

Dana Gooley

Professor of Music
Brown University

Education

Ph.D. in Musicology, Princeton University 1999

Dissertation: "Liszt and his Audiences, 1835-48: Virtuosity, Criticism and Society in the *Virtuosenzeit*"

M.F.A. in Historical Musicology, Princeton University 1994

B.A., Wesleyan University 1991, with Honors in English

Professional Appointments

Professor of Music, Brown University, 2018-

Visiting Professor of Music, Harvard University, Spring 2020

Associate Professor of Music, Brown University, 2010-18

Manning Assistant Professor of Music, Brown University, 2007-10

Assistant Professor of Music, Brown University, 2006-07

Visiting Assistant Professor of Music, Harvard University, 2008

Assistant Professor of Music, Case Western Reserve University, 2003-2006

Valentine Visiting Assistant Professor of Music, Amherst College, 2000-2003

Monographs

Fantasies of Improvisation: Free Playing in Nineteenth Century Music (Oxford University Press, 2018), 292 pp.

Reviews: Kenneth Hamilton in [The Chopin Review 2](#); Erinn Knyt in *Notes* 77/1 (Sept. 2020): 107-110; Andy Hamilton in *The Wire*, issue 417 (Nov 2018): 77; Céline Carenco in *Revue de musicologie* (Fall 2020): 512-15

The Virtuoso Liszt (Cambridge University Press, 2004; reprint 2006, 2008), 280 pp.

Reviews: Leon Plantinga in *Times Literary Supplement*, 14 October 2005; Jim Samson in *Music & Letters* 86/4 (2005): 645-46; E. Douglas Bomberger in *Notes* 62/3 (2006): 713-15; James Deaville in *Journal of the American Musicological Society*, 60/3 (2007): 667-77; Jonathan Kregor in *19th Century Music Review* 3/2 (2006); Alexander Rehding in *Journal of the American Liszt Society* 58 (2007): 69-72

[Under consideration by Bloomsbury Press's series 33 1/3:]
Art Blakey and the Jazz Messengers' Moanin'

Edited Volumes

“Cosmopolitanisms,” special issue of *Musical Quarterly* (99/2, 2016 [2017]), guest edited by Dana Gooley and Sarah Collins. Articles by Collins, Gooley, Leon Botstein, Daniel M. Grimley, and Derek B. Scott

Liszt et la France: Musique, Culture et Société dans l'Europe du XIX^e Siècle, edited by Nicolas Dufetel, Malou Haine, Dana Gooley and Jonathan Kregor (Paris: Editions Vrin, 2012), 593 pp.

Franz Liszt and His World (Princeton University Press, 2006), co-edited with Christopher Gibbs, 587 pp.

Reviews: Shay Loya in *Music & Letters* 89/2 (May 2008): 256-60; David Trippett in *Notes* 63/4 (2007): 839-42

Articles

- “Democratizing Improvisation: Grétry’s *l’Art de préluder* and the philosophy of music education,” in *Musical Improvisation and Modern Subjectivity Towards an Integrated Philosophical and Musicological Perspective*, ed. Michela Garda (Rome: Neoclassica, forthcoming)
- “Raising a Brow: Sondheim and the Cultural Status of the Broadway Musical,” *Oxford Handbook of Music and the Middlebrow*, ed. Christopher Chowrimootoo and Kate Guthrie (Oxford: Oxford University Press, 2024 [digital edition 2022])
- “Romanticism and Performance,” in *The Cambridge Companion to Music and Romanticism*, ed. Benedict Taylor (Cambridge: Cambridge University Press, 2021), 311-24
- “Commanding Performances: Opera, Surrogation, and the Royal Sublime in 1848,” in *Music and the Sonorous Sublime in European Culture, 1660-1880*, ed. Sarah Hibberd and Miranda Stanyon (Cambridge University Press, 2020), 222-44
- “Violin Improvisation in the Early Nineteenth Century: Between Practice and Illusion,” in *Exploring Virtuosity: Heinrich Wilhelm Ernst, Nineteenth-Century Musical Practices and Beyond*, ed. Christine Hoppe, Mai Kawabata, and Melanie von Goldbeck (Hildesheim: Olms, 2018), 117-29
- “Meyerbeer, Eclecticism, and Cosmopolitanism,” *Musical Quarterly* 99/2 (2016 [2017]): 166-200
- “Music and the New Cosmopolitanism: Problems and Possibilities,” co-authored with Sarah Collins, *Musical Quarterly* 99/2 (2016 [2017]): 139-65
- “Saving Improvisation: Hummel and the Free Fantasia in the Early Nineteenth Century,” in *The Oxford Handbook of Critical Improvisation Studies*, ed. George Lewis and Benjamin Piekut (Oxford: Oxford University Press, 2016), vol. 2, 185-205
- “Jazz Piano Pedaling and the Production of Timbral Difference,” *Keyboard Perspectives VI* (2013 [2014]): 101-26

- “Liszt, Improvisation and the Idea of Italy,” in *Liszt’s Legacies*, ed. James Deaville and Michael Saffle (Stuyvesant: Pendragon Press, 2014), 3-16
- “Cosmopolitanism in the Age of Nationalism, 1848-1914: A Colloquy,” convenor and contributor, *Journal of the American Musicological Society* 66/2 (2013): 523-550. Other contributors: Ryan Minor, Jann Pasler, Katherine Preston
- “Hanslick on Johann Strauss, Jr.: Genre, Social Class and Liberalism in Vienna,” in *Rethinking Hanslick: Music, Formalism, and Expression*, ed. Nicole Grimes, Siobhán Donovan, Wolfgang Marx (Rochester: University of Rochester Press, 2013), 91-107
- “Enacting the Revolution: Thalberg in 1848,” in *Taking it to the Bridge: Music Across the Disciplines*, ed. Nicholas Cook and Richard Pettengill (Ann Arbor: University of Michigan Press, 2013), 102-24
- “Saint-Saëns and the Performer’s Prestige,” in *Camille Saint-Saëns and his World*, ed. Jann Pasler (Princeton: Princeton University Press, 2012), 98-126
- “Liszt, Heinrich Börnstein, and the German Exile Cause,” in *Franz Liszt, Musicien Européen: Art, Culture, Politique*, edited by N. Dufetel, M. Haine, D. Gooley and J. Kregor (Paris: Editions Vrin, 2012), 45-58
- “Hanslick and the Institution of Criticism,” *Journal of Musicology* 28/3 (2011): 290-325
- “Schumann and the Agencies of Improvisation,” in *Rethinking Schumann*, ed. R. Kok and L. Tunbridge, (Oxford: Oxford University Press, 2011), 129-56
- “The Outside of ‘Sitting In’: Jazz Jam Sessions and the Politics of Participation,” *Performance Research* 16/3 (2011): 43-48
- “Franz Liszt, Popular Theater, and the Performance of Universality,” in *Genie-Virtuose-Dilettant: Konfigurationen romantischer Schöpfungsästhetik*, ed. Gabriele Brandstetter and Gerhard Neumann (Starnberg: Stiftung für Romantikforschung, 2011), 151-70
- “Stormy Weather: Liszt and the Noisiness of Pianistic Mediation,” *Musiktheorie* 25/3 (2010): 223-45
- “From the Top: Liszt’s Aristocratic Airs,” in *Constructing Charisma: Celebrity, Fame, and Power in the Nineteenth Century*, ed. Ed Berenson and Eva Giloi (New York: Berghahn Books, 2010), 39-56
- “Between *esprit* and *génie*—Chopin in the Field of Performance,” in *Chopin’s Musical World: The 1840s*, ed. Artur Szklener (Warsaw: Fryderyk Chopin National Institute, 2008), 141-56
- “The Battle against Virtuosity in the Early 19th Century,” in *Franz Liszt and his World* (Princeton: Princeton UP, 2006), 75-112
- “La commedia del violino: Paganini’s Comic Strains,” *Musical Quarterly* 88/3 (2005): 370-427
- “Paganini, Niccolò,” in *Europe 1789-1914: Encyclopedia of the Age of Industry and Empire* (Gale online editions, 2006)

- “Franz Liszt: The Virtuoso as Strategist,” in *The Musician as Entrepreneur, 1700-1914: Managers, Charlatans, and Idealists*, ed. William Weber (Bloomington: Indiana UP, 2004), 145-61
- “Warhorses: Liszt, Weber's Konzertstück, and the Cult of Napoleon,” *19th Century Music* XXIV/1 (2000): 62-88
- “Gender Coding in Liszt's Orchestral Compositions,” in *Gender Studies & Musik: Geschlechtrollen und ihre Bedeutung für die Musikwissenschaft*, ed. Stefan Fragner, Beate Kutschke, Jan Hemming (Regensburg: Con Brio, 1998), 139-50

Conference Presentations

- “The Witch’s Rap and the Racial Politics of Into the Woods,” Annual Meeting of the American Musicological Society, Chicago, November 2024
- “Rethinking ‘Hard Bop,’” Rhythm Changes [jazz conference], Graz 2024
- “Connoisseurs and Collectors: Musical Knowledge as Social Practice,” Brown University, March 2024
- “Chopin and Improvisation: A Skeptical View,” Through the Prism of Chopin: Reimagining the 19th Century, Warsaw, December 2021
- “Beyond Call and Response: Jazz and the Black Church since the 1980s,” AMS/SMT [Minneapolis], November 2020
- “Grins and Grimaces: The Face-Work of Jazz Drummers,” Documenting Jazz, Dublin, January 2019
- “Commanding Performances: Diva, Queen, and Operatic Spectacle in 1848,” 20th Biennial International Conference on Nineteenth-Century Music, Huddersfield, June 2018
- “Music and the Discourses of Liberalism,” evening discussion session, co-convenor and panelist (with Sarah Collins), AMS 2017 Rochester. Other panelists: Celia Applegate, Esteban Buch, Jane Fulcher, Phyllis Weliver, Bennett Zon
- “Exoticizing Improvisation: Liszt’s Image of the Gypsy,” Liszt and Virtuosity, University of Rochester, March 2017
- “Democratizing Improvisation: Grétry’s *Méthode simple pour apprendre à préluder* and the Philosophy of Music Education,” International Symposium on Performance Practice: Issues, Ethics and Approaches, University of Cardiff (Wales), October 2016
- “Commanding Performances,” International Enthusiasms, Anglo-Saxon Attitudes: Conflict and Assimilation in London’s Musical Life, ca. 1800-1850, King’s College London, June 2016
- “Performance Aesthetics in the Ballad Revival of the Late 19th Century,” German Song Onstage 1770-1914, Royal College of Music, London
- Speaker and conference co-organizer, with Sarah Collins, Operatic Cosmopolitanisms, King’s College London, May 2015

- “Violin Improvisation in the Early Nineteenth Century: Between Practice and Idea,” *Der lange Schatten Paganinis: Heinrich Wilhelm Ernst (1814-1865) und das Phänomen Virtuosität im Spannungsfeld von Produktions-Reproduktion-Rezeption*, Georg-August-Universität Göttingen, November 2015
- “Poetry, Music and Improvisation: Carl Loewe’s Performative Romanticism,” Eighteenth Biennial International Conference on Nineteenth-Century Music, Toronto 2014. Also read at AMS 2014 Milwaukee
- “Revisiting Meyerbeer and the ‘Cosmopolitan,’” *Meyerbeer and French Grand Opera*, Pistoia Italy, September 2014; also read at *Grand Opera on the Move*, King’s College London, December 2014
- “Confronting the Cosmopolitan in 19th Century Music,” convenor and panelist, IMS Rome 2012
- “Music, Visuality and Romanticism,” introduction to symposium *Music, Visuality and Romanticism*, Brown University, November 2011
- “The Rhetoric of Improvisatoriness,” contribution to panel “Virtuoso Improvisation: Musical Practices and Musicological Discourses,” AMS 2009 Philadelphia
- “Schumann and the Agencies of Improvisation,” AMS 2009 Philadelphia
- “Hanslick and the Problem of Pleasure,” *Eduard Hanslick: Cultural and Critical Contexts*, University of Dublin, June 2009
- “The Double-address of Music Video: Björk’s *Hunter*,” *Theatricality and Performance*, Brown University, March 2009
- Organizer and moderator for panel “Critical Domains: Music Journalism, Reception Studies, and the Public, 1800-1920,” AMS 2007 Quebec City
- “Between Jazz and the ‘Great American Songbook’: the Case of Oscar Peterson,” AMS 2005 Washington DC (also presented at the Case Faculty Works in Progress series, October 2005)
- “The Changing Standard of Jazz,” SAM 2004 Cleveland
- “Compositional Virtuosity: a Legacy of Romanticism?” AMS 2002, Columbus
- “Paganini’s Secret,” International Conference on 19th Century Music, University of Leeds, July 2002
- “Circus, or the Emptiness of Performance: Franz Liszt and Lola Montez,” *Circus and Literature*, Johns Hopkins University, September 2001
- “Warhorses: Liszt, Weber’s *Konzertstück*, and the Cult of Napoleon,” AMS Northeast Chapter Meeting, Boston College, Spring 1999
- “Sabre of Dishonor? Liszt and the Hungarian Nationalists in 1840,” AMS 1999 Kansas City

- “Liszt and the Parisian Audiences: The Liszt-Thalberg Rivalry Reconsidered,” AMS 1997 Phoenix
- “Gender Studies and Liszt Scholarship: Some Intersections,” Gender Studies: Geschlechrollen und ihre Bedeutung für die Musikwissenschaft, Humboldt Universität Berlin, 1996
- “Ophelia's Daughters: The Mad-Song in Restoration Drama,” Feminist Theory and Music III, Riverside CA, 1995 (also presented at the Princeton Women's Studies Colloquium)
- “Bach Scholarship and the Image of the Paternal Author,” Feminist Theory and Music II, Rochester NY, 1993

Invited Talks

- “Can Improvisation Be Taught? Perspectives from the 18th and the 21st Centuries” (keynote), Tracce di improvvisazione nella musica strumentale dopo Beethoven, Università di Roma Sapienza, June 2025.
- “Putting it Together: How Sondheim Reinvented the Show Song,” Eastern Connecticut State University, March 2024
- “Sound Priorities: How Composers Notate the Unnotatable,” Longy School of Music piano seminar, October 2023
- “Chopin and Improvisation,” Longy School of Music piano seminar, January 2022
- “Why Did Musicians Stop Improvising? And Why Are They Starting to Do it Again?” Louisiana State University, November 2018
- “The Allure of Improvisation,” For Faculty by Faculty Lecture Series, Brown University, October 2018
- Chopin and His World (Bard Music Festival 2017), panelist for the scholarly panel “Chopin’s Place in Nineteenth-Century Performance Culture,” Bard College, August 2017
- Music improvisation workshop with Mwata Bowden and Noah Zeldin, “‘We make up the rules as we go along...’ The Praxis of Improvisation,” University of Chicago, April 2017
- “Music History and the Improvisation Revival: A Lecture-Performance,” University of Eastern Connecticut, April 2016
- “The Anti-Economy of Improvisation,” University of Rochester, February 2015
Also given at Cardiff University, December 2014
- “Liszt and the Virtue of Improvisation,” Case Western Reserve University, November 2014
- “Schumann and the Economization of Musical Labor,” keynote address for symposium Robert Schumann’s Late Chamber Music, Cornell University, November 2014. Also given at University of Cardiff, Wales, December 2014

- “Poetry, Music and Improvisation: Carl Loewe’s Performative Romanticism,” Washington University, February 2013; also given at Cornell University, March 2014
- “Music, Virtuosity, and the Stage of Romanticism,” The Frick Collection, October 2013
- “Claviphobia: Hiding Keyboards in Popular Music Performance,” Stanford University, February 2013
- “Grins and Grimaces: the Face-work of Jazz Drummers,” University of California, Berkeley, November 2012
Also given at Brandeis University, April 2013
- “Improvisation goes public: The concert organist in Third Republic France,” Boston University, February 2012
- “Liszt, Lucrece Borgia, and Melodramatic Performance,” Sprache und Theatralität des Virtuosen, Bayreuth, October 2011
- “Immeasurable depths: Reflections on Liszt’s unmeasured music,” Liszt-Forum 2011, London, October 2011
- “Improvisation and Composition in the Early 19th Century: The school of Abbé Vogler,” University of Birmingham colloquium, March 2011
Also given at University of Saarbrücken, June 2011
Also given at Freie Universität Berlin, June 2011
- Panelist, “Improvisation as a Way of Life: A Symposium Curated by George Lewis,” Cogut Center for the Humanities, Brown University, February 2011
- “Liszt and the French Intellegentsia: the Turning Point of 1842,” Liszt et la France, Paris and Villecroze, March 2011
- “Hanslick and the Institution of Criticism,” Rutgers University Musicology Colloquium, November 2010
- “Resuscitating Liveness: Norman Granz and the Presentation of Jazz,” Liveness: (Re)-Performing a Transatlantic Debate, Free University Berlin, August 2010
- “Performance and Politics in the Revolution of 1848,” Politics, Criticism and the Arts: Musical Performance as Political Practice, Vanderbilt University, April 2010
- “Liszt and the Performance of Universality,” Annual Meeting of the Stiftung für Romantikforschung, Munich, October 2009
- Respondent to panel “Publicizing Wagner,” German Studies Association Annual Conference, October 2009
- “‘God Save the Queen’: Performance, Surrogation, and Social Memory,” invited talk at University of Pennsylvania Musicology Colloquium, February 2009
- “Schumann and the Agencies of Improvisation,” invited colloquium, University of Lisbon, June 2008

- “Stormy Weather: Virtuosity between the Twin Styles,” Beethoven and Rossini: Crossing Musical Cultures, University of Cambridge, May 2008
- Panelist, Wagner and Scandal, Cogut Center for the Humanities, Brown University, March 2008
- “Between *esprit* and *génie*: Chopin in the Field of Performance,” keynote address for Chopin in the 1840s: The Last Decade, Warsaw, December 2007
- Panel participant, “Rubinstein Interprets Chopin,” Chopin’s Musical World: The 1840s, Warsaw, December 2007
- “Awe, Wonder, Astonishment: The Status of the Sign in Virtuoso Performance,” for panel Deactivating and Reactivating Semiotic Concepts, Conference of the International Musicological Society, Zürich, July 2007
- “From the Top: Liszt’s Aristocratic Airs,” Constructing Charisma, New York University, April 2007
- “Hanslick’s Discontents: Music Criticism in the Wake of 1848,” Conference of the American Historical Association, Atlanta, January 2007
- “Virtuosity in Jazz,” for research seminar Cultures of the Performative, Free University Berlin, July 2006
- “Defining the Avant-Garde,” for panel The War of the Romantics, Library of Congress, November 2006
- “Liszt’s Musical Theatrics,” for panel Music in 19th Century Culture, Bard College, August 2006
- “Why Hanslick Liked Liszt So Much,” for the Festival of the American Liszt Society, February 2006
- “Musical Virtuosity,” invited presentation for research group “Cultures of the Performative,” Free University Berlin, July 2005
- “Gender and Melancholy on the Restoration Stage,” Boston Area Gender and Music Colloquium, Tufts University, November 2000 “Virtuosity and Gender,” Women and Music, Brandeis University, 1999
- “Virtuosity and the Management of Musical Prestige: The case of the Philharmonic Society of London,” Symposium on Virtuosity, Brown University, 1997

Book Reviews

- Michael Gees, Rethinking Schumann (A&R Challenge Records), *19th Century Music Review* 13/2 (2016): 364-66
- J. Q. Davies, Romantic Anatomies of Performance, *Journal of the American Musicological Society* 68/3 (2015): 687-92
- The Invention of Beethoven and Rossini: Historiography, Analysis, Criticism, ed. Nicholas Mathew and Benjamin Walton, *Music & Letters* 95/4 (2014): 660-62

- Shay Loya, Liszt's Transcultural Modernism and the Hungarian-Gypsy Tradition, *Journal of the American Musicological Society* 66/2 (2013): 570-576
- Bruno Moysan, Liszt: Virtuouse subversiv, *Journal of the American Liszt Society* 63 (2012): 108-11
- Susan Bernstein, Virtuosity of the 19th Century, *Journal of the American Liszt Society* 53 (2002): 76-81

Research Grants

Cogut Institute for the Humanities Faculty Fellowship, Fall 2025

Howard Foundation Fellowship, 2014-15

Pembroke Center Faculty Fellowship, 2012

Wendy J. Strothman Faculty Research Award, 2011

Faculty Fellow, Cogut Center for the Humanities, Brown University, Spring 2009

Foreign Travel Grant, Baker-Nord Center, Case Western Reserve University, Summer 2006

W. P. Jones Presidential Faculty Development Fund, Summer 2004 and 2005

German Academic Exchange Service (DAAD) Short-Term Research Grant, Fall 1999

AMS 50 Dissertation Fellowship, American Musicological Society, 1998-99

German Academic Exchange Service (DAAD) Dissertation Grant, 1996-97

Pensionnaire étranger stipend, École normale supérieure de Paris, 1996

Professional Positions

Editorial board, *19th Century Music* (2009-2020)

Program Committee, American Musicological Society (2012-14, chair 2013-14)

Editorial board, *Oxford History of Western Music* (textbook version) (2009-11)

Member-at-Large, Advisory Council of the American Musicological Society, 2007-09

AMS 50 Fellowship Committee, 2007-09

Scholar-in-Residence, Bard Music Festival, 2005-06

Participated at many levels in the planning and organization of the Bard Summer Festival 2006, "Franz Liszt and His World," a festival combining scholarship and concerts. As part of the Program Committee, participated in determining concert themes and choosing repertory for thirteen concerts, as well as pre-concert speakers. Also helped select speakers and themes for three scholarly panels. Wrote program notes for selected programs and helped edit the festival catalogue.

Preconcert Talks and Guest Lectures

- "Literary Romantics," Bard Music Festival (Berlioz and His World, 2024)
- "The Music of Silent Films" (lecture-demonstration) Temple Beth-El, Providence RI, November 2019
- "Improvising Beethoven" (lecture-demonstration) with Sarah Takagi, New England Conservatory, November 2019
- "Saint-Saëns and the French School," New England Conservatory Summer Piano Institute, July 2012

- “Liszt’s Literary Influences,” New England Conservatory Summer Piano Institute, July 2011
- “Robert and Clara Schumann: Music as Intimate Speech,” New England Conservatory Summer Piano Institute, July 2010
- “Wagner: the Triumphant Revolutionary,” Bard Music Festival, August 2009
- “Improvisation and the Romantic Spirit,” New England Conservatory, Piano Graduate Seminar, April 2009
- “Chopin and the Spirit of Improvisation,” Summer Piano Institute, New England Conservatory, July 2008
- “The War of the Romantics: Weimar vs. Leipzig,” Bard Music Festival, October 2006
- “Virtuosity Blowout,” Bard Music Festival, August 2006
- “Schoenberg’s Verklärte Nacht,” Cleveland Museum Concert Series 2005
- “Virtuosity and Improvisation,” Cleveland Museum Concert Series 2004

Published Program Notes

- “Literary Romantics,” program book for Berlioz and his World, Bard College 2024
- “Composing, Performing and Arranging for Concert Life,” program two of Camille Saint-Saëns and his World, Bard College 2012
- “Bard in the Hamptons,” Summer 2007 (Ravel Duo for violin and cello, Tchaikovsky Serenade for Strings, Verdi String Quartet)
- “Music from the Bard Festival,” Library of Congress, November 2006
- “Extensions and Dialogues,” American Symphony Orchestra, October 2006
- “Liszt, Mirror of the 19th Century,” Program 1 of Franz Liszt and His World, Bard College 2006

Brown University Courses

Stephen Sondheim and the American Musical
 Musical Performance: Theatricality, Body and Spectacle
 Jazz: Race, Power, and History
 Classical Improvisation
 The Opera
 Critical Improvisation Studies
 Romantic and Modern Music
 Miles Davis: An Evolution in Jazz
 Historiography of Music and Performing Arts
 The Changing Standard of Jazz
 Manifestos: Art, Politics and the Idea of Progress
 Arts of Deformation: Fantasy and Caprice in Visual Arts, Literature and Music
 Liszt and the Romantic Century
 Music and Cultural Theory: Adorno and Jankélévitch in Dialogue