

CURRICULUM VITAE

Marc A. Weiner

Summer 2009

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POSITIONSIndiana University:

1996- Professor of Germanic Studies &  
 Adjunct Professor of Comparative Literature;  
 Adjunct Professor of Communication and Culture;  
 Adjunct Professor of Cultural Studies  
 1997-2004 Director, Institute of German Studies  
 1995-97 Editor, *The German Quarterly*  
 1992-96 Associate Professor of Germanic Studies  
 1985-92 Assistant Professor of Germanic Studies

Harvard University:

1987-88 Andrew W. Mellon Faculty Fellow  
 German Department/Center for Cultural and Literary Studies

EDUCATION

Stanford University  
 Ph.D. in German Studies, June 1984  
 M.A. in German Studies, June 1979  
 University of Massachusetts, Amherst  
 B.A. (Major: German Studies; Minor: Music History)  
 summa cum laude, May 1978

GRANTS, FELLOWSHIPS, HONORS, and AWARDS (selected)

- 2008 Graduate Student Teaching Award, Dept. of Germanic Studies, IUB
- 2006 Indiana University Short-Term Faculty Exchange to Hamburg
- 2004- Elected to the “PEN-Club für deutschsprachige Autoren im Ausland.”  
May 2004.
- 2000-2001 Alexander von Humboldt Foundation Research Fellowships, Bonn  
(February 2000—August 2001)
- 1998-2001 Appointed Member of the *Publication of the Modern Language  
Association* Advisory Committee
- 1997-2001 Finkelstein Fellow, Indiana University (one of ten such Fellows—rotating  
endowed Chairs--selected from the eight-campus Indiana University  
system)
- 1996 Recipient of the 1996 Eugene M. Kayden National University Press Book  
Award in the Humanities (for *Richard Wagner and the Anti-Semitic  
Imagination*), conferred 7 May 1996 at the  
University of Colorado at Boulder
- 1992-93 Alexander von Humboldt Foundation Research Fellowship, Heidelberg  
(November 1992--August 1993)
- 1992 Alexander von Humboldt Foundation *Europastipendium*, Cambridge,  
Great Britain (August--November 1992)
- 1992 Indiana University Grant-in-Aid for Research
- 1991 Invited Participant in the Cornell University Summer Seminar:  
“The Literary Canon and Beyond: German Popular Culture Reconsidered”  
(Directed by Professor Peter Uwe Hohendahl)
- 1991 German Academic Exchange Service (DAAD) Summer Fellowship
- 1988 “Alumni to Watch” Award--University of Massachusetts, Amherst
- 1987-88 Andrew W. Mellon Faculty Fellow at Harvard University
- 1980 Richard Wagner Gedenkstätte Scholarship to Bayreuth
- 1980 Apprenticeship in the Dramaturgy Dept. of the Bavarian State Opera

## PUBLICATIONS

### BOOKS:

5. *Undertones of Insurrection: Music and Cultural Politics in the Modern German Narrative.*  
Rutgers: Transaction, 2009. (366pp.)  
  
(Paperback reprint, with a new Introduction, of *Undertones of Insurrection: Music, Politics, and the Social Sphere in the Modern German Narrative*)
4. *Antisemitische Fantasien: Die Musikdramen Richard Wagners.*  
Trans. Henning Thies.  
Berlin: Henschel Verlag, 2000. (478pp.)  
(German translation, with revisions and a new “Vorwort zur deutschen Ausgabe,” of *Richard Wagner and the Anti-Semitic Imagination*)

### Subject of Interviews and Independent Radio Broadcasts:

Interview with Bavarian Radio on 3 October 2003.

An hour-long presentation by the West Deutscher Rundfunk, Cologne.  
11 July 2003.

Interview with the West Deutscher Rundfunk 3, Paris and Berlin.  
3 March 2001.

Interviews with the Sender Freies Berlin, Paris and Berlin.  
28 December 2000 & 5 January 2001  
(Broadcast 29 December 2000 & 28 January 2001).

### Reviewed in:

“Richard Wagner ‘kein Antisemit’. Bayreuth: Im Nebel des ‘Rings’.”  
*Die Zeit*. 8 August 2003 10.21 (by Slavoj Žižek);  
An hour-long discussion of the book was broadcast by the West Deutscher Rundfunk on 11 July 2003;  
“Ticket—Tips und Trends für Berlin,” Sender Freies Berlin TV  
(12 July 2001);  
*Musik & Ästhetik* (July 2001): 88-96;

*Ekz-Informationsdienst* (Reference Number. 457.278.6);  
<http://www.literaturkritik.de> 1 (January 2001) (3. Jahrgang);  
*Der neue Merkur* (1 January 2001);  
*Baseler Zeitung* (20 December 2000);  
*Die Tageszeitung Berlin* (15 December 2000);  
*Liberal aktuell* 63 (Universität für Musik, Wien): 54;  
*Opernwelt* (December 2000): 67-68;  
*Heilbronner Stimme* (18 November 2000);  
*Rheinischer Merkur* (17 November 2000);  
*Stern Spezial Musik* 2 (2000): 130;  
*Frankfurter Allgemeine Zeitung* (3 November 2000);  
*Süddeutsche Zeitung* (28/29 October 2000);  
*Die Welt am Sonntag* 37 (10 Sept.2000): 53;  
*Main-Echo* (25 August 2000);  
*Format* 28 (10 July 2000): 136-137.

3. *Richard Wagner and the Anti-Semitic Imagination.*  
 Lincoln: University of Nebraska Press, 1995. (439pp.)  
 (Paperback 2<sup>nd</sup> ed., with a new Postscript, March 1997)

Winner of the 1996 Eugene M. Kayden National University Press Book Award for best book in the Humanities.

Pages 1-33 reprinted in: *Nineteenth-Century Literature Criticism*, vol. 119 (February 2003).

Subject of Interviews and Independent Radio Broadcasts:

Interview with Irish Radio Lyric FM.  
 29 July 2002, broadcast 2 August.

Interview in *Great Composers.*  
 BBC/NVC ARTS/THIRTEEN WNET Co-Productions.  
 Warner Music Group Co. TV Series.  
 1997.

Reviewed in:

*The New York Times*, Sunday 8 November 1998, Arts & Leisure, pp. 1, 38  
 (See also letters to the editor, 22 November 1998, p. AR4)  
*Times Literary Supplement* 4977 (August 21, 1998);  
*Jewish Book World* (16.2 (Fall 1998);  
*Holocaust & Genocide Studies* 12.2 (1998);  
*Seminar* (1998);  
*San Diego Jewish Press* (January 9, 1998);  
*New German Review* 13 (1997-98): 117-121;  
*Nexus* 19, 188-91;  
*Modernism/Modernity* 4.1 (1997): 169-174;  
*German Studies Review* 20.3 (1997);  
*Nationalities Papers* 24.4 (1997);  
*Opera Now (London)* (November 1997);  
*The Modern Language Review* 97.3 (1997);  
*Jewish Studies Newsletter* (September 5, 1997);  
*The Key Reporter* 62.4 (Summer 1997): 12;  
*Monatshefte* 89.2 (Summer 1997);  
*Religious Studies Review* 23.2 (April 1997);  
*The Scorpion* 18 (Spring 1997);  
*Salmagundi* 112;  
*Notes* (September 1996);  
*German Life* (August/September 1996);  
*German History* 14.2 (Summer 1996);  
*The Spectator* (July & August 1996);  
*The German Quarterly* 69.3 (Summer 1996): 337-39;  
*The Musical Times* (June 1996): 5-11; 25-28;  
*The Opera Quarterly* 12.4 (Summer 1996);  
*Das Orchester* 5 (1996): 63-64;  
*Cambridge Opera Journal* 8.2 (1996);  
*Schweizer musikpädagogische Blätter* 84 (April 1996): 120-121;  
*Le'ela* (March 1996);  
*Wagner* 17.1 (January 1996);  
*H-Net Book Review* (January 1996);  
*Modern Language Notes* 110.4 (December 1995);  
*Wagner Notes* 18.6 (December 1995);  
*Judaism Today* 2 (Fall 1995);  
*Jewish Chronicle* (22 September 1995);  
*The New York Times*, 3 Sept. 1995, Arts & Leisure, p. 25;  
*Opera* 46.8 (August 1995): 902-908;  
*The Guardian*, 31 July 1995, p. 9;  
*Library Journal* (15 June 1995).

2. *Undertones of Insurrection:  
Music, Politics, and the Social Sphere  
in the Modern German Narrative.*  
Lincoln: University of Nebraska Press, 1993. (313pp.)

Reviewed in:

*The Germanic Review* 70.3 (Summer 1995): n.p.;  
*The German Quarterly* 68.4 (Fall 1995): 450-52;  
*Modern Language Review* 90.5 (1995): 514;  
*Music and Letters* 75.3 (August 1994): 490-91;  
*Germanistik* 35.2 (1994): 589-90;  
*The Kurt Weill Newsletter* 12.1 (Spring 1994): 17;  
*Musical Times* (London) 135, February 1994, p. 102;  
*Choice* 31.2 (October 1993): 303.

1. *Arthur Schnitzler and the Crisis of Musical Culture.*  
Heidelberg: Carl Winter, 1986. (173pp.)

Reviewed in:

*Seminar* 26.2 (May 1990): 171-72;  
*The German Quarterly* 62.3 (Summer 1989): 397-98;  
*Monatshefte* 81.1 (Spring 1989): 133-35;  
*Germanistik* 29.1 (1988): 247;  
*Modern Austrian Literature* 22.2 (June 1988): 107-108;  
*Music and Letters* 69.1 (January 1988): 97-99.

#### EDITIONS:

Vera Stegmann, *Igor Strawinsky und Bertolt Brecht:  
Zur Poetik eines epischen Musiktheaters.*  
Music in Literature and Society 1 (Monograph Series).  
New York: Peter Lang, 1991.

ARTICLES:

34. "Politics and Opera."  
In *The Oxford Handbook of Opera*.  
Ed. Helen Greenwald.  
Oxford: Oxford UP.  
(Forthcoming).
33. "Hollywood's German Fantasy: Ridley Scott's *Gladiator*."  
In *Wagner and Cinema*.  
Eds. Jeongwon Joe and Sander Gilman.  
Bloomington: Indiana UP: 2009. 246-274.  
(Forthcoming).
32. "Wagner's 'Monument to that Most Beautiful of Dreams'."  
*Lyric Season Companion '08-'09*, ed. Jesse Gram.  
Lyric Opera of Chicago: 2008. 59-63.
31. "Primal Sounds."  
*The Opera Quarterly*.  
23.2-3 (Spring-Summer, 2008): 217-246.
30. "Alban Berg, *Lulu*, and the Silent Film."  
*Composing for the Screen in Germany and the USSR: Cultural Politics and Propaganda*.  
Eds. Robynn Stilwell and Phil Powrie.  
Bloomington: Indiana University Press, 2008. 54-74.
29. "Lingering Discourses:  
Critics, Jews, and the Case of Gottfried Wagner."  
In *Richard Wagner--For the New Millennium*.  
Eds. Matthew Bribitzer-Stull and Alex Lubet.  
New York: Palgrave Macmillan, 2007. 131-156.
28. "Hans Pfitzner and the Anxiety of Nostalgic Modernism."  
In *Legacies of Modernism: Art and Politics in Northern Europe, 1890-1950*.  
Eds. Rick McCormick, Patrizia McBride, and Monika Žagar.  
New York: Palgrave, 2007. 17-28.
27. "Hesse, Hermann (1877–1962)."  
*Encyclopedia of Modern Europe: Europe Since 1914: Encyclopedia of the Age of War and Reconstruction*.  
Eds. John Merriman and Jay Winter. Vol. 3.  
Detroit: Charles Scribner's Sons, 2006. 1317-1318. 5 vols.

26. “History, Meaning, and Myth in the *Ring*.”  
*Lyric Season Companion '04-'05*, ed. Jesse Gram.  
 Lyric Opera of Chicago: 2004.
25. “Parsifal’s Pity.” Program Notes to a new production of *Parsifal* at the  
 Lyric Opera of Chicago (Winter 2002).
24. “Response to Walter Sokel.”  
 In *German Literature, Jewish Critics: The Brandeis Symposium*.  
 Eds. Steve D. Dowden & Meike G. Werner.  
 Columbia, S.C.: Camden House, 2002. 207-212.
23. “Weimar – Film  
 | X |  
 Hollywood - Opera:  
 German Cultural History and Modern American Practice.”  
 The Harold Jantz Memorial Lecture.  
 Oberlin: Oberlin College P, 2001.
22. “Why Does Hollywood Like Opera?” In *Between Opera and Cinema*.  
 Eds. Jeongwon Joe and Rose Theresa.  
 New York: Garland, 2001. 75-91.
21. “Über Wagner sprechen: Ideologie und Methodenstreit.”  
*Richard Wagner im dritten Reich*.  
 Eds. Jörn Rüsen and Saul Friedländer  
 Munich: Beck, 2000. 339-359.
20. “Wagner’s Love-Death.” Program Notes to a new production of *Tristan und  
 Isolde* at the Lyric Opera of Chicago (Winter 2000).
19. “In Search of Politics and Music.” (Review Essay of Lydia Goehr’s *The Quest for  
 Voice* [Berkeley: U of California P, 1998]).  
*Music and Letters* 81.1 (February 2000): 65-72.
18. “Wagner’s Master-Song.” Program Notes to a new production of *Die  
 Meistersinger von Nürnberg* at the Lyric Opera of Chicago (Spring 1999).
17. “Opera and the Discourse of Decadence: From Wagner to AIDS.”  
 In *Perennial Decay: The Aesthetics and Politics of Decadence in the Modern Era*.  
 Eds. Liz Constable, Dennis Denhishoff, & Matthew Potolsky.  
 Philadelphia: U of Pennsylvania P, 1999. 119-141.

16. "1903."  
In *Yale Companion to Jewish Writing and Thought in German Culture: 1096-1996*.  
Eds. Sander L. Gilman & Jack Zipes.  
New Haven: Yale UP, 1997. 255-61.
15. "Wagner and the Perils of Reading."  
*Wagner* 18.2 (May 1997): 59-82.
14. "Reading the Ideal."  
*New German Critique* 69 (Fall 1996): 53-83.
13. "A Response to Hans Rudolf Vaget's 'Wagner, Anti-Semitism, and Mr. Rose.'"  
(with William Rasch)  
*The German Quarterly* 67.3 (Summer 1994): 400-410 (Forum).
12. "Wagner and the Vocal Iconography of Race and Nation."  
In *Re-Reading Wagner*.  
Eds. Reinhold Grimm & Jost Hermand.  
Madison: U of Wisconsin P, 1993. 78-102.
11. "Music and the Subversive Imagination."  
In *Music and German Literature*.  
Ed. James M. McGlathery.  
*Studies in German Literature, Linguistics, and Culture* 66.  
Columbia, South Carolina: Camden House, 1992. 292-315.
10. "Urwaldmusik and the Borders of German Identity:  
Jazz in Literature of the Weimar Republic."  
*The German Quarterly* 64.4 (Fall 1991): 475-87.
9. "Die Zauberflöte and the Rejection of Historicism in Schnitzler's *Traumnovelle*."  
*Modern Austrian Literature* 22.3-4 (December 1989): 33-49.
8. "Wagner's Nose and the Ideology of Perception."  
*Monatshefte* 81.1 (Spring 1989): 62-78.
7. "Gerhart Hauptmann's *Die versunkene Glocke* and the  
Cultural Vocabulary of Pre-Fascist Germany."  
*German Studies Review* 11.3 (October 1988): 447-61.
6. "Mahler and America: A Paradigm of Cultural Reception."  
*Modern Austrian Literature* 20.3-4 (December 1987): 155-69.

5. "Silence, Sound, and Song in *Der Tod in Venedig*:  
A Study in Psycho-Social Repression."  
*Seminar* 23.2 (May 1987): 137-55.
4. "Parody and Repression: Schnitzler's Response to Wagnerism."  
*Modern Austrian Literature* 19.3-4 (December 1986): 129-48.
3. "Der Briefwechsel zwischen Hans Pfitzner und Felix Wolfes, 1933--1948."  
*Jahrbuch für Exilforschung*. Vol. II.  
Eds. Wulf Koepke & Thomas Koebner.  
Munich: Text & Kritik, 1984. 393-411.
2. "Richard Wagner's Use of E. T. A. Hoffmann's 'The Mines of Falun.'" &  
"The Mines of Falun: Sketch for an Opera in Three Acts"  
(First Translation into English of Richard Wagner's Text.)  
*19th Century Music* 5.3 (Spring 1982): 201-214.
1. "Zwieback and Madeleine: Creative Recall in Wagner and Proust."  
*Modern Language Notes* (German Issue) 95 (1980): 679-84.

REVIEWS:

14. "Mond scheint, Mops bellt:  
Tilo Köhlers Roman über die "Comedian Harmonists."  
*Frankfurter Allgemeine Zeitung*, No. 6, 8 January 1998, p. 28.
13. Martin Huber, *Text und Musik: musikalische Zeichen im narrativen des 20. Jahrhunderts.*  
*Monatshefte* 85.1 (Spring 1993): 103-104.
12. Andreas Huyssen & David Bathrick, eds.,  
*Modernity and the Text: Revisions of German Modernism.*  
*Journal of English and Germanic Philology* 92.3 (1993): 407-411.
11. Heinz Steinert, *Adorno in Wien:*  
*Über die (Un-)Möglichkeit von Kunst, Kultur und Befreiung.*  
*Austrian Studies* 2 (1991): 224-26.
10. Gail Finney, *Women in Modern Drama: Freud, Feminism, and European Theater at the Turn of the Century.*  
*Journal of English and Germanic Philology* 89.4  
(October 1990): 601-603.
9. Donna van Handle, "Das Spiel vor der Menge": Hugo von  
(Reviewed together with:)
8. Marlies Janz, *Marmorbilder: Weiblichkeit und Tod bei Clemens*  
*Monatshefte* 80.4 (Winter 1988): 518-20.
7. David Sorkin, *The Transformation of German Jewry 1780-1840.*  
*Midstream* 33.10 (December 1987): 54-55.
6. Henry A. Lea, *Gustav Mahler: Man on the Margin.*  
*Modern Austrian Literature* 20.1 (1987): 121-22.
5. Russell A. Berman, *The Rise of the Modern German Novel: Crisis and Charisma.*  
*Monatshefte* 79.4 (Winter 1987): 508-10.
4. Richard Detsch, *Georg Trakl's Poetry: Toward a Union of Opposites.*  
*Monatshefte* 78.4 (Winter 1986): 547-49.

3. Jacob Katz, *The Darker Side of Genius: Richard Wagner's Anti-Semitism*.  
*Midstream* 32.7 (August/September 1986): 62-63.
2. Karen Forsyth, *Ariadne auf Naxos by Hugo von Hofmannsthal and Richard Strauss: Its Genesis and Meaning*.  
*Monatshefte* 78.2 (Summer 1986): 237-38.
1. L. J. Rather, *The Dream of Self-Destruction: Wagner's Ring and the Modern World*.  
*Monatshefte* 73.4 (Winter 1981): 472-74.

PRESENTATIONS & OTHER ACTIVITIES

94. “Literature and ‘Second Life’.”  
Organizer & Chair of Discussion Group “Literature and the Other Arts.”  
Modern Language Association.  
San Francisco.  
29 December 2008.
93. “YouTube and the Canon.”  
Organizer & Chair of Discussion Group “Literature and the Other Arts.”  
Modern Language Association.  
San Francisco.  
29 December 2008
92. Organizer and Chair of “Productions of Presence: An Interdisciplinary  
Workshop.”  
Indiana University.  
November 8-9, 2008.
91. “Hollywood’s German Fantasy:  
Ridley Scott’s *Gladiator*.”  
American Musicological Society Conference.  
Quebec, Canada.  
4 November 2007.
90. “Bastions of Bayreuth and the Legacies of Discursive Practice.”  
University of Illinois.  
Urbana-Champaign.  
2 October 2007.
89. “Primordial Sounds.”  
Symposium on “Putting the Ring in Context.”  
Organized by Opera Canada of Toronto and the University of Toronto.  
Tanenbaum Opera Centre.  
23 September 2006.
88. “Wagner’s Little Artist:  
Why a Mime can’t Hear, and an Ape can’t See.”  
Wagner Society of America.  
Chicago.  
30 April 2006.

87. “Schnitzler’s Dream-Music.”  
American Comparative Literature Association.  
Princeton, NJ.  
26 March 2006
86. “Who Speaks and Who Listens in New Opera Studies?”  
Organizer & Chair of Discussion Group “Opera as a Literary and Dramatic Form.”  
Modern Language Association.  
Washington, D.C.  
28 December 2005.
85. “From the Womb to the World.”  
Modernist Society Association.  
Chicago.  
5 November 2005.
84. “*Parsifal* and the Inviolability of Music.”  
A Symposium on “*Parsifal* and the Performance of Culture.”  
The University of Chicago.  
8 October 2005.
83. “Siegfried Plays the Riddle Game, or  
How a Hero Answers the ‘Jewish Question’.”  
Keynote Lecture at a conference on *Siegfried*, in conjunction with a new  
production of the music drama.  
University of Toronto/Canadian Opera Company.  
29 January 2005.
82. “Das Rheingold.”  
Lyric Opera of Chicago Introductory Lecture Series.  
29 September 2004.
81. “Some Things are Better Left Unsaid: Wagner’s Hidden Message.”  
Wagner Symposium:  
The Canton Museum of Art & The Wagner Society of Ohio.  
Cultural Center for the Arts, Canton, Ohio.  
19 June 2004.
80. “Everything You Always Wanted To Know About  
Academic Publishing But Were Afraid To Ask.”  
Presentation on publishing in literature / culture journals.  
Forum for Graduate Students supported by Departments of  
Comparative Literature, French & Italian, Germanic Studies, and  
Spanish & Portuguese.  
Indiana University.  
April 7 2004.

79. Interview with Bavarian Radio on the subject of *Antisemitische Fantasien* (cf. Books, 4).  
3 October 2003.
78. *Antisemitische Fantasien* (cf. Books, 4) was the subject of an hour-long presentation by the West Deutscher Rundfunk, Cologne.  
11 July 2003.
77. "Criticizing Jews."  
Conference on "Lingering Dissonances: Richard Wagner."  
University of Minnesota School of Music.  
15 February 2003.
76. "Die Walküre."  
Lyric Opera of Chicago Introductory Lecture Series.  
5 November 2002.
75. "Competing Methodologies in Recent Discussions of Wagner's Antisemitism."  
American Society of Aesthetics Conference.  
Miami, Florida.  
29 October 2002.
74. "The Antisemitic Artwork."  
University of Nevada, Reno.  
23 September 2002.
73. "Wagner, Mime, and the Surface of Music."  
University of Nevada, Reno.  
23 September 2002.
72. "Following Wagner."  
Conference on "Wagner and Wagnerism: Contexts, Connections, Controversies."  
Limerick, Ireland.  
9 August 2002.
71. Interview with Irish Radio Lyric FM.  
29 July 2002, broadcast 2 August.
70. "Hans Pfitzner and the Anxiety of Nostalgic Modernism."  
Conference on European Modernism.  
University of Minnesota, Minneapolis.  
30 April 2002.

69. “Parsifal and the Power of Pity.”  
Lyric Opera of Chicago Introductory Lecture Series.  
31 January 2002.
68. “No One Sleeps in the Killing Fields.”  
American Musicological Association.  
Atlanta, Georgia.  
17 November 2001.
67. “Media, Psyche, and Antisemitism:  
The Case of Wagner revisited.”  
The University of Wisconsin (Madison).  
26 October 2001.
66. “The Lucrative Business of Talking About Wagner.”  
Dartmouth College.  
7 May 2001.
65. “Lulu’s Silence.”  
Conference on “Music and Film.”  
The Royal Musical Association, Southampton, England.  
19 April 2001.
64. Interview with the West Deutscher Rundfunk 3 on  
*Antisemitische Fantasien: Die Musikdramen Richard Wagners.*  
Paris and Berlin.  
3 March 2001.
63. “Warum geht Hollywood in die Oper?  
Deutsche Kulturgeschichte und moderne amerikanische Praxis.”  
Rheinische Friedrich-Wilhelms-Universität Bonn.  
5 January 2001.
62. Interviews with the Sender Freies Berlin on  
*Antisemitische Fantasien: Die Musikdramen Richard Wagners.*  
Paris and Berlin.  
28 December 2000 & 5 January 2001  
(Broadcast 29 December 2000 & 28 January 2001).
61. “Weimar-Film-Hollywood-Opera: Why does Hollywood like Opera?  
German Cultural History and Modern American Practice.”  
Harold Jantz Memorial Lecture, Oberlin College.  
3 November 2000.

60. “Why Does Hollywood Like Opera?”  
Institute of Advanced Musical Studies, King’s College, London.  
16 October 2000.
59. “Wagner geniessen, oder:  
Vom wissenschaftlichen Umgang mit Scheuklappen und “Affen.”  
Musikwissenschaftliches Institut.  
Rheinische Friedrich-Wilhelms-Universität Bonn  
26 June 2000.
58. “Mediated Listening: Opera in Film.”  
Conference on “Die Zukunft der Oper,”  
Kulturwissenschaftliches Institut, Essen.  
21 May 2000
57. Respondent in a session on “Adorno and German Jewish Studies.”  
German Studies Association Conference.  
Atlanta.  
10 October 1999.
56. Participant in a Podiumsdiskussion on “Wagner im dritten Reich.”  
Schloss Elmau, Bavaria, Germany.  
24 July 1999.
55. “Pfitzner’s Mistake and the Politics of Opera.”  
Conference on “Die Oper als Gegenstand der Kulturwissenschaften:  
Hans Pfitzners Palestrina”  
IFK Internationales Forschungszentrum, Vienna.  
17-19 May 1999.
54. Moderator of the Session “Germany and the Cold War (II)”  
“Cold War Culture.”  
Indiana University.  
19 February 1999.
53. Respondent in a Session on “The Operatic Body.”  
Modern Language Association.  
San Francisco.  
28 December 1998.
52. “A Response to: “The Quest for Voice:  
Music, Politics, and the Limits of Philosophy’.”  
The American Society for Aesthetics.  
Indiana University, Bloomington.  
3 November 1998.

51. "Mann and Music."  
Swarthmore College.  
12 September 1998.
50. "Opera, Film, and other Social Diseases."  
Stanford University.  
3 February 1998.
49. "Opera, Film, and other infectious Diseases."  
University of Washington, Seattle.  
30 January 1998.
48. Interview in *Great Composers*.  
BBC/NVC ARTS/THIRTEEN WNET Co-Productions.  
Warner Music Group Co. TV Series.  
1997.
47. Participant in a Roundtable Discussion:  
"Trends in Publishing Works in German Cultural Studies."  
German Studies Association, Washington, D.C.  
27 September 1997.
46. Respondent to Walter Sokel. Conference on  
"German Literature--Jewish Critics." Brandeis University.  
21 September 1997.
45. Organizer and Chair (as Chair of the Division on late 19th- and  
early 20th-century German Literature) of two Sessions on "Hatred(s),"  
presented at the MLA Conference in Washington, D.C.  
28 and 29 December 1996.
44. Interview with the Australian Broadcasting Corporation  
on the subject of Wagner's Anti-Semitism.  
5 November 1996.
43. Participant in a Roundtable Discussion at a conference on:  
"The People's Voice: A Romantic Civilization 1776-1848."  
Indiana University.  
21 September 1996.
42. "Wagnerian Opera and AIDS."  
Haverford College.  
29 April 1996.

41. "Richard Wagner and the Anti-Semitic Imagination."  
Colgate University.  
8 April 1996.
40. "The Racist Politics of Hidden Meaning."  
Conference on "Wagner: Opera and Cultural Practice"  
at the Institute for German Cultural Studies, Cornell University.  
April 1996.
39. "Wagner's Voices."  
Symposium on "Why Wagner?" at the University of Chicago.  
9 March 1996.
38. "Culture Studies and German Studies: Paradigms of Difference."  
Keynote Address at a Graduate Student Symposium.  
University of North Carolina at Chapel Hill.  
17 February 1996.
37. "Nietzsche, Opera, and AIDS."  
Presented in a Special Session on "Opera and Disease"  
at the MLA in Chicago.
36. "Opera and Disease" presented  
at the MLA in Chicago.  
29 December 1995.
35. "Anti-Semitism and the Wagnerian Music Drama:  
When is the Artwork Guilty?"  
Center for European Studies, Harvard University.  
7 December 1995.
34. "Corporeal Considerations."  
Presented at a conference on "Wagner and the Consequences"  
at Columbia University.  
7 October 1995.
33. "Wagner and the Body: Iconographies of Anti-Semitism."  
Wabash College.  
29 September 1995.
32. Panelist in a session on "Concerns of the Profession: GQ and UP"  
7 August 1995.

31. "What's so Oppositional about German Culture Studies?"  
Keynote Address at "Topics in Germanic Studies: A Multidisciplinary Graduate Student Symposium."  
Indiana University.  
8 April 1995.
30. Panelist in "Meet the New Editors"  
at the AATG in Atlanta.  
18 November 1994.
29. Panelist in "(Re)shaping the Profession through Publishing:  
Panel Discussion" at the DAAD Symposium:  
"Germanistik in the USA: Prospects for Change--Changing our Prospects."  
Vanderbilt University.  
15 October 1994
28. "Music and the Modernist Imagination."  
Department of History at UCLA.  
16 May 1994.
27. "Wagner and the Body: Iconographies of Anti-Semitism."  
German Department of UC Irvine.  
12 May 1994.
26. "Wagner and the Body."  
Swarthmore College.  
24 September 1993.
25. Organizer & Chair of the Session on "Anti-Semitism in Theory"  
presented at the AATG in Washington, D. C.  
24 November 1991.
24. Organizer & Chair of the Session on "The Politics of Opera"  
presented at the MLA in Chicago.  
28 December 1990.
23. "Wagner's Phonics of Hatred:  
The Vocal Iconography of Race and Nation."  
The 21st annual Workshop at the University of Wisconsin, Madison.  
12 October 1990.
22. "Franz Werfel's *Verdi: Roman der Oper* and the Aesthetics of  
Musical Politics." The "International Franz Werfel Symposium"  
at SUNY Albany.  
28 October 1989.

21. Moderator of the Session on "Discourse of Restauration"  
presented at the GSA in Milwaukee.  
7 October 1989.
20. "Music of the Other: Jazz in German Fiction."  
Session on "Freud, Wittgenstein, Adorno"  
at the GSA in Milwaukee.  
6 October 1989.
19. "Music and the Utopian Vision."  
Conference on "Music and German Literature"  
at the University of Illinois at Urbana-Champaign.  
8 April 1989.
18. Organizer of the Special Session "Social Implications  
in Aesthetic Debates of the *Jahrhundertwende*"  
presented at the MLA in New Orleans.  
27 December 1988.
17. "Nationalism, Monarchism, and Misogyny:  
Hans Pfitzner's Musical Polemics."  
Session on "Social Implications in  
Aesthetic Debates of the *Jahrhundertwende*"  
at the MLA in New Orleans.  
27 December 1988.
16. "Wagner's Nose and the Ideology of Perception."  
Session on "A New Look at Wagner"  
at the MLA in San Francisco.  
28 December 1987.
15. "Musical Facades and Social Secrets in German and Austrian Literary  
Modernism." Session on "Encoded Confrontations:  
Narrative Strategies and Social Problems of the Fin-de-Siècle"  
at the MLA in San Francisco.  
28 December 1987.
14. "Wagner's Nose and the Ideology of Perception."  
Harvard University.  
9 November 1987.

13. "Gerhart Hauptmann's *Die Versunkene Glocke* and the Cultural Vocabulary of Pre-Fascist Germany."  
Session on "Romantic Conservatism" at the Conference on "The Tragedy of Inwardness—  
Antirationalism in German Culture: 1870-1933"  
at McMaster University, Hamilton, Ontario.  
8 October 1987.
12. "Schnitzler's Elusive Mozart."  
Session "Schnitzler: IV"  
at the Conference on "Precursors of the Fin-de-Siècle"  
at UC Riverside.  
9 May 1987.
11. Moderator of the Session "Schnitzler: I"  
at the Conference on "Precursors of the Fin-de-Siècle"  
at UC Riverside.  
9 May 1987.
10. Organizer of the Special Session "The German Lied"  
at the GSA in Albuquerque.  
27 September 1986.
9. "From Participation to Alienation:  
Form and Cultural Context in the Development of the German Lied."  
Session on "The German Lied"  
at the GSA in Albuquerque.  
27 September 1986.
8. Moderator of the Session "Music, Musicians,  
and Literature in the Romantic Era"  
at the GSA in Albuquerque.  
26 September 1986.
7. "Mahler and America: A Paradigm of Cultural Reception."  
Session on "Music" at the Conference on  
"The Reception of Twentieth-century Austrian  
Culture in the United States" at UC Riverside.  
May 1986.
6. Moderator of the Session "Literature:  
Arthur Schnitzler and Richard Beer-Hofmann"  
at the Conference on "The Reception of Twentieth-Century  
Austrian Culture in the United States"  
at UC Riverside.  
9 May 1986.

5. "Music in *Der Tod in Venedig*."  
14th Twentieth-Century Literature Conference  
("Literature and the Other Arts")  
at the University of Louisville.  
28 February 1986.
4. "Parody and Suppression: Schnitzler's Response to Wagnerism."  
Session on "Anti-Semitism at the Turn of the Century"  
at the GSA in Washington, D.C.  
6 October 1985.
3. "Arthur Schnitzler and the Crisis of Musical Culture."  
Indiana University.  
4 February 1985.
2. "The Unheard Crisis: Vagaries of Listening in Proust and Schnitzler."  
Session on "Shared Themes and Structures  
in the Prose Fiction of France and Germany"  
at the MLA in New York.  
29 December 1983.
1. Chair of the Session on "Wagner and the Literary Imagination"  
at "Wagner in Retrospect: A Centennial Reappraisal"  
at the University of Illinois, Chicago.  
11 November 1983.

TEACHING EXPERIENCE (1985-2009)

FIELDS OF INTEREST:

Nineteenth- and early twentieth-century literary and  
cultural studies of Germany and Austria;  
German and Austrian music;  
Opera and ideology;  
German and Austrian intellectual history;  
Critical Theory;  
The Frankfurt School;  
History of racial and sexual iconographies;  
German-Jewish relations;  
Fin-de-Siècle Vienna;  
German film

Graduate Courses:

G825 “Heinrich Heine”  
G825 “Music in German and Austrian Fiction”  
G825 “E.T.A. Hoffmann and His Impact on Literature and Music”  
G825 “Richard Wagner”  
G825 “Music in German Culture”  
G825 “German Culture Studies and the ‘New Musicology’”

G625 “Opera and Film”  
(cross-listed with Comparative Literature)  
G625 “Germans and Jews”  
G625 “Realism & Naturalism”  
G625 “German Poem/German Lied”

G623 “Peter Sloterdijk”

G577 “Nostalgic Modernism”  
G577 “Fantasies of Annihilation: The 20<sup>th</sup> Century”  
G577 “20<sup>th</sup>-Century Literature as Social Criticism”

G575 “Productions of Presence, Productions of Meaning:  
The 19<sup>th</sup> Century”  
G575 “Aesthetics and Cult: the 19<sup>th</sup> Century and its Aftermath”  
G575 “Harbingers of Decadence: Shadows in the Age of Industry”  
G575 “The Nineteenth-century ‘Politics of Cultural Despair’”  
G575 “The Industrial Revolution and the Culture Industry”

Tutorial:

“Readings and Research in Women's Studies”  
(listed in Women's Studies Program)

Undergraduate Literature and Culture Courses:

Senior Seminars (G415):

“Fin-de-Siècle Vienna”  
 “Deutsche Literatur und die Kulturindustrie”  
 “Thomas Mann”  
 „Wagner and Nietzsche“  
 (cross-listed with Philosophy)  
 “Opera in German Culture”  
 “Deutsche und Juden”  
 “Schnitzler und Hofmannsthal”  
 “Hofmannsthal, Rilke, George”  
 „Nietzsche und Kafka“  
 “Der Liebestod”  
 “Orpheus und Ödipus”  
 “Liebe, Haß und andere Fantasmen”  
 „Adaptation/Bearbeitung“  
 „Wagner-Kino“  
 „Peter Sloterdijk: Literarische Philosophie/Philosophische Literatur“

2nd- and 3rd-year Courses:

“Literature and the Senses”  
 “Tradition and Innovation in German Literature”  
 (University Writing Course)  
 “Introduction to German Literature”  
 “Deutsche Literatur seit der Romantik”  
 “German Popular Culture”  
 “German Film Culture”  
 (University Culture Course)  
 “Germany's Others: Models of Difference”  
 “Adaptation”

SERVICEDEPARTMENTAL (selected)

Organizer, "Productions of Presence: An Interdisciplinary Workshop"	2008
Admissions Committee	1995-2008
Numerous Faculty Search Committees, Both as Chair and Member	1986-2007
Director, Institute of German Studies	1997-2004
Graduate Advisory Committee, Both as Chair and Member	1990-1997
Director of Undergraduate Studies/ Committee on Undergraduate Studies	1986-1992
Conference Committee, "Intertextuality: German Literature and the Arts"	1989-90

UNIVERSITY

Walter Salz Award Committee, Chair	2002-2008
College of Arts & Sciences Tenure Committee	2003-2005
Dissertation Award Committee	2001-2002
Graduate Council	1998-
College Incentive Plan Committee	1997-98
Graduate Advisory Committee	1995-97
Individualized Major Program Committee	1994-98
Multidisciplinary Ventures Fund Committee	1994-97
International Admissions Advisory Committee	1993-94

PROFESSION

Member of the MLA Executive Committee, Discussion Group on: "Literature and the Arts"	2007-
Member of the MLA Executive Committee, Discussion Group on: "Opera as Literary and Dramatic Form"	2001-2006
Member of the PMLA Advisory Committee	1998-2001
Invited Outside Examiner, Honors Program Swarthmore College	1997

## Tenure/Promotion External Reviewer

Rheinische Friedrich-Wilhelms-Universität Bonn (Musicology)	2007
Swarthmore College (German)	2003
University of Chicago (German)	2001
University of Missouri (German)	1998
UCLA (Musicology)	1997
Bryn Mawr College (German & Philosophy)	1996
Swarthmore College (German)	1995

Election to the MLA Executive Committee of the  
Division on 19th- and early 20th-century  
German Literature

1994-97

## Evaluation of Book Manuscripts

University of Minnesota Press	2006
Harvard University Press	2002
University of Michigan Press	2002
Camden House	1999
Cambridge University Press	1997
University of Nebraska Press	2004
	1997
	1996
	1995
Indiana University Press	1994
University of California Press	1992

External Review of Manuscripts submitted to:

*PMLA, The German Quarterly, Seminar, Monatshefte,  
Journal of English and German Philology, theatre journal*