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Director, Cogut Center for the Humanities
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Other Affiliations and Employment

2009-2013 Dramaturg: Teatro alla Scala, Milan and Staatsoper Unter den Linden, Berlin
2010-11 Edwin and Shirley Seave Faculty Fellow, Pembroke Center, Brown University
2010- Scholarly Advisor, Saint Paul Chamber Orchestra
2009 Faculty member, School of Criticism and Theory at Cornell University
2010-12 American Council of Learned Societies: Fellowship Selection Committee
2008-10 American Academy in Berlin: Fellowship Selection Committee
2008- Member, Steering Committee, Scholarly Communications Institute
2008- Member, International Advisory Board, Jackman Humanities Institute,
University of Toronto
2007- Director, Board of Directors, Barenboim-Said Foundation U.S.A.
2006- Member, Advisory Board, *Signale*. Book series in German Literature & Culture
published by Cornell University Press. Appointed to the Advisory Board
in 2006. (Series Editor: Peter Uwe Hohendahl)
[<http://signale.cornell.edu/index.html>]
2006- Faculty Associate, The Watson School for International Studies, Brown University
2006-2011 Elected Member, Executive Board, Consortium of Humanities Centers and
Institutes (CHCI).
1992- Associate Editor, *The Musical Quarterly*
2005- Associate Editor, *The Opera Quarterly*
2006- Member, Editorial Board, "The New Cultural History of Music":
series with Oxford University Press
1999-2005 Professor of Modern European History and in the Graduate Fields of
German Studies, Music, Feminist, Gender, and Sexuality Studies,
Cornell University
2004-2005 Co-director, Program in French Studies, Cornell University
2003-2004 John Simon Guggenheim Memorial Foundation Fellow

2003-2004 Anna Maria Kellen Fellow, American Academy, Berlin
 2001 (Fall) Faculty Fellow, Society for the Humanities, Cornell University
 1997-99 Director of Graduate Studies, Department of History, Cornell University
 1993-99 Associate Professor of History, Cornell University
 1996 Class of 1932 Visiting Fellow, the Council on the Humanities, Princeton University.
 1995 Visiting Associate Professor, Divinity School, University of Chicago
 1994 Faculty Fellow, Society for the Humanities, Cornell University
 1989-93 Assistant Professor of History, Cornell University
 1986-89 Assistant Professor of History, Colgate University
 1994 Visiting Professor, Institute of Literature, National Tsinghua University, Taiwan.
 1991 Professeur associé, Ecole des Hautes Etudes en Sciences Sociales, Paris.
 1988 (Spring) Visiting Assistant Professor of History, Cornell University
 1987 Faculty member, Salzburg Seminar, Salzburg, Austria
 1985-86 William Rainey Harper Instructor, University of Chicago
 1983-86 Lecturer, Social Sciences Collegiate Division and Department of History,
 University of Chicago.
 1982-86 Lecturer, University of Chicago Extension.
 1983-85 Director, European Cultural Studies work group, Princeton University.
 1981-82 Instructor, Humanities Division, Columbia College, Chicago.

Educational Summary

Ph.D. 1985, University of Chicago, conferred jointly by the Department of History and the Committee on Social Thought.

M.A. University of Chicago, 1981: Department of History.

A.B., magna cum laude, Princeton University, 1978: Department of History, Program in European Cultural Studies, Program in Russian Studies.

M.A., ad eundem, Brown University, 2006.

Grants and Awards

National Endowment for the Humanities, Summer Stipend, 1987.

Picker Foundation Fellowship, 1989.

American Council of Learned Societies Fellowship, 1989-90.

New York State Council on the Humanities Mini-grant, 1993.

Mendelssohn Medallion of the Gewandhaus Orchestra, Leipzig,
 conferred by Kurt Masur, music director, 1993

Victor Adler Staatspreis, bi-annual prize for the history of social movements, awarded by
 the government of Austria, 2000 (conferral in April 2001).

Berlin Prize Fellowship, American Academy Berlin, 2003

John Simon Guggenheim Memorial Foundation Fellowship, 2003-2004
Edwin and Shirley Seave Faculty Fellowship,
Pembroke Center for Teaching and Research on Women, 2010-2011

Publications

Books

Judaism Musical and Unmusical. (University of Chicago Press, 2007)

Listening to Reason: Culture and Subjectivity in Nineteenth-Century Music (Princeton University Press, 2004; paper edition 2006)

Spanish translation: Escuchar a la Razon: Cultura, subjetividad y la musica del siglo XIX (Buenos Aires: Fondo de cultura economica, 2008).

The Meaning of the Salzburg Festival: Austria as Theater and Ideology, 1890-1938. Cornell University Press, 1990. Second edition, with a new preface: Austria as Theater and Ideology: The Meaning of the Salzburg Festival (2000)

German translation: Ursprung und Ideologie der Salzburger Festspiele, Anton Pustet Verlag, Salzburg, 2000.

Edited Books

Reading Charlotte Salomon, co-edited with Monica Bohm-Duchen, Cornell University Press, 2006.

Beethoven and His World (Princeton University Press, 2000), co-edited with Scott Burnham.

Hermann Broch, Hugo von Hofmannsthal and his Time: The European Imagination, 1860-1920, translated, edited, with an introduction, University of Chicago Press, 1984.

Aby Warburg, Images From the Region of the Pueblo Indians of North America, translation and edition, with photographs (Cornell University Press, 1995).

Walter Benjamin and the Demands of History. (Cornell University Press, 1996).

History and Theory Beiheft No. 30 (1991): The Presence of the Historian: Essays in Memory of Arnaldo Momigliano. (Edition with introduction) Essays by Karl Christ, Joanna Weinberg, G.W. Bowersock, Carlo Ginzburg, Oswyn Murray.

Articles

“Aby Warburg and the Secularization of the Image,” in *Weimar Thought*, Peter Gordon and John McCormick, eds. (Princeton University Press, forthcoming 2011 or 2012).

“The Law of the Good Neighbor,” *Common Knowledge* 18:1, special issue on the Warburg Library (Duke University Press, forthcoming 2011).

“Whose Culture? Whose History? Whose Music,” in Jane F. Fulcher, ed., *The New Cultural History of Music* (Oxford: Oxford University Press, 2011).

“Falstaff’s Adagietto,” Aspen Music Festival Program Book, 2011.

“Spiel und Realität, oder Eine Bayreuther Kindheit um 1900“ in Clemens Risi, Matthias Warstat, Robert Sollich, Heiner Rennert, eds., *Theater als Fest, Fest als Theater: Bayreuth und die moderne Festspielidee* (Leipzig: Henschel Verlag, 2010)

„La morte di Siegmund“ [The Death of Siegmund,“ Publications of the Teatro alla Scala, Milan, December 2010. “Siegmunds Tod,“ Publications of the Staatsoper Berlin, April 2011.

“Proiezione e interazione: verso una nuova drammaturgia del *Ring*“ [Projection and Interaction: Toward a new Dramaturgy of (Wagner’s) *Ring*]; Publications of the Teatro alla Scala, Milan, April 2010. In German [Publications of the Staatsoper im Schillertheater, Berlin], October 2010.

“The Humanities and The Human Condition,” in Gender, Theory and Culture (Nanjing: Institute for Advanced Studies in the Humanities and Social Sciences,“ 2010.

“Die Politik des Träumens,” *Alexander von Zemlinsky und die Moderne* ed. Katharina John (Berlin: Nicolai/Deutsche Oper, 2009)

“Aspen at Sixty,” Aspen Musica Festival and School Program Book, 2009.

“Die Unfaehigkeit zu Traeumen,” in R. Sollich, C. Risi, S. Reus, and S. Joeris, eds., *Angst vor der Zerstoerung: Der Meister Kuenste zeischen Archiv und Erneuerung* (Berlin: Recherchen/Theater der Zeit), 2008.

“Hannah Arendt and the Cultural Style of the German Jews,” *Social Research* 74: 3 (Fall 2007)

“Migratory Psychoanalysis,” in Federico Finchelstein, ed., “Psychoanalysis North and South/Psicoanalysis Sur Y Norte,” special issue of *Estudio Interdisciplinarios de America Latina y el Caribe* 18:1 (2007)

"Fascism and the Operatic Unconscious," in Victoria Johnson and Thomas Ertman, eds., *Opera and Society from Monteverdi to Bourdieu* (Cambridge: Cambridge University Press, Fall 2007) Co-authored with Suzanne Stewart-Steinberg

"Operatic Modernism," *Journal of Interdisciplinary History* (Spring 2006)

"A Season in Berlin, or, Operatic Responsibility," *New German Critique* (Spring 2006)

"Die Walkuere and Modern Memory," *University of Toronto Quarterly* 74:2 (Spring 2005)

"Mendelssohn and Judaism," in Peter Mercer-Taylor, ed., *The Cambridge Companion to Mendelssohn* (Cambridge University Press, 2004)

"El espacio publico y sus marcas," *Puentes* 4:12 (2004) (La Plata, Argentina)

"Blinde Oper, oder, Orpheus kehrt zurueck," in Josef Fruchtl and Joerg Zimmermann, *Aesthetik der Inszenierung* (Frankfurt: Suhrkamp, 2001)

"Opera and Cultural Analysis: The Case of Hans Pfitzner's *Palestrina*," *The Musical Quarterly* 85:1 (Spring 2001).

"Subjectivity and Subversion: Notes from the Cultural History of Music," in *Travelling Concepts 1: Text, Subjectivity, Hybridity*, ed. Joyce Goggin and Sonja Neef (Amsterdam: ASCA Press, 2001).

"The Family Romances of Sigmund Freud," in Roman Horak et al., eds., *Metropole Wien: Texturen der Moderne* (Vienna: WUV, 2000; 2:107-23.)

"Mendelssohn's Music and German-Jewish Culture," *The Musical Quarterly* 83:1 (1999)

"The Materiality of the Baroque," in *Intellectual Tradition in Movement*, ASCA Yearbook, Amsterdam 1998.

"1921: Walter Benjamin and Gershom Scholem," in *Yale Handbook of "German-Jewish Writing"*, Yale University Press, 1997.

"Das Mendelssohn-Bach Verhältnis als ästhetischer Diskurs der Moderne," in *Felix Mendelssohn--Mittwelt und Nachwelt*, ed. Gewandhaus zu Leipzig, 1996.

[The Mendelssohn-Bach Relationship as an Aesthetic Discourse of Modernity," in "Mendelssohn--and Legacy, ed. Leipzig Gewandhaus.

"Felix Mendelssohn-Bartholdy: Musik, Geschichte, Allegorie," in Otto Kolleritsch, ed., *Das aufgesprengte Kontinuum: Über die Geschichtsfähigkeit der Musik* (Graz, Universal-Edition, 1996)

["Felix Mendelssohn-Bartholdy: Music, History, Allegory," in Kolleritsch, "The Broken Continuum: On the Historiographical Capacity of Musik"

"Walter Benjamin and the Critique of Allegorical Reason" and "The Collector as Allegorist: Goods, Gods, and the Objects of History" in Walter Benjamin and the Demands of History, as above.

"Music Drama and the End of History," New German Critique 69 (Fall 1996)

"Cultural History and Cultural Studies," in Cary Nelson and Dilip Gaonkar, eds., Disciplinary and Dissent in Cultural Studies (Routledge, 1996).

"Schumann's Homelessness," in Schumann and His World, ed. R.L. Todd, Princeton University Press, 1994.

"Don Giovanni Against the Baroque" in On Mozart, ed. J. Morris, Cambridge University Press 1994.

"Music, Language, and Culture," *The Musical Quarterly* 77 (1993)

"The Musical Absolute," New German Critique, Special Issue on Theodor Adorno, Summer 1992.

"Richard Strauss and The Question," in Richard Strauss and His World, ed. Bryan Gilliam, Princeton University Press, 1992.

"Broken Vessels: Aestheticism and Modernity in Henry James and Walter Benjamin," in Rediscovering History ed. Michael Roth, Stanford University Press, 1994.

"The Incidental Politics to Mendelssohn's Antigone," in Mendelssohn and His World, ed. R. Larry Todd, Princeton University Press, 1991.

"Why is There No Modernity in Austria?," in Dutch translation, in Nexus No. 3 (Summer 1992).

"Fin-de-siècle Vienna Ten Years Later," Austrian History Yearbook, 1991.

"Reading Vienna," in The Wilson Quarterly, Spring 1990.

"Jewish Identity and Intellectuality in "Fin-de-siècle Austria: Suggestions for a Historical Discourse," New German Critique No. 43 (Spring 1988).

"Broch's Cognitive Style," in Hermann Broch-Language, Philosophy, Politics, ed. Stephan Dowden, Camden House, 1988.

Preface to Ernestine Schlant, Hermann Broch, University of Chicago Press, 1986.

"Totalität und Rationalität" in Brochs Theoretisches Werk, ed. P.M. Lützeler and Michael Kessler, Frankfurt: Suhrkamp, 1988.

"Politics and Psychology in Stefan Zweig's Schweigsame Frau," in Stefan Zweig: The World of Yesterday's Humanist Today: Proceedings of the Zweig Symposium, Marion Sonnenfeld, ed., Albany: State University of New York Press, 1983.

"Portrait of the Artist: Aestheticism in Wagner's Parsifal" Opera News, April 1983.

"Metaphor of the Dance: The Meaning of the Waltzes in Elektra and Der Rosenkavalier," Opera News, January 1980.

"Death or Transfiguration: The Heroines of Elektra and Ariadne auf Naxos," Opera News, March 1979.

"Elective Affinities: The Four Creators of Werther and Eugene Onegin," The World of Opera, Vol. I, No. 5, 1979.

Reviews:

Review of Denis Goedel, Moeller van den Bruck, un nationaliste contre la révolution (Bern, 1984), Journal of Modern History, 58:4.

Review of Ernst Hanisch, Nationalsozialistische Herrschaft in der Provinz Salzburg im Dritten Reich (Salzburg, 1983), Journal of Modern History, 59:2.

Review of Joseph Kerman, Contemplating Music (Cambridge, Mass., 1985), Musical America, November 1985.

Review of Russell Berman, The Rise of the Modern German Novel: Crisis and Charisma (Cambridge, Mass., 1986)
Journal of Modern History, 61:1.

Review article: Marvin Carlson, Places of Performance: The Semiotics of Theater Architecture, Cambridge Journal of Opera, vol. 2, no. 3, Nov. 1990.

Review: Lee Congdon, Exile and Social Thought, Journal of Modern History (forthcoming).

Review: Gerald Stourzh, Vom Reich zur Republik, in Contemporary Austrian Studies, vol 2.

Review: Russell Berman, Cultural Studies of Modern Germany in Central European History, Central European History, 1995.

Review of Eric Santner, My Own Private Germany (Princeton, 1996), in American Journal of Sociology, 1997 (798-801)

Review of Peter Loewenberg, Reality and Fantasy in History (Harvard, 1995) Journal of Modern History, 69:4 (1997)

Review of Michael Kater, The Twisted Muse: Musicians and Music in the Third Reich, Journal of the American Musicological Society, 1999 pp. 636-6.

Review of Pamela M. Potter, Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich, Modernism/Modernity 7:2 (April 2000), 315-7.

Review of Michael Stanislawski, Zionism at the Fin-de-siecle: Cosmopolitanism and Nationalism from Nordau to Jabotinsky, Journal of Modern History (2003)

Review of Lionel Gossman, Basel in the Age of Burckhardt, Comparative Literature 54:4 (December 2002)

Review of Joseph Mali, Mythistory, Historia (Tel Aviv), Autumn 2004.

Review of Mark Evan Bonds, Music as Thought: Listening to the Symphony in the Age of Beethoven, Beethoven Forum 14:2 (2008)

Review of Karen Lang, Chaos and Cosmos: On the Image in Aesthetics and Art History and Philippe-Alain Michaud, Aby Warburg and the Image in Motion, CAA [College Art Association] Reviews, January 2009.

Review of Anthony Grafton, Worlds Made by Words: Scholarship and Community in the Modern West (Cambridge, MA: Harvard University Press, 2009), Journal of Modern History (December 2010).

Review of Veit Erlmann, Reason and Resonance: A History of Modern Aurality (New York: Zone Books, 2010), American Historical Review, 2011.

Conferences and Lectures

Stefan Zweig Centennial Conference, State University of New York at Fredonia, March 1981: published, see above.

International conference, University of London, on the Habsburg Monarchy, September 1985: "The Catholic Culture of the Austrian Jews."

Leo Baeck Institute, New York: Lecture Series on the Fortieth Anniversary of the Death of Richard Beer-Hofmann, February 1986: "Richard Beer-Hofmann's Vienna."

University of Minnesota, Ninth Annual Conference of the Center for Austrian Studies, May 1986: "Austrian Jewish Intellectuals: Problems of Approach"

International conference, Akademie der Diözese Rottenburg-Stuttgart, Stuttgart, October 1986: "Rationalität und Totalität in Brochs Gesellschaftsbild."

Centenary Conference, Yale University, November 1986: "Literature, Philosophy, Politics, and the Mind of Hermann Broch."

Respondent to Richard Brinkmann, "Zum Brochs Symbolbegriff."

Paper: "The Ideology of the Austrian Baroque, 1867-1938," McMaster University Conference on German Studies, October 1987.

Lecture: "Jewishness and Intellectuality in Austria, 1890-1938," Society for the Humanities, Cornell University, November 1987.

Lecture: "The Expressionist Moment in the Austrian Fin-de-siècle," Bard College, May 1988.

Lecture: "Walter Benjamin and the History of Negative Aesthetics," California State University, Los Angeles, December 1988.

Paper: "The Ideology of the Baroque," Conference on Central Europe, University of Michigan, Ann Arbor, March 1989.

Lecture: "Intellectual History and Musical Form," Cornell Music Department Colloquium, November 1989.

Lecture: "Brahms, Modernism, and Vienna" Bard Music Festival, August 1990.

Lecture: "Walter Benjamin and the Possibility of a European Cultural Identity," University of Virginia, Charlottesville, November 1990.

Lecture: "Dialectical Identities," A.H.A Session on Walter Benjamin, December 1990.

Lecture on Walter Benjamin, New York University Committee on Theory and Culture, December 1990.

Lecture: "The Possession of Modern Life," Symposium on Art Nouveau and Art Deco, Gardner Museum of Ceramic Art, Toronto, February 1991.

Lecture: "Walter Benjamin et la traduction de la modernité," Ecole Normale Supérieure, Paris, May 1991.

Lecture: "La fiction esthétique: le néo-baroque et la modernité," Ecole des Hautes Etudes en Sciences Sociales, Paris, May 1991.

Lecture: "German Scholarship and the American Southwest: The Case of Aby Warburg," Center for the Humanities, Stanford University, June 1991.

Participant, SSRC Workshop on "Culture and Politics in Japan's Interwar Discourses," University of Chicago, June 1991.

Lecture: "The Traditions of Myth and Tragedy in Nineteenth-Century German Culture," Bard Music Festival, August 1991.

Paper: "History and Negative Aesthetics in Adorno and Benjamin, or 'The Third Man,'" Conference on "Theodor Adorno: The Institution and the Intellectual," Cornell University, September 1991.

Lecture: "The Benjaminian Moment: Forms of Modernity in Mendelssohn, Warburg, and Benjamin," Brown University, September 1991.

Participant, Conference on Arnold Schönberg, Schönberg Institute, University of Southern California, November 1991.

Paper: "Mozart's Don Giovanni Against the Baroque, or, The Culture Punished," Wilson Center Conference on the Bicentennial of Mozart's Death, December 1991.

Paper: "Carlo Michelstaedter and the Frontiers of Identity," University of Southern California, Conference on Trieste: City of Cultural Crossroads, February 1992.

Lecture: Dialogues of Modernity: Mendelssohn, Warburg, and Benjamin: Indiana University, Department of Germanic Studies, April 1992.

Response to David Tracy, "Critical Social Theory and the Interpretation of Religions," Colgate University Humanities Colloquium, April 1992.

"The Benjaminian Moment," Christian Gauss Colloquium on Modernism, Princeton University, April 1992.

Panelist and Commentator, German Studies Association, October 1992.

Panelist, Conference on Translation as Cultural Transmission, Bard College, October 1992.

Convener, Conference on "Music, Gender, and Culture: The Mendelssohn Family," Cornell University, February 1993.

Participant, Conference on Memory Theory and Jewish Tradition, Kulturwissenschaftliches Institut Essen, Germany, February 1993.

Paper: "Das Bach-Mendelssohn Verhältnis als ästhetischer Diskurs der Moderne," Symposium on Felix Mendelssohn, Gewandhaus, Leipzig, Germany, June 1993.

Lecture: "Mozart, Brahms, and Modernism," Mostly Mozart Festival, Lincoln Center, New York, July 1993.

Lecture: "Requiems and Memory in the 19th Century," Bard Music Festival, 1993.

Lecture: "Musical Intimacy in the 19th Century," Columbia University, October 1993.

Lecture: "The North German Tradition of Music and Aesthetics," Avery Fisher Hall, New York, October 1993.

Paper: "Imagined Restorations: Leo Strauss, Ernest Kantorowicz, and Weimar Identity Politics," A.H.A. meetings, January 1994.

Lectures: The first annual Bruman Lectures in German History, UCLA, May 1994.

Paper: "Messianic Silence in Schoenberg and Scholem," Harvard University, Symposium on Music and Emigration, May 1994.

Four lectures on Modernity, Postmodernity, and Jewish History, National Tsing-hua University, Taiwan, May 1994.

Co-Sponsor and Participant, Conference on Cultural Studies and Cultural Identity in the New Europe, Center for Transcultural Studies, Chicago, July 1994.

Lecture: Schumann and Romanticism, Bard Music Festival, August 1994.

Panel: Paris in the 1860's, American Symphony Orchestra, New York, September 1994.

Paper: "Felix Mendelssohn-Bartholdy: Musik, Geschichte, Allegorie," Symposium "Über die Geschichts- fähigkeit der Musik," Hochschule für Musik und Darstellende Kunst," Graz, October 1994.

Chair: Session on "Political Appropriations," American Musicological Association, Minneapolis, October 1994.

Lecture: Modernity and the Faust Myth, Bard Music Festival at Lincoln Center, New York, November 1994.

Convener, Symposium on Aby Warburg, Cornell Society for the Humanities, April 1995. Speakers: Michael Ann Holly (Rochester), Keith Moxey (Columbia), Susan Buck-Morss, Hal Foster, Peter Hohendahl (Cornell).

Convener, Symposium on "Identity: Who Needs It?" at the Internationales Forschungszentrum Kulturwissenschaften, Vienna, May 1995. Speakers: Charles Taylor, Stephen Toulmin, David Sabeau, Ping-hui Liao, Nilufer Gole, Linda Alcoff, Daniel Herwitz, Dilip Gaonkar, Benjamin Lee.

Lecture: "Richard Strauss: Modernism and Kitsch," Avery Fisher Hall, Lincoln Center, N.Y. July 1995.

Lecture on Bartok's Bluebeard's Castle, Bard Music Festival, August 1995.

Conference paper: "Music Drama and the End of History," at conference "Wagner and the Consequences," Columbia University, October 1995

Paper, "Siegfried's Death and the End of the Nineteenth Century," Symposium "Why Wagner?" University of Chicago, March 1996

Paper: "Music and Subjectivity," Graduate Students' Theory Group, Department of Germanic Languages and Literatures, Princeton University, April 1996

Paper, "Richard Wagner: Symptomaticity and Ambivalence," in Symposium "German Intellectuals Between Bildung and Breakdown," Princeton University, April 1996

Lecture: "Beethoven and Protestant Culture," Lincoln Center for the Performing Arts, New York, June 1996.

Paper, "Beethoven and Baroque Displacement," Conference: "Baroque ReVisions," Internationales Forschungszentrum Kulturwissenschaften, Vienna and Melk, Austria, October 1996.

Paper, "Freud and the Survival of Subjectivity," Conference: "Metropolis Vienna, Textures of the Modern," Vienna, November 1996.

Co-organizer, with Mieke Bal, of Conference, "Recycling Culture," Cornell University, April 1997.

Organizer of Conference, "New Directions in German Jewish Cultural Studies," Cornell University, April 1997.

Paper, "The Materiality of the Baroque," Walter Benjamin Congress, Amsterdam, July 1997.

Paper, "Nationalism and Gender in Post-Wagnerian Opera," University of Minnesota, October 1997 and AHA Meetings, January 1998.

Co-organizer, with Mieke Bal, of international conference "Come to Your Senses," ASCA, University of Amsterdam, May 1998. Paper given: "Music and Subjectivity: Mozart and Rousseau." Workshop coordinator, with John Neubauer, "The Second Sense: On the Cultural History of Hearing."

Paper: "The Requiem Mass and Modern National Memory," American Musicological Society Meetings, Boston, October 1998

Conference convener, "Opera and Cultural Analysis," IFK, Vienna, May 1999.

Paper, "History and Memory in the Work of Charlotte Salomon," Conference on Memory, Cornell, April 1999.

Honigberg Lecture, University of Chicago, "The Perils of Authenticity: Charlotte Salomon's Musical World" October 1999.

Lecture, "Schumann and Romanticism," Metropolitan Museum, New York, November 1999.

American Historical Association meetings, Chicago, January 2000. Session chair:
"Paths of European Classicism," with Anthony Grafton, Ivor Junyk, Harold Mah, Carol Quillen.

Conference Organizer, "Travelling Concepts: Hybridity, Subjectivity, Textuality" ASCA, University of Amsterdam, January 2000.

Paper: "Federalism and Multiculturalism, and the Ends of Empire," Hebrew University, Jerusalem, March 2000.

Plenary Lecture: "Blind Opera, or, Orpheus Returns," Conference: Aesthetik der Inszenierung, Frankfurt Opera, March 2000

Eberhard Faber Memorial Lecture, European Cultural Studies, Princeton University: "History, Memory, and Modernism: Reading Charlotte Salomon," Princeton University, April 2000

Lecture: "Austria as Theater and Ideology: Cultural Ideology and Political Crisis," Center for European Studies, Harvard University, April 2000

Paper: "Music Trauma, or, Is There Life After Wagner?" Conference: Die Zukunft der Oper, Kulturwissenschaftliches Institut, Essen, Germany, May 2000

Lecture: "Listening to Reason: Music and Subjectivity in the Long Nineteenth Century," American Academy, Berlin, May 2000

Paper: "History and the Critique of Memory," Conference: IFK, Vienna, June 2000

Lecture series, "The Salzburg Festival During the Third Reich and After," American Friends of the Salzburg Festival, Salzburg, Austria, July 2000

Paper: "Mimesis and Anxiety, or, "Why It Is So Difficult To Raise a Young Nationalist Names Siegfried in a German Forest Around 1870," Wagner Conference, University of Toronto, September 2000.

Symposium convener and chair: "Revolution and the Arts," Bard Music Festival, August 2000, with panelists Stanley Cavell, Charles Rosen, Joseph Kerman, Scott Burnham, Tabetha Ewing.

Panel on Beethoven, Lincoln Center, New York, with Scott Burnham, Lewis Lockwood, Christopher Gibbs, October 2000.

Lecture: "Beethoven and the Cultures of Hearing," Lincoln Center, November 2000.

Lecture: "Rethinking Modernity in Austria," University of Minnesota, November 2000

Lecture: "History, Memory, Modernism: Reading Charlotte Salomon," University of Toronto, Jackman Lecture, February 2001

Lecture: "Aby Warburg and the Cultural History of Images," Colgate University Art and Art History Colloquium, March 2001.

Paper: "Staging Subjectivity in Charlotte Salomon's *Life? Or Theater?*," Visual Culture Colloquium, Cornell University, April 2001

Address: "Kulturgeschichte als Soziale Bewegung" (Cultural History as a Social Movement), acceptance of the Victor Adler Staatspreis, Wissenschaftsministerium, Vienna, April 2001.

Paper: "Losing the Ring: Aesthetics and Politics in *Pelleas et Melisande* ," Bard Music Festival, August 2001

Paper: "History and the Critique of Memory," Conference: The Uses of History in Democratic Society," University of Vercelli, Italy, October 2001.

Paper: "The Cultural Style of the Hamburg Jews," Conference on Patriotism and the Public Sphere in Hamburg, Cornell University, November 2001.

Paper: "Arnaldo Momigliano and the History of Cultural History," Conference on Momigliano and Cultural History, UCLA and the Clark Institute, Los Angeles, May 2002

Lecture: Wolleman Family History Lecture 2002, "Jewish History/German Memory: An Historian's Report from Berlin," Cornell Club, New York, May 2002

Paper (with Suzanne Stewart-Steinberg): "Fascism and the Operatic Unconscious," SSRC Conference on Opera and Society, Florence, May 2002

Response, "Opera Studies Today," Annual Meetings of the Academic Theater Studies Association, San Diego, July 2002

Lecture: "Fin de siècle Vienna: Life? Or Theatre?," Symposium on Viennese Ghosts: Culture and Politics, Clark Institute, Williamstown, August 2002

Paper: "The Musical Unconscious," Bard Music Festival, August 2002

Paper: Adorno's Mahler, Conference on Émigré Culture, Bard College, August 2002

Four lectures as part of the Cornell Adult University Trip "White Nights in the Baltic," August 2002: "The Baltic Region," "Russia and Modernity," "From the Finland Station," "Berlin and Modernity."

Paper: "Modernist Historiography," Conference on Charlotte Salomon, University of Michigan, Ann Arbor, January 2003

Paper: "Sacred and Secular Narratives in the Jewish Museum Berlin," conference on Germans and Jews After 1945, Cornell University, February 2003

Keynote address: "Jewish History and the Critique of Identity," to the symposium "Modern Jewish Identities: An Interdisciplinary Exploration," May 16-18, 2003; Vienna

Lecture: "The Salzburg Festival Before and After World War II," American Friends of the Salzburg Festival Annual Lecture, Salzburg, August 2003.

Lecture: "German-American Relations Today," Canitzgesellschaft, Berlin, November 2003.

Anna-Maria Kellen Lecture, The American Academy, Berlin, "Style and Idea in German Jewish History," January 2004

Paper: "Remember the Serpent?" Symposium on Mozart's *Magic Flute*, Cornell University, February 2004

Paper and conference co-organizer, "Minor Modernisms," Conference on Opera and Society, Princeton University, March 2004

Paper, "*Die Walküre* and Modern Memory," Conference on Why Wagner", University of Toronto and the Canadian Opera Company, April 2004

Lecture: "Charlotte Salomon's Berlin," Berlin Historical Society, Berlin, June 2004.

Keynote address: "Public History and Public Memory: Some Lessons from Berlin," at the conference "Políticas públicas de la memoria: archivos, museos, y educación," Comisión provincial por la memoria, La Plata, Argentina, September 2004

Lecture: "Politics and the Aesthetics of Culture," Situating the Humanities Series, Brown University, September 2004.

Paper: "Modernism and Nostalgia," German Studies Association Meetings, Washington D.C., October 2004.

Paper: "Jewish Experience and Secularity," University of Michigan Conference on Jewish Identities, April 2005

Lecture: "Intimacy and the Operas of Richard Strauss," American Friends of the Salzburg Festival, Salzburg, August 2005.

Paper and Commentary: "The Baroque and the Modern in German History and German Studies," German Studies Association Meetings, Milwaukee, September 2005

Pre-performance Lecture: "Intimacy and the Operas of Richard Strauss," New York City Opera, October 2005

Paper: "Operatic Responsibility, or A Season in Berlin," Harvard University Opera Group, November 2005

Session Chair: Issues in 19th-Century Music, American Musicological Society Meetings, Washington, D.C., November 2005

Lecture: "Public History and Memory in Berlin," Harvard University, Humanities Institute Seminar, December 2005.

Lecture: "History, Memory, and Charlotte Salomon," Yeshiva University, December 2005

Lecture: Beauty and the Beasts: Reflections on the Humanities, Brown University Florida Campaign Kick-off event, Palm Beach, Florida, January 2006

Paper: "Arnaldo Momigliano and the Facts: Politics and Jewish Historiography," Carolina Judaic Studies Seminar," Duke University, March 2006; Brown University Judaic Studies Seminar, April 2006

Comment: Session on "Psychoanalysis in Brazil and Argentina," Latin American Studies Association Meetings, San Juan, Puerto Rico, March 2006.

Paper: "Hollywood in Korngold," Opera in America Conference, University of Michigan, March 2006

Paper: "What Is Unmusical?" Haverford Humanities Center Conference on Philosophy and the Arts, " Haverford College, March 2006

Paper: "Aby Warburg and Philosemitism: On Ideology and Cultural Violence," CentreCATH, University of Leeds, April 2006

Lecture: "Pauvre Pelleas, or, Why Does French National Music Not Exist," University of Chicago Center in Paris, April 2006

Lecture: "Present Emergencies: Starting a Humanities Center," Annual Meeting of the Consortium of Humanities Centers and Institutes, University of Chicago, April 2006.

Symposium, "Music in 19th-Century Culture," Bard Music Festival, August 2006. Convener, with speakers Griselda Pollock, Katherine Bergeron, Dana Gooley, Esther Da Costa Meyer.

"Hannah Arendt and the Cultural Style of the German Jews," Centennial Conference on Hannah Arendt, Berlin, October 2006

Keynote address: "Daniel Barenboim's Sound," Department of German Graduate Student Conference, University of Pennsylvania, February 2007.

Paper, "Is Secular Judaism Unique?" Conference in Honor of Charles Taylor, The New School, New York, May 2007

Paper, "The Politics of Dreaming." Deutsche Oper Berlin Symposium on Zemilinsky, Berlin, June 2007

Keynote Address: "Daniel Barenboim's Sound": Conference on Music and Spirituality, University of Amsterdam, June 2007

Scholar in Residence, Aspen Musical Festival and Aspen Humanities Institute, July 2007.

Paper, "Die Unfähigkeit zu Traumen," [The Inability to Dream], Conference "Angst vor der Zerstörung," Bayreuth Festival, August 2007.

Lecture: "Disciplinarity, Interdisciplinarity, and the Humanities After 20 Years," University of Michigan Humanities Institute Anniversary Conference, Ann Arbor, October 2007

Lecture: "The Uses of Disenchantment: Secularity in History and Theory," Cornell University, November 2007.

Lecture: "Political Acoustics," Annual Meeting, Council for European Studies, Chicago, March 2008.

Paper: "The Humanities and the Human Condition," Nanjing University, June 2008

Panel: "Wagner and Politics," with Daniel Barenboim and Patrice Chereau, Pilas, Spain, August 2008.

Lecture: "Music and Melancholia," University of Michigan, November 2008; Princeton University Music Graduate Workshop, March 2009; keynote address to Bicentennial conference on Felix Mendelssohn, Arizona State University, April 2009; public lecture at the School of Criticism and Theory, Cornell University, July 2009; Bicentennial Conference on Felix Mendelssohn, Usedom, Germany, September 2009.

Workshop: Beethoven's *Fidelio*, West-Eastern Divan Orchestra, Pilas, Spain, July-August 2009.

Panel presentation: "Musical Modernity from Berg to Mozart," Bard Music Festival, August 2010

Paper: "Whose Culture, Whose History, Whose Music?": Seminar on Archives and Public Memory, University of Cape Town, August 2010.

Lecture: "Is Wagner [Still] Dangerous? Reflections on Race, Politics, and *The Ring of the Nibelung*": University of Cape Town, August 2010; conference on Race and the Humanities, Bucerius Institute, University of Haifa, October 2010.

Lecture: "Music and the City," Masar Foundation, Nazareth, October 2010.

Lecture: "Strauss's *Der Rosenkavalier* at 100," Remarque Institute, New York University, January 2011.

Respondent to Tanner Lectures on Human Values, University of California, Berkeley, March 2011.

Plenary Panel: "The Future of the Humanities," Tenth Anniversary Celebration of the University of Connecticut Center for the Humanities, Storrs, CT., April 2011.

Panel participant, "Gustav Mahler: The Questor as Hero." Nexus Institute Conference, Musiktheater, Amsterdam, May 2010.

Paper and Workshop: "Gustav Mahler: The Song of the World," Conference on "The Exegetical Imagination," Scholion Institute of the Hebrew University of Jerusalem," May 2011

Lecture: "The School of Listening" BIARI (Brown International Advanced Research Institute), June 2011.

Other

Workshop Organizer, "Walter Benjamin and the Question of Modernity," Society for the Humanities, Cornell, October 1990.

Conference organizer, "The Mendelssohn Family: Music, Gender and Culture in Early 19th-century Germany," Cornell University, February 1993.

Member, Advisory Board; Executive Committee; Directorship Search Committee; Richard and Marieluise Center for Curatorial Studies and Twentieth Century Art and Culture, Bard College.

Member, Planning Committee, Symposium on the Bicentennial of Mozart's Death, December 1991, Wilson Center, Washington, D.C.

Manuscript referee, University of Chicago Press, University of California Press, Cornell University Press, Northwestern University Press, Columbia University Press, Yale University Press, Duke University Press, Stanford University Press, Wayne State University Press, University of Massachusetts Press, Harvard University Press, Oxford University Press

Tenure and Promotion referee: University of Washington, University of Michigan, University of Chicago, Harvard University, Washington University St. Louis, University of Illinois, University of California at Santa Cruz, University of Rochester, Princeton University, Smith College, Bar-Ilan University

Mentor, Mellon Minority Undergraduate Fellowship Program, Cornell, 1989-90, 1990-91.

Member, Executive Committee, Luigi Einandi Fellowship Executive and Nominating Committees, Western Societies Program, Cornell University, 1991-94

Member, Program Committee, Bard Music Festival 1992, 2000

Chair and Member, Committee on Academic Programs and Policies, Cornell University, 1991-94.

Member, Departmental Search Committee (Position in Early Modern British History), Cornell University, 1991-92.

Member, Admissions Committee, College of Arts and Sciences, Cornell University, 1991-92.

Referee, Fellowship Program, Woodrow Wilson Center, Washington, D.C.

Member, University Lectures Committee, Cornell University, 1993-94.

Member, Independent Majors Board, Cornell University, 1992-.

Workshop organizer: "German Jewish History and the History of Identity," Institute for German Cultural Studies, Cornell, December 1994.

Member, Faculty Board, Cornell University Press, 1993-97.

Member, Departmental Search Committee (position in Modern Jewish History), Cornell, 1996

Co-chair and Member, Humanities Council, Cornell University, 1995-98.

Member, Dean's Advisory Committee on Appointments and Promotions, College of Arts and Sciences, Cornell, 1995-98.

Member, Olin Library Users' Committee, Cornell, 1995-98.

Member, Steering Committee, Institute for German Cultural Studies, Cornell, 1993-98.

Member, Departmental Search Committee (position in Latin American History), 2000

Member, Departmental Search Committee (position in modern Middle East), 2001-2

Member, Steering Committee, Institute for European Studies, 2000-2003

Member, Luigi Einaudi Chair Committee, Institute for European Studies, 2000-2003

Member, Peer review committee, American Academy, Berlin, 2001-

Member, Fellows Selection Committee, Institute for the Humanities, University of Michigan Ann Arbor: 2006, 2007.

Member, Fellows Selection Committee, American Academy Berlin, 2007-2008

Member, Fellows Selection Committee, Howard Foundation, 2007-2010

Chair, Decennial Review Committee, Claremont Graduate University, October 2007

Co-Chair, External Evaluation, Calgary Institute for the Humanities, March 2008

Brown University, Service, 2005-

N.B. See the first published Annual Reports: Operations, Programs, Events, 2005-2006 and 2006-2007 of the Cogut Center for the Humanities.

Speaker at various Brown Events, including the Florida Campaign Kick-off, Palm Beach, January 2006; Commencement Forum 2006 and 2007; Corporation Alumni Group, 2010

Search Committee, Historical and Cultural Studies of Music, Department of Music, 2006

Member, Internationalization committee and sub-committee on the Humanities, 2006-2007

Co-chair with Provost David Kertzer, Search committee for the Vice President for International Affairs, 2006-2007.

Member, Research Advisory Board, 2006-2009

Member, Faculty Affairs Committee, 2007-2008

Tenure review chair, Department of Hispanic Studies, 2008-2009

Internationalization Advisory Board, 2009-

Brown University, Teaching, 2005- [syllabi available]

Fall 2005, History senior seminar, "Hannah Arendt and Her World."

Spring 2006, Music senior seminar, "The Case of Wagner"

Fall 2006, History graduate reading seminar, "The History and Theory of Secularity"

Spring 2007, Music senior seminar, "Opera, History, Politics, Gender."

Fall 2007, Seminar in the "Medical Humanities" Concentration, Warren Alpert Medical School and the Cogut Center for the Humanities. Topic: "Pain"

Spring 2008, History senior/graduate student seminar: "Politics and Psychoanalysis"

Fall 2008, Graduate Core Seminar on Historiography of 19th century Europe

Spring 2009, Seminar on "Mahler's Century," Department of Music

Fall 2009, Graduate Reading Seminar, Department of History

Spring 2010, Music senior seminar, "Wagner's *Ring of the Nibelung*."