolai Blaumer (Los Angeles: Angel City Press, 2022).
- “Beethoven at Heiligenstadt in 1802: Deconstruction, Integration, and Creativity,” in *The New Beethoven: Evolution, Interpretation, People*, ed. Jeremy Yudkin (Rochester: University of Rochester Press, 2020).
- “Recentring Music: Sketches, Analysis, and Genetic Criticism”,” in *Oxford Handbook of the Creative Process in Music*, ed. Nicholas Donin (New York: Oxford University Press, 2021).

- “The Evolving Idea of Beethoven’s Creative Process, from Nottebohm to Our Time,” with coauthor Friedemann Sallis in *Oxford Handbook of the Creative Process in Music*, ed. Nicholas Donin (New York: Oxford University Press, 2022).
- “Beethoven’s Musical Aesthetics and his Instrumental Music,” in *Beethoven in Context*, ed. Glenn Stanley and John Wilson (Cambridge: Cambridge University Press, 2022).
- “Beethoven: Revolutionär oder politischer Opportunist?,” in *Beethoven Welt.Bürger.Musik* Bonn: Bundeskunsthalle and Beethoven-Haus, 2020), 151-167.
- “From the ‘Eroica’ to Brahms’s ‘Schicksalslied’ and Klinger’s ‘Beethoven’: Promethean Affinities,” to appear in “Beethoven: Studien und Interpretationen, 6,” ed. Mieczyslaw Tomaszewski (Krakow: Akademia Muzyczna w Krakowie, 2018), 79-90.
- “Beethoven and Freedom in the Age of Napoleon: Willibrord Joseph Mähler’s Allegorical Portrait,” in “Beethoven: Studien und Interpretationen, 6,” ed. Mieczyslaw Tomaszewski (Krakow: Akademia Muzyczna w Krakowie, 2018), 429-444.
- “Streit um Autorschaft – ein Podiumsgespräch” (“Quarrels about Authorship: a Podium Discussion,” a transcribed discussion with Jonathan Cross, George Benjamin, Vinko Globokar, and Julia Spinola, in *Wessen Klänge (Whose tones?)*, Paul Sacher Foundation, Basel, ed. Matthias Kassel (2017), 233-256.
- “Wagner’s *Parsifal* as Art and Ideology,” in *Musical Theater as Global Culture: Wagner’s Legacy Today*, ed. Anno Mungen, Nicholas Vazsonyi, Julie Hubbert, Ivana Rentsch, Arne Stollberg (Würzburg: Königshausen & Neumann, 2017), 25-40.
- “The Playful Irony of Benet Casablancas,” *Festschrift Benet Casablancas* (Barcelona, 2017).
- “Mozart, Beethoven, und die “Schwarze” Tonart” (“Mozart, Beethoven, and the “Black” Key”), in *Symposium zu Ehren von Herrn Professor Dr. Helmut Schwarz, Präsident der Alexander von Humboldt-Stiftung* (Bonn, 2017), 43-53.
- “Beethoven and Napoleon: A Reassessment,” in *Beethoven und der Wiener Kongress (1814/15)*, ed. Bernhard Appel, Joanna Biermann, William Kinderman and Julia Ronge (Bonn: Beethoven-Haus 2016), 23-46.
- “Schubert’s ‘New Style’ and the Legacy of Beethoven” in *Rethinking Schubert*, edited by Lorraine Byrne Bodley and Julian Horton (Oxford University Press, 2016).
- “Kunst zwischen Herrschaft und Utopie: Beethovens *Lebewohl*-Sonate,” *Musikgeschichte zwischen Ost und West: von der ‘musica sacra’ bis zur Kunstreligion*,” ed. Stefan Keym and Stephan Wünsche (Leipzig: Universitätsverlag, 2015), 297-306.
- “Schiller’s ‘Play Drive’ (*Spieltrieb*) in Beethoven’s Creative Process,” *Genèse Musicales: Méthodes et Enjeux*,” edited by Daniel Ferrer (Paris, 2015), 131-144.
- “Music Scholarship and Politics in Munich, 1918-1945,” in *this thing called music: Essays in Honor of Bruno Nettl*, ed. Victoria Levine and Philip Bohlman (2015), 102-112.
- “Beethovens Humor,” *Beethoven-Handbuch: Bühnenwerke, Vokalmusik*, edited by Birgit Lodes and Armin Raab (Laaber, 2014), 419-430.
- “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, 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 (Bonn: Beethoven-Haus, 2014), 287-306.

- “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), 257-284.
- “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 *19th Century Music* IV, 2 (1980): 101-112; trans. by Isabel Garcia Adáñez as “La Recapitulación Dramática 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 Nettl 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*, ed. 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)*, ed. Andreas Dorschel (Universal, 2007), 91-117.
- “Die Skizzenbücher Beethovens,” in *Ästhetische Erfahrung und Edition*, ed. 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*, ed. William Kinderman (University of Illinois Press, 2006), 112 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*, ed. 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 Kühlen (Beethovenhaus, 2002), 121-45.
- "Contrast and Continuity in Beethoven's Creative Process," in *Beethoven and His World*, ed. 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'*, ed. H. Luehning and W. Steinbeck (Munich, 2000).
- "Beethoven: Sketch Studies" in *Reader's Guide to Music: History, Theory, and Criticism*, ed. Murray Steib (Chicago and London, 2000).
- "The piano music: concertos, sonatas, variations, small forms," in *The Cambridge Companion to Beethoven*, ed. 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, ed. M. Heinemann and J.-J. Hinrichsen (Laaber, 1997), 351-77.
- "Probing the Human Condition: Schubert's Piano Music," in *The Cambridge Schubert Companion*, ed. 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*, ed. 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 Kunstanspruch und Volksvergnügen*, ed. 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*, ed. 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*, ed. R. Larry Todd (Schirmer, 1990), 55-96.

JOURNAL ARTICLES (selected publications since 1990)

- “Beethoven’s Reply to Mozart: His Quintet op. 16, Concerto op. 37, and *Fidelio*,” *Mozart Studies*, vol. 1, ed. Adriana Bera (Cluj: MediaMusica, 2022).
- “The Performance of Beethoven’s ‘Diabelli Variations’: Continuity, Discontinuity, Cyclic Integration, Irony,” in special issue of the *ZGMTH (Zeitschrift der Gesellschaft für Musiktheorie)* (2021), 209-228, devoted to *Musical Interpretation as Analysis: Historical, Empirical, and Analytical Approaches to the Strategic Performance of Cyclic Compositions*. This publication is based on the conference held during March 2020 at the University of the Arts in Graz, Austria, just before the outbreak of the pandemic.
- “The Motive of the Gaze (*Blick*) in Thomas Mann's *Der Tod in Venedig* and Wagner's *Tristan und Isolde*,” *German Studies Review* 41 (2018), 315-333.
- “The Conception and Realization of the New Beethoven Museum in Vienna/Heiligenstadt,” *The Beethoven Journal* (spring 2018), 52-61.
- “From *Death in Venice* to *The Magic Mountain*: Thomas Mann’s Ironic Response to Wagner,” *The Wagner Journal* 12 (2018), 56-73.
- “The Institute of Musicology at the Ludwig Maximilian University in Munich During National Socialism: The Career of Wagner Scholar Alfred Lorenz,” *Music & Politics* XL/1 (2017).
- “Exploring the 'Temple of Initiation' on Thomas Mann's 'Magic Mountain': Wagnerian Affinities and 'Politically Suspect' Music” *Monatshefte für deutsche Literatur und Kultur* [Journal for German Literature and Culture], fall 2017.
- “Thoughts on Joseph Kerman and Beethoven,” obituary essay for Joseph Kerman in *The Beethoven Journal* (March 2015).
- “Beethoven’s Creative Process,” invited lead article of 30th anniversary issue of *The Beethoven Journal* (2015).
- “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.
- “A Place in the Sun: Recent Editions of Beethoven’s Piano Sonatas,” *Clavier Companion* 4 (2012), 22-26.
- “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,” *19th 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,” *19th 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 (selected list)

- “Sorcerer’s Apprentice: Media Mastery, Crowd Control, Demagoguery,” contribution to the blog site #MutuallyMann: A Virtual Reading Initiative, sponsored by the Thomas Mann House, Pacific Palisades, March 2020.
- “György Kurtág” in *Routledge Encyclopedia of Modernism*, ed. Stephen Ross (Routledge, 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).
- “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, 17581, 278-91.

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

“Draeseke 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).

I have contributed many essays for concert cycles and liner notes for performers including Alfred Brendel, Mitsuko Uchida, András Schiff, Louie Lortie, Daniel Barenboim, Till Fellner, Bernard Haitink, Colin Davis, and the Guarneri Quartet. My essays on the Beethoven sonatas for Alfred Brendel’s Beethoven cycle were widely circulated and translated into several languages. Other essays 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 *Parsifal*: 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), and shorter publications translated into Chinese.

My reviews and review articles have appeared in *Performance Practice Review*, *The Historian*, *19th Century Music*, *The Musical Times*, *Music Theory Spectrum*, *Beethoven Forum*, *Music & Letters*, *The Canadian Music Educator*, *Beethoven Journal*, *Journal of Musicological Research*, *Clavier*, *Notes*, *Wagner Spectrum*, and *Die Musikforschung*.

Original Composition

Bee[t]h[ov]e[n]. This piano piece was premiered at the palace “La Redoute” near Bonn by Susanne Kessel on 5 July 2015. The composition received enthusiastic commentary in the *Bonner Rundschau* and other papers, was published by Musica Ferrum Verlag, recorded by Kessel and broadcast internationally on various radio stations. The score and my own recording is accessible on my professional website. Susanne Kessel performed this piece as part of the final concert of the Humboldt Award Winner’s Forum “Beethoven’s ‘Empire of the Mind’: Artistic ‘Effigies of the Ideal’ and the Cultural Politics of Resistance,” Bonn, 22 October 2021.

Lectures and Lecture-recitals, recitals, workshops (July 2016-January 2023)

“‘Neue Kraft fühlend’: Beethovens Quartett Op. 132 und die Neunte Symphonie” (“‘Feeling New Strength’: Beethoven’s Quartet Op. 132 and the Ninth Symphony”), Siemens Foundation Lecture, Nymphenburg, Munich, Germany, 13 July. This is one of Germany’s most prestigious lecture venues.

- “Beethovens Abschiede: Kunst zwischen Herrschaft und Utopie” (“Beethoven’s Farewells: Art between Absolutism and Utopia,” Vienna Humanities Festival, September 2016.
- “Eine doppelte Kälte: Schubert und Beethoven in der Metternich-Zeit” (“A doubled coldness: Schubert and Beethoven during Metternich’s Vienna”), lecture at conference on “1816: Tambora und die Ästhetik des Biedermeiers,” September 2016.
- “Beethoven and Literature: from Schiller to Shakespeare, Goethe to Cervantes,” evening lecture recital presented at 6th Bonn Humboldt Award Winners’ Forum, on “World Literatures – Masterpieces: Shakespeare and Cervantes 2016,” 13 October 2016
- “Songs of Wenzel Johann Tomaschek,” performed as pianist and offered commentary at two song recitals of *Lieder* of Tomaschek, Munich (11 Nov.) and St. Ottilien (13 November)
- “Keynote Grand Finale: Lecture Recital, focusing on two Beethoven sonatas: the “Lebewohl” (“Farewell”), op. 81a, and the final Sonata in C minor, op. 111,” presented at “Unfolding the Process II: Artistic Research in Evolution,” Symposium, Norwegian Academy of Music, 15-17 November 2016.
- “The Closed Circle is Pure: Kafka’s ‘Farewell’ in Kurtág’s *Hommage à R. Sch.*,” opening keynote lecture at the International Colloquium on “La musique de György Kurtág: Les œuvres et leurs interprétations,” Hungarian Institute, Paris, 24 November 2016.
- Lecture and podium discussion at National Arts Center, Beijing, China, at the introduction of the Chinese edition of my book *Beethoven 2nd* ed. (first published Oxford 2009) (4 Dec.).
- Lecture recitals of Beethoven’s “Farewell” Sonata op. 81a and final Sonata in C minor, op. 111, at the Central Conservatory of Music, Beijing (5 Dec.) and Shanghai Conservatory of Music (7 Dec.).
- “Feeling New Strength’: Beethoven’s Ninth Symphony and String Quartet in A minor, Op. 132,” keynote lecture recital held at the conference on “Western Music in China” held in Fougou, China (9 Dec.).
- “Beethovens Ästhetische Politik und das Ziel der ‘Kunstvereinigung’” (“Beethoven’s Aesthetic Politics and the Goal of ‘Artistic Unification’”), International Research Center for the Humanities, Vienna (IFK), 30 January 2017.
- “André’s *Belmonte und Konstanze* und Mozarts *Entführung aus dem Serail*,” lectures at Mozart Festival *toujours Mozart & Jedermann*, Offenbach, Germany (3-4 February).
- “The Creative Process in Music: from Mozart and Beethoven to Wagner, Bartók and Beyond,” Liceu Conservatory of Music, Barcelona, 22 February. This lecture was part of a residency involving other lectures, piano master classes and chamber music coaching.
- “Beethoven’s Creative Process,” three-day seminar sponsored by several institutions and held in Budapest, Hungary, 1-3 March.
- “Utopische Visionen und Visionäre Kunst: Beethovens “Geistiges Reich” Revisited” [“Utopian Visions and Visionary Art: Beethoven’s ‘Empire of the Mind’ Revisited,” three-day conference sponsored by the Wien-Museum, the International Research Center for the Humanities (IFK), the Musik und Kunst Universität (Music and Art University), Vienna, and the University of Vienna, 15-17 March. I coordinated the opening keynote event, in discussion with Sir John Eliot Gardiner, held an introductory lecture as well as a presentation at a podium discussion on “Beethoven’s Creative Process,” and supplied the concept and guiding the execution of this three-day event.
- Piano recital of sonatas by Beethoven programmed as part of the Cluj Modern Festival, Cluj/Klausenburg, Romania (April 2017).

Piano recital of sonatas of Beethoven in the Vivaldi Hall of the Musik und Kunst Universität in Vienna, 16 May 2017.

Keynote lecture recital at the opening of the International Beethoven Piano Competition in Vienna, Musikverein, 30 May 2017.

Keynote Beethoven lecture recital at the Beethoven Festival held at the Central Conservatory, Beijing, China, 2 June 2017.

Lecture recital on “Beethoven’s Creativity” held at Peking University, Beijing, 3 June 2017.

“Prospero’s Magic: Energy conversion in Beethoven’s ‘Tempest’ Sonata,” lecture recital as keynote event at international conference on Energy Conversion sponsored by the Alexander von Humboldt Foundation, Bonn, Germany, 16 October 2017.

Keynote lecture recital at the conference sponsored by the Humboldt Foundation in honor of Helmut Schwarz, Villa Vignoni at Lake Como, on “Mozart, Beethoven, und die schwarze Tonart” (“Mozart, Beethoven, and the Black Tonality”), 2 November 2017.

Lecture recital held at opening of the new Beethoven Museum in Vienna/Heiligenstadt, including performance of Beethoven’s “Tempest” Sonata in D minor, op. 31 no. 2. This performance was televised in Austria and received much attention in the media. 22 November 2017.

Performance as pianist of Beethoven’s Piano Quartet in Eb major, op. 16a, with faculty colleagues from the Musik und Kunst Universität Wien (Music and Art University, Vienna), 24 November 2017, as part of the series of events marking the opening of the new Beethoven Museum in Vienna/Heiligenstadt.

Lecture, piano master class, und Beethoven lecture recital, 28-30 September 2017, Western Illinois University.

“Vienna’s New Beethoven Museum, and How Chicago Made It Possible,” Lecture recital with museum director Matti Bunzl, Pianoforte Foundation, Chicago, 24 October

“The Motive of the Gaze (*Blick*) in Thomas Mann’s *Tod in Venedig* and Wagner’s *Tristan und Isolde*,” University of Wisconsin, Madison, 2 February 2018.

“Grail and Anti-Grail: Music and Drama in Wagner’s *Parsifal*,” lecture held in conjunction with the production of Wagner’s *Parsifal* at the Metropolitan Opera, Wagner Society of New York, New York City, 18 February

Workshop on “Performing Beethoven’s Piano Works” organized by the Joint West Suburban Chicago Music Teachers Association, 22 February

Lecture after performance of Moisés Kaufman play “33 Variations,” Arena Theater, Wheaton, Illinois, 22 February

Soloist performing Beethoven’s First Concerto, op. 15, Philharmonia Orchestra, Krannert Center, University of Illinois, 25 February 2018.

Lecture on Arnold Schoenberg’s *Ode to Napoleon* preceding the performance of this work, Krannert Center, University of Illinois, April 2018.

Series of four lecture recitals on Haydn, Beethoven, and Schumann, held at the Shanghai Conservatory during May/June 2018, in addition to lecture recitals held at the Central Conservatory in Beijing, in Nanning, and in other Chinese cities. As part of this residency at the Shanghai Conservatory I held master classes for pianists.

Lecture recital on “Beethoven, Thomas Mann, und das Geheimnis von Opus 111” (“Beethoven, Thomas Mann, and the Mystery of Opus 111”) held at the University of Siegen, Germany, July 2018.

“Dystopian and Utopian Symbols in Beethoven: from the *Appassionata* to Opus 111,” 8th Bonn Humboldt Prizewinner-Forum on “Self-determination in international Jurisprudence.” Lecture recital keynote presentation, 18 October 2018, Bonn, Germany.

“Interrelated Genesis: Beethoven’s Diabelli Variations, Op. 120, and Last Sonata, Op. 111,” Congress for the 50th Anniversary of I’TEM on Genetic Criticism, Paris, France. Keynote presentation, 19 October.

“Leonore as Political Symbol in Beethoven’s *Fidelio*,” conference and round-table discussion of Beethoven’s *Fidelio*, Boston University, 24 October.

Beethoven piano recital at Mellowood, California, with four sonatas: the *Pathétique*, “Tempest,” *Appassionata*, and Opus 111 sonatas, 15 December.

Soloist performing Beethoven’s First Piano Concerto, op. 15, Western Illinois University, as part of residency involving two lectures, 11/12 April 2019.

“Zum Kompositionsprozess der Kafka-Fragmente” [“On the Compositional Process of Kurtág’s Kafka Fragments”], lecture at the Kunstuniversität Graz, Austria, 7 May.

“Transformational Processes in Late Beethoven,” keynote lecture recital at Humboldt Association of Canada, Colloquium on “Transitions,” Ottawa, Canada, 10 May.

Tour with lecture recitals and master classes for pianists to several major university-level music schools in China, to Guangzhou, Shanghai, Beijing, and Xian. 26 May to 10 June.

Lecture recital as keynote event at the 9th Bonn Humboldt Prizewinner-Forum, October 2019.

Three performances as soloist of Beethoven’s First Piano Concerto, op. 15, with the Jena Symphony (Akademische Orchestervereinigung der Friedrich-Schiller-Universität Jena), Germany, Sebastian Krahnert, conductor. February 2020.

During the 2020 Beethoven anniversary year I was engaged with conferences, lectures, and performances (in person) in Philadelphia, Houston, New York, Bonn, Oxford, Jena, and Graz, in addition to virtual appearances by Zoom at events in Boston, Cluj, Lucca, Xian, Beijing, and Cologne (at a conference on Beethoven’s *Missa solemnis* postponed until 2021).

I held an opening lecture on “Beethoven: Revolutionary or Political Opportunist?” in the opening session of the scholarly congress at Bonn on “Beethoven Perspectives,” 10-14 February 2020. Also in February, I held lecture recitals at Oxford University and at the University of Jena on “Dystopia and Utopia in Beethoven” involving performance of the *Appassionata* Sonata, op. 57.

On 11 March 2020, at a conference at the University for the Arts in Graz, Austria, I gave a lecture recital of Beethoven’s Diabelli Variations, op. 120, with a complete performance of that work, which was preserved on YouTube. My essay on “The Performance of Beethoven’s ‘Diabelli Variations’: Continuity, Discontinuity, Cyclic Integration, Irony,” appeared in 2021 in a special publication of the *Zeitschrift der Gesellschaft für Musiktheorie (Journal of the Society for Music Theory)*, including links to my studio recording and live performance of the Diabelli Variations.

During the pandemic period from March 2020 until the present, I have focused on combining recordings with analytical commentary, blending theory and practice.

On 7 March 2022, I offered introductory remarks before a performance of György Kurtág’s *Kafka Fragments* by Tony Arnold, soprano, and Movses Pogossian, violinist, in Schoenberg Hall at UCLA.

14 December 2022: Piano Recital of works of Brahms and Beethoven, Napa, California.

17 December 2022: Piano Recital of three sonatas by Beethoven, at the 50th celebratory Beethoven concert at Mellowood, Woodside, California
6 January 2023: “Cyclic Piano Works of Early and Late Brahms: Experiential Duality in the Ballades Op. 10 and Fantasies Op. 116,” lecture recital, University of the Arts, Philadelphia.

Editorial Work and Research Initiatives

General Editor, Beethoven Sketchbook Series, University of Illinois Press. This series began with my three-volume edition *Artaria 195: Beethoven’s Sketchbook for the Missa solemnis and the Piano Sonata in E Major, Opus 109* (color facsimile and annotated transcription of a large sketchbook complex together with a book-length commentary investigating Beethoven’s creative process). Other publications of the series include *Beethoven’s “Eroica” Sketchbook: A Critical Edition*, by L. Lockwood and A. Gosman; and *Beethoven’s Pocket Sketchbook for the Agnus Dei of the Missa solemnis, Op. 123 (Grasnick 5)*, by P. Metzler and F. Stoltzfus.

Editorial Chair, *Arietta* [Journal of the Beethoven Piano Society of Europe]

Editorial Board member, *Journal of Musicological Research*

Editorial Board member of *Genesis: Manuscripts – Recherche – Invention: Revue internationale de critique genetique*

Editorial Board member, *The Beethoven Journal*

Co-founder, “New Beethoven Research” initiative, which has spearheaded annual conferences in San José (2011), New Orleans (2012), Pittsburgh (2013), Bonn (2014), Louisville (2015), Pittsburgh (2016), and Rochester (2017), with related research publications. The next such conference will take place in New Orleans this November.

Advisory Board, initiative on “Tracking the Creative Process in Music,” involving international conferences in Lille and Paris since 2013.

Advisory Board, American Beethoven Society

Advisor, International Beethoven Project, Chicago

Advisory Board, *Mozart Studies*, Cluj, Romania

Advisor and Collaborating Scholar for multi-year project on “Beethovens Werkstatt” (“Beethoven’s Workshop”) in Bonn (Beethoven-Haus) and Paderborn, Germany, with funding from the Academy of Sciences in Mainz, Germany

Associated Scholar, International Project in “Plurale Analyse” (“Diversified Analysis”), an initiative in music analysis involving Oliver Schwab-Felisch, Jan-Philipp Sprik, and Christian Thorau, and including a series of conferences, workshops, and publications, notably the forthcoming *Handbuch der Plurale Analyse* (Handbook of Diversified Analysis).

ARTISTIC RESEARCH AND INTERDISCIPLINARY SCHOLARSHIP

In various ways I have sought to blend theory and practice, performance and research. I have given recitals while also offering master classes and coaching for chamber music groups in many international locations, such as the Chamber Music Hall of the Beethoven-Haus at Bonn, the Liceu Conservatory in Barcelona, the Aula de musica at the University of Alcala near Madrid, the Music and Art University (MUK) in Vienna, the Gheorghe Dima Music Academy in Cluj,

Romania, the Shanghai Conservatory, the Nanning Technical University Music Department in Nanning, China, as well as at various venues around Chicago. I have given various radio and television interviews, such as for WRTI in Philadelphia, and the Austrian television in connection with the new Beethoven Museum in Vienna. In my activities at the University of Illinois, I sought interdisciplinary breadth in several ways: through involvement in the Interdisciplinary Working Group for the Humanities; through organization of an initiative called Explorations in Cultural Creativity; and through collaboration with colleagues in other departments, notably Germanic Languages and Literatures and History.

With the support of the Center for Advanced Studies at the University of Illinois, I led a three-year initiative with my colleague historian Harry Liebersohn, including a seminar on “The Weimar Republic: Music, Literature, Politics,” which attracted advanced graduate students from several departments. Another such interdisciplinary seminar was devoted to “Thomas Mann and Music,” a course co-listed between the music and German departments. While DAAD Guest Professor at the University of Munich, I held a similar course on “Thomas Mann und die Musik,” in a room just steps away from the Audi Max where Thomas Mann held his last lecture in Germany before going into exile in 1933. My efforts toward public outreach are also reflected in lecture recitals for the Chicago Humanities Festival and the Vienna Humanities Festival. Some lecture recitals, such as the one on “Beethoven’s Farewells” given in Chicago, are accessible through YouTube, and linked to my professional website.

I have often held summer workshop courses on “Richard Wagner at Bayreuth: Music, Drama, and Politics.” This seminar has been available to both regular students and more mature participants. With the support of the Bayreuth Festival in Germany, all participants receive tickets to all the performances, while daily sessions are held at facilities at the University of Bayreuth. I first held this seminar when I taught at the University of Victoria, and continued after I moved to Illinois. Distinguished scholars such as Warren Darcy and Robert Hatten have joined the group, as have graduate students from a variety of institutions.

Since coming to UCLA in 2019, I have developed a relationship with the Thomas Mann House in Pacific Palisades, and contribute to their programs. In December 2019, I accompanied acclaimed baritone Michael Volle in a program of art songs and opera excerpts held at Thomas Mann’s former home, where he lived while in exile from Hitler’s Germany.

Teaching and Graduate Advising

I have taught a wide range of courses, including broad surveys, period courses on the eighteenth and nineteenth centuries, courses on aesthetic topics and artistic genres, and courses focused on particular composers including J.S. Bach, Mozart, Beethoven, Schubert, Schumann, Wagner, Mahler, or groups of composers such as Bartók – Ligeti – Kurtág. Other topics for recent graduate seminars have addressed the creative process in music from the French Revolution to composers of the present day, and music and politics. One of my undergraduate courses, on Music and Performance, has integrated live performance of challenging repertoire with scholarly investigation of the pieces.

Many of my graduate student advisees have enjoyed success, effectively combining research with artistic practice. One of my recent Doctor of Musical Arts (DMA) advisees at the University of Illinois, Benjamin Whiting, offered a study of *The Compositional Evolution of Mahler's Tenth Symphony, Its Formal and Tonal Strategies* that surpasses the expectations of most PhD dissertations. Allison Fromm, a DMA in choral conducting, won the Herford Prize from the American Choral Association for her study of Aaron Copland, a scholarly project closely associated with performance. I have had the privilege of working with many talented international students, such as Sin-Hye Kim, who focused on Kurtág's *Kafka Fragments*; Yu-Li Tsai, who studied and performed Beethoven; Meng-Chun Chien, who completed a dissertation on Thalberg; and Chu kyung Park, an excellent violinist who is an equally innovative researcher. I have worked as co-advisor with doctoral candidates from other institutions: Zhang Xinfang completed her dissertation at the Shanghai Conservatory on John Adams; Kevin Ngo completed his at the University of Calgary on improvisatory processes in Mozart. Two of my doctoral advisees who have attained distinction are Wolfgang Antesberger in Munich and composer Benet Casablanca in Barcelona, who recently won the Spanish National Music Prize.

Since coming to UCLA in 2019 to assume the position of Professor and Krown Klein Chair of Performance Studies, I have taught courses in the 261 series: Problems in Performances Practices (Classic and Romantic), as well as Music 203 (Notation and Performance) and a special topics course on Beethoven. I chair the Graduate Committee overseeing the Doctor of Musical Arts (DMA) program, and have served as advisor or co-advisor of students completing their degrees in a variety of areas, ranging from choral conducting to organ and piano performance. During 2022 I also undertook some individual piano instruction and chamber music coaching. While the pandemic was in full effect, I organized occasional DMA Graduate Symposia in which the doctoral students presented their research projects. One of my recent DMA advisees completed her dissertation on the two versions of Johannes Brahms's Trio in B major, op. 8. Two of my current DMA advisees are working on research and performance projects concerning Béla Bartók's Third Piano Concerto, and *Coram Deo: the Trombone and the Sublime in Works by Haydn, Beethoven, and Brahms*.

During 2021, I engaged the workshop of the distinguished fortepiano maker Paul McNulty, in the Czech Republic, to create for the Herb Alpert School of Music at UCLA a quality replica of the Anton Walter style instrument that Beethoven used around 1800. The instrument arrived in Los Angeles in late January 2022, and was first heard in performance on 6 June 2022, when two graduate students, Ela Kodžas and Brandon Zhou, offered a fine rendering of Beethoven's Violin Sonata in C minor, op. 31 no. 2.

