

CURRICULUM VITAE
Pamela M. Potter
University of Wisconsin-Madison
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Education

Yale University, Ph.D., Music History, May 1991.
Yale University, M.Phil., Music History, May 1987.
Freie Universität Berlin, Special Student, 1982-84 and 1987-89.
Harvard University, A.B. (magna cum laude), Music and History, June 1981.

Teaching Positions

Professor, Department of German, Nordic, and Slavic, University of Wisconsin, 2013-present.
Professor, School of Music, University of Wisconsin, 2005-13.
Visiting Professor, Department of Music, University of Chicago, Spring 2007.
Associate Professor, School of Music and Department of German, University of Wisconsin, 1999-2005.
Assistant Professor, School of Music and Department of German, University of Wisconsin, 1997-99.
Assistant Professor, School of Music, University of Illinois, Urbana-Champaign, 1992-97.
Visiting Assistant Professor and Mellon Fellow, Department of Music, Stanford University, 1991-92.
Visiting Instructor, School of Music, University of Wisconsin, 1990-91.

Administrative Appointments

Director, Center for German and European Studies Midwest, DAAD Center of Excellence, 2014-18.
Acting Director, Center for European Studies, University of Wisconsin, 2017-18.
Associate Chair, Department of German, Nordic, and Slavic, University of Wisconsin, 2016-17.
Acting Chair, Department of German, June 2016.
Director, Mosse/Weinstein Center for Jewish Studies, University of Wisconsin, 2009-11.
Director of Graduate Studies, School of Music, University of Wisconsin, 2003, 2006-9.

Honors, Awards, and Fellowships

National/International

Deutscher Akademischer Austauschdienst (German Academic Exchange), Research Stays for University Academics and Scientists, 2024.
Membership, Institute for Advanced Study, School of Historical Studies, Princeton, 2022-23.
National Endowment for the Humanities Fellowship (12 months), 2020-21 (awarded 2018).
National Endowment for the Humanities Fellowship for University Teachers (6 months), 2000-01.
Outstanding Academic Book Award, *Choice* Magazine, 1999.
Alfred Einstein Award, American Musicological Society, 1997.
Deutscher Akademischer Austauschdienst (German Academic Exchange), Study Visit to Germany, 1998.
American Philosophical Society Short-Term Research Grant (declined), 1998.
Visiting Scholar Award, University of Nebraska-Lincoln Research Council, Judaic Studies

Program and School of Music, 1994.
 Andrew W. Mellon Postdoctoral Fellowship in the Humanities, Stanford University, 1991-92.
 National Endowment for the Humanities Fellowship, Schoenberg Institute/Getty Center
 conference, 1991.
 Mellon Dissertation Fellowship, 1989-90.
 Social Science Research Council, Berlin Program for Advanced German and European Studies at
 the Freie Universität Berlin, 1987-89.
 Mellon Fellowship in the Humanities, 1984.
 Fulbright Full Grant to Germany, 1982-83.
 Elected to Phi Beta Kappa, 1981.

Institutional

Graduate School Research Committee Award, University of Wisconsin, 2024-25.
 Graduate School Research Committee Award, University of Wisconsin, 2023-24.
 Resident Fellowship, Institute for Research in the Humanities (one semester of paid leave),
 University of Wisconsin, 2018-2019.
 Semester Sabbatical, University of Wisconsin Faculty Sabbatical Program, Fall 2019.
 Kellett Mid-Career Award (\$60,000), University of Wisconsin, 2015.
 Graduate School Research Committee Award, University of Wisconsin, 2013-14.
 Nine-Month Sabbatical, University of Wisconsin Faculty Sabbatical Program, 2012-13.
 Graduate School Research Committee Award, University of Wisconsin, 2009-10.
 Graduate School Research Committee Award, University of Wisconsin, 2006-7.
 Nine-Month Sabbatical, University of Wisconsin Faculty Sabbatical Program, 2005-6.
 H. I. Romnes Faculty Fellowship (\$50,000), University of Wisconsin, 2003.
 Graduate School Research Committee Award, University of Wisconsin, 2002-3.
 Graduate School Research Committee Award, University of Wisconsin, 2001-2.
 Vilas Associate Award (\$25,000 plus 4 months summer salary), University of Wisconsin, 2000-2.
 Graduate School Research Committee Award, University of Wisconsin, 2000-01.
 Resident Fellowship, Institute for Research in the Humanities (one semester of paid leave),
 University of Wisconsin, 1999-2000.
 Graduate School Research Committee Award, University of Wisconsin, 1999-2000.
 Bolz Fellowship (2-year funding for a research assistant), School of Music, University of
 Wisconsin, 1999-2001.
 Graduate School Research Committee Award, University of Wisconsin, 1998-99.
 Publication Subvention, University of Illinois Campus Research Board, 1997.
 International Research Support in the Humanities and Arts, University of Illinois International
 Programs and Studies, Spring 1996.
 Incomplete List of Teachers Ranked as Excellent by Their Students, University of Illinois, 1996.
 Honorary Fellow, Department of History, University of Wisconsin, Spring 1995.
 Scholars' Travel Fund, University of Illinois, 1996.
 Humanities Release Time, University of Illinois Campus Research Board, 1994.
 Research Board Award, University of Illinois, 1996-97.
 Scholars' Travel Fund, University of Illinois, 1994.
 Arnold O. Beckman Research Award, University of Illinois, 1994.
 Research Board Award, University of Illinois, 1994-95.
 Arnold O. Beckman Research Award, University of Illinois, 1993.
 Hewlett Summer International Research Grant, University of Illinois, 1993.

Grants

National/International

American Musicological Society Publication Subvention (for *Music in World War II*), 2020.

- Deutscher Akademischer Austauschdienst (German Academic Exchange) “Promoting German and European Studies in North America” (PI), 2019-2020.
- Deutscher Akademischer Austauschdienst (German Academic Exchange) “Graduate Experience in German” (PI), 2018.
- Deutscher Akademischer Austauschdienst (German Academic Exchange) “Promoting German and European Studies in North America” (PI), 2017-18.
- Campus Weeks Grants, German Information Center (PI), 2017.
- Deutscher Akademischer Austauschdienst (German Academic Exchange) “Promoting German and European Studies in North America” (PI), 2015-16.
- Campus Weeks Grants, German Information Center (PI), 2014.

Institutional

- Jay and Ruth Halls Visiting Scholar Fund, University of Wisconsin, 2014.
- Education Innovation Grant (\$35,000), University of Wisconsin, 2013-15.
- Extended Timetable Funding, College of Letters and Sciences, University of Wisconsin, 2001-02, 2003-4.
- Course Incentive Grant, Center for Jewish Studies, University of Wisconsin, 2002-3.
- Honors Program Funding, University of Wisconsin, 2001-2.

Publications

***Monographs* [see APPENDIX for list of reviews]**

Music Metropolis Berlin (forthcoming, University of Chicago Press).

Art of Suppression: Confronting the Nazi Past in the Histories of the Visual and Performing Arts, Weimar and Now: German Cultural Criticism. Berkeley: University of California Press, 2016. 408 pp.

Russian translation of *Art of Suppression* under consideration by Academic Studies Press

Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich. New Haven and London: Yale University Press, 1998. xxii, 364 pp. Named Outstanding Academic Book of 1999, *Choice* magazine.

Translations of *Most German of the Arts*:

Die deutsche der Künste. Musikwissenschaft und Gesellschaft von der Weimarer Republik bis zum Ende des Dritten Reichs. Translated by Wolfram Ette. Stuttgart: Klett-Cotta Verlag, 2000. 416 pp.

A Mais Alemã das Artes: Musicologia e sociedade da República de Weimar ao fim da era nazista. Translated by Rainer Patriota. São Paulo: Editora Perspectiva, 2015. 492 pp.

Chinese edition in preparation: Beijing Yanziyue Culture & Art Studio

***Co-Edited Essay Collections* [see APPENDIX for list of reviews]**

Ed. with Christina Baade and Roberta Marvin: *Music in World War II: Coping with Wartime in Europe and the United States.* Bloomington, IN: Indiana University Press, 2020. xii, 318 pp.

Ed. with B. Venkat Mani: *Measuring the World.* Special issue, *Monatshefte* 108/3 (Fall 2016). 149 pp.

Ed. with Celia Applegate: *Music and German National Identity*. Chicago: University of Chicago Press, 2002. x, 319 pp.

Articles and Book Chapters

- “Berlin in Two World Wars.” In Jeremy Barham and Angus Howie, eds., *Music and Conflict in Austria and Germany: The Politics and Escapism of Wartime Culture* Rethinking Austrian and German Music. Oxfordshire, UK: Routledge, forthcoming.
- “Censorship in Fascist Italy and Nazi Germany.” In Nicholas Attfield and Ben Earle, eds., *Cambridge Companion to Music and Fascism*. Cambridge: Cambridge University Press, forthcoming.
- “Twentieth-Century Reception and Anti-Semitism.” In David Trippett, ed., *Wagner in Context. Composers in Context*. Cambridge: Cambridge University Press, 2024. Pp. 364-372.
- “Wagners antisemitisches Vermächtnis.” *Historische Urteilskraft* 3 (2021): 46-50. [English version: “Wagner’s Antisemitic Legacy.” *Historical Judgment* 3 (2021): 26-28]
- “Kunst und Musik in der NS-Zeit: Was wir wissen und was wir zu wissen glauben.” In Klaus Aringer, Susanne Kogler, and Markus Helmut Lenhart, eds., *Stand und Perspektiven der NS-Forschung in der Musik* (Vienna: Leykam, 2021). Pp. 9-20.
- “Music and Global War in the Short Twentieth Century.” In Pamela Potter, Christina Baade, and Roberta Marvin, eds., *Music in World War II: Coping with Wartime in Europe and the United States*. Bloomington, IN: Indiana University Press, 2020. Pp. 1-24.
- “Response II, Symposium: Wege des Faches – Wege der Forschung?” In Gabriele Buschmeier and Klaus Pietschmann, eds., *Beitragsarchiv des Internationalen Kongresses der Gesellschaft für Musikforschung, Mainz 2016: Wege der Musikwissenschaft*. Mainz: Schott-Campus, 2018. 6 pp. Accessed as: <https://schott-campus.com/response-2/>
- with Celia Applegate, “Cultural History: Where It Has Been and Where It Is Going.” Special Commemorative Issue: *Central European History* at Fifty (1968-2018). *Central European History* 51/1 (March 2018): 75-82.
- “‘Wurde schon bearbeitet.’ Ein Erfahrungsbericht über meine Archivrecherchen kurz vor der Wende.” In Wolfgang Auhagen, Thomas Schipperges, Dörte Schmidt, and Bernd Sponheuer, eds., *Musikwissenschaft – Nachkriegskultur – Vergangenheitspolitik: Interdisziplinäre wissenschaftliche Tagung der Gesellschaft für Musikforschung, Freitag 20. und Samstag 21. Januar 2012*. Mannheimer Manieren - Musik + Musikforschung - Schriften der Staatlichen Hochschule für Musik und Darstellende Kunst Mannheim. Hildesheim: G. Olms, 2017. Pp. 339-350.
- “Modernism, Fascism, and the Crisis of Music Professions.” Forum: From Modernism to Fascism. *German Quarterly* 90/3 (2017): 363-366.
- with B. Venkat Mani: “Measuring the World: Preface.” *Monatshefte* 108/3 (Fall 2016): 313-320.
- “The Legacy of Denazification: An American Researcher in the Two German States.” In Stephanie Klauck, Luca Aversano, and Rainer Kleinertz, ed., *Musik und Musikwissenschaft im Umfeld des Faschismus/ Musica e musicologia all’epoca del fascismo*, Saarbrücker Studien zur Musikwissenschaft (Sinzig: Studio Verlag, 2015). Pp. 201-210.
- “Händel als ‘deutscher Staatskomponist’ im 20. Jahrhundert.” *Händel-Jahrbuch* (2014): 21-36.
- “Die Vergleichende Musikwissenschaft im Nationalsozialismus.” Julio Mendivil, Oliver Seibt, Raimund Vogels, eds., *Kompendien Musik*, vol. 6: Musikethnologie (Gesellschaft für Musikforschung/Laaber Verlag, forthcoming). 16 pp.
- “‘How German Is It?’ The Legacy of the *Gesamtkunstwerk*.” *Leitmotive – The Wagner Quarterly* 24/3 (Fall 2010): 6-12.
- “Jewish Music and German Science.” In Philip Bohlman, ed., *Jewish Musical Modernism, Old and New*. Chicago: University of Chicago Press, 2009. Pp. 89-101.
- “Defining ‘Degenerate Music’ in Nazi Germany.” Articles & Essays, Orel Foundation Web Site,

2009. Accessed as:

http://orelfoundation.org/index.php/journal/journalArticle/defining_8220degenerate_music8221_in_nazi_germany/

- “Wagner and the Third Reich: Myths and Realities.” In Thomas Grey, ed., *Cambridge Companion to Wagner*. Cambridge: Cambridge University Press, 2008. Pp. 235-245.
- “The Concept of Race in German Musical Discourse.” In Julie Brown, ed., *Western Music and Race*. Cambridge: Cambridge University Press, 2007. Pp. 49-62.
- “Creating a Concept of ‘Nazi Musicology’.” In Melania Bucciarelli and Berta Joncus, eds., *Music as Social and Cultural Practice: Essays in Honour of Reinhard Strohm*. Woodbridge, UK: Boydell & Brewer, 2007. Pp. 374-390.
- “Dismantling a Dystopia: On the Historiography of Music in the Third Reich.” *Central European History* 40 (2007): 623-651.
- “What is ‘Nazi Music’?” *The Musical Quarterly* 88 (2006): 428-455. Reprinted in Mark Carroll, ed., *Music and Ideology. The Library of Essays on Music, Politics and Society*. Burlington, Vt.: Ashgate, 2012. Pp. 235-262.
- Review Article: “The Arts in Nazi Germany: A Silent Debate.” *Contemporary European History* 15/4 (2006): 585-599.
- “Music in the Third Reich: The Complex Task of ‘Germanization’.” In Jonathan Huener and Frank Nicosia, eds., *The Arts in Nazi Germany: Continuity, Conformity, Change*. New York: Berghahn Books, 2006; paperback ed. 2007. Pp. 85-110.
- “Musikwissenschaft und Nationalsozialismus: Der Stand der Debatte.” In Hartmut Lehmann and Otto Gerhard Oexle, eds., *Nationalsozialismus in den Kulturwissenschaften, Band 1: Fächer – Milieus – Karrieren*. Göttingen: Vandenhoeck & Ruprecht, 2004. Pp. 129-141.
- “German Musical Influences in the United States.” In Detlef Junker, ed., *The United States and Germany in the Era of the Cold War, 1945-1968: A Handbook*, vol. 1. Publications of the German Historical Institute. Cambridge: Cambridge University Press, 2004. Pp. 451-456.
- “Musical Life in Berlin from Weimar to Hitler.” In Michael H. Kater and Albrecht Riethmüller, eds., *Music and Nazism*. Laaber: Laaber Verlag, 2003. Pp. 90-101.
- with Celia Applegate: “Germans as the ‘People of Music’: Genealogy of an Identity.” In Celia Applegate and Pamela Potter, eds., *Music and German National Identity*. Chicago: University of Chicago Press, 2002. Pp. 1-35.
- “The Politicization of Handel’s Oratorios in the Weimar Republic, the Third Reich, and the Early Years of the German Democratic Republic.” *The Musical Quarterly* 85 (2001): 311-341.
- “Deutsche Musikwissenschaft im Nationalsozialismus aus amerikanischer Sicht.” In Isolde v. Foerster, Christoph Hust, and Christoph-Hellmut Mahling, eds., *Musikforschung - Faschismus - Nationalsozialismus. Referate der Tagung Schloss Engers (8. bis 11. März 2000)*. Mainz: Are-Edition, 2001. Pp. 89-97.
- “Klassische deutsche Musik in den Vereinigten Staaten.” In Detlef Junker, ed., *Die USA und Deutschland im Zeitalter des Kalten Krieges, 1945-1968: Ein Handbuch*. Stuttgart: Deutsche Verlags-Anstalt, 2001. Pp. 686-695.
- “From Jewish Exile in Germany to German Scholar in America: Alfred Einstein’s Emigration.” In Reinhold Brinkmann and Christoph Wolff, eds., *Driven into Paradise: The Musical Migration from Nazi Germany to the United States*. Berkeley: University of California Press, 1999. Pp. 298-321.
- “Musicology Under Hitler: New Sources in Context.” *Journal of the American Musicological Society* 49 (1996): 70-113. **Winner of the 1997 Alfred Einstein Prize, American Musicological Society.**
- “The Nazi ‘Seizure’ of the Berlin Philharmonic, or the Decline of a Bourgeois Musical Institution.” In Glenn R. Cuomo, ed., *National Socialist Cultural Policy*. New York: St. Martin’s Press, 1995. Pp. 39-65.
- “Did Himmler Really Like Gregorian Chant? The SS and Musicology.” *Modernism/Modernity*

- 2/3 (1995): 45-68.
- “Musikwissenschaft im Dritten Reich und die Bach-Forschung: Ein Überblick.” *Bericht über die wissenschaftliche Konferenz anlässlich des 69. Bachfestes der neuen Bachgesellschaft, Leipzig, 29. und 30. März 1994.* Leipziger Beiträge zur Bach-Forschung 1. Hildesheim: Georg Olms, 1995. Pp. 169-181.
- “German Musicology and Early Music Performance, 1918-1933.” In Bryan Gilliam, ed., *Music and Performance during the Weimar Republic*, Cambridge Studies in Performance Practice 3. Cambridge: Cambridge University Press, 1994. Pp. 94-106, 195-199.
- “Die Lage der jüdischen Musikwissenschaftler an den Universitäten der Weimarer Zeit.” In Horst Weber, ed., *Musik in der Emigration 1933-1945: Verfolgung - Vertreibung - Rückwirkung. Symposium Essen, 10. bis 13. Juni 1992.* Stuttgart and Weimar: Verlag J.B. Metzler, 1994. Pp. 56-68.
- “Strauss and the National Socialists: The Debate and its Relevance.” In Bryan Gilliam, ed., *Richard Strauss: New Perspectives on the Composer and His Work.* Durham and London: Duke University Press, 1992. Pp. 93-113.
- “The Nazi Exploitation of the Wagner Image: New Perspectives on the ‘Wagner Problem.’” *Leitmotive: The Journal of the Wagner Society of Northern California* 6/2 (Summer 1992): 1, 3-7.
- “The Deutsche Musikgesellschaft, 1918-1938.” *The Journal of Musicological Research* 11 (1991): 151-176.
- “Wissenschaftler im Zwiespalt: Die Düsseldorfer Tagung der ‘Deutschen Gesellschaft für Musikwissenschaft’ 1938.” In Albrecht Dümling and Peter Girth, eds., *Entartete Musik. Zur Düsseldorfer Ausstellung von 1938: eine kommentierte Rekonstruktion.* Düsseldorf: Service-Druck Kleinherne, 1988. Pp. 62-66.
- “Zur Struktur des Musiklebens im Dritten Reich.” In *Komponierende Frauen im Dritten Reich.* Berlin: Hochschule der Künste Berlin, 1983. Pp. 1-6.
- “Berta Geißmar.” In *Materialien - Hochschule der Künste Berlin* 9/83. Berlin: Hochschule der Künste Berlin, 1983. Pp. 23-30.
- “Strauss’s *Friedenstag*: A Pacifist Attempt at Political Resistance.” *The Musical Quarterly* 69 (1983): 408-424.

Contributions to Critical Editions, Encyclopedias, Bulletins, Catalogues, and Reports

- Commentary and critical edition, Friedrich Blume: “Musik und Rasse” (1938). In Melanie Wald-Fuhrmann, ed., *Umfang, Methode und Ziel. Eine kommentierte Edition von Konzeptionen der Musikwissenschaft.* Kassel and Berlin: Bärenreiter/Metzler, forthcoming in 2023.
- Commentary and critical edition, Kurt Huber: “Der Aufgabe deutscher Volksliedforschung und Volksliedpflege” (1936). In Melanie Wald-Fuhrmann, ed., *Umfang, Methode und Ziel. Eine kommentierte Edition von Konzeptionen der Musikwissenschaft.* Kassel and Berlin: Bärenreiter/Metzler, forthcoming in 2023.
- “Das Chorwerk.” In Tim Shepherd and Vincenzo Borghetti, eds., *The Museum of Renaissance Music: A History in 100 Exhibits.* Turnhout, Belgium: Brepols, 2023.
- “Wagner, Richard.” In John Stone, Dennis Rutledge, Polly Rizova, Anthony Smith, and Xiaoshuo Hou, eds. *The Wiley Blackwell Encyclopedia of Race, Ethnicity and Nationalism.* London: Wiley-Blackwell, 2016.
- “Hitler, Adolf,” “*Judentum in der Musik*,” “Kroll Opera, Berlin,” and “National Socialism, musical life during.” In Nicholas Vazsonyi, ed., *Cambridge Wagner Encyclopedia.* Cambridge: Cambridge University Press, 2013.
- “Wagner, Richard,” “Wagner, Cosima,” and “*Judaism in Music.*” In Richard S. Levy, ed., *Antisemitism: A Historical Encyclopedia of Prejudice and Persecution.* Santa Barbara, Calif.: ABC-Clio, 2005.
- “Musicologie et nazisme.” In Jean-Jacques Nattiez, ed., *Musique. Une encyclopédie pour le XXIe*

- siècle. Tome II: Les Savoirs musicaux*. Arles: Actes Sud, 2004. Pp. 785-798.
- “Musicologia e nazismo.” In Jean-Jacques Nattiez, ed., *Enciclopedia della music II. Il sapere musicale*. Turin: Einaudi, 2002. Pp. 738-751.
- “Musicology, III.4 (Germany and Austria).” In Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*. 2d ed. London: Macmillan, 2001.
- “Nazism.” In Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*. 2d ed. London: Macmillan, 2001.
- Short entries on the Deutsche Musikgesellschaft, Reichsmusikkammer, Staatliches Institut für Musikforschung, Heinrich Bessler, Herbert Birtner, Karl Blessinger, Friedrich Blume, Wolfgang Boetticher, Richard Eichenauer, Hans Engel, Karl Gustav Fellerer, Gotthold Frotscher, Herbert Gerigk, Kurt Huber, Robert Lach, Hans Joachim Moser, Joseph Maria Müller-Blattau, and Helmut Schultz. In Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*. 2d ed. London: Macmillan, 2001.
- Revisions of short entries on Gustav Becking, Fritz Bose, Ernst Bücken, Werner Dankert, Wilhelm Ehmann, Rudolf von Ficker, Oskar Fleischer, Rudolf Gerber, Siegfried Goslich, Wilhelm Heinitz, Heinrich Husmann, Karl Michael Komma, Werner Korte, Theodor Kroyer, Walther Lipphardt, Hans Mersmann, Alfred Orel, Helmuth Osthoff, Erich Schenk, Arnold Schering, Ludwig Schiedermaier, Joseph Schmidt-Görg, Georg Schünemann, Max Seiffert, Walter Senn, Rudolf Steglich, Walther Vetter, and Johannes Wolf. In Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*. 2d ed. London: Macmillan, 2001.

Book Reviews

- Review of Nicholas Attfield, *Challenging the Modern: Conservative Revolution in German Music, 1918-1933* (Oxford: Oxford University Press, 2017). *German Studies Review* 42/1 (Winter 2019): 164-166.
- Review of Joy H. Calico, *Arnold Schoenberg's 'A Survivor from Warsaw' in Postwar Europe* (Berkeley: University of California Press, 2014). *German Studies Review* 40/1 (Winter 2017): 219-222.
- Review of Erik Levi, ed., *The Impact of Nazism on Twentieth-Century Music*, exil.arte-Schriften, Band 3 (Vienna: Böhlau 2014). *Monatshefte* 107/3 (Fall 2015): 511-512.
- Review of Paul Jaskot, *The Nazi Perpetrator: Postwar German Art and the Politics of the Right* (Minneapolis, MN: University of Minnesota Press, 2012). *Monatshefte* 106/3 (Fall 2014): 526-528.
- Review of Brigid Cohen, *Stefan Wolpe and the Avant-Garde Diaspora* (Cambridge: Cambridge University Press, 2012), *Central European History* 47/2 (June 2014): 446-448.
- Review of Lily Hirsch, *A Jewish Orchestra in Nazi Germany: Musical Politics and the Berlin Jewish Cultural League* (Ann Arbor: University of Michigan Press, 2010). *Holocaust and Genocide Studies* 28, 1 (2014): 113-115
- Review of Erik Levi, *Mozart and the Nazis: How the Third Reich Abused a Cultural Icon* (New Haven and London: Yale University Press, 2010). H-Judaic, H-Net Reviews, October 2011. Accessed as: <http://www.h-net.org/reviews/showrev.php?id=33549>.
- Review of Michael H. Kater, *Never Sang for Hitler: The Life and Times of Lotte Lehmann* (Cambridge: Cambridge University Press, 2008). *Central European History* 43 (2010): 525-527.
- Reviews of Nikolaus Bacht, ed., *Music, Theatre and Politics in Germany, 1848 to the Third Reich* (Burlington, Vt.: Ashgate, 2006) and Brian Currid, *National Acoustics: Music and Mass Publicity in Weimar and Nazi Germany* (Minneapolis, MN: University of Minnesota Press, 2006), *Monatshefte* 100 (2008): 321-325.
- Review of Amy Beal, *New Music, New Allies: American Experimental Music in West Germany from the Zero Hour to Reunification* (Berkeley: University of California Press, 2006). *German Politics and Society* 25 (2007): 111-115.

- Review of Celia Applegate, *Bach in Berlin: Nation and Culture in Mendelssohn's Revival of the St. Matthew Passion* (Ithaca and London: Cornell University Press, 2005). *American Historical Review* 111/5 (2006): 1616-1617.
- Review of Walter Frisch, *German Modernism: Music and the Arts* (Berkeley: University of California Press, 2005). H-German, H-Net Reviews, March 2006. Accessed as: <http://www.h-net.org/reviews/showrev.cgi?path=59891171306308>.
- Review of David Monod, *Settling Scores: German Music, Denazification, and the Americans, 1945-1953* (Chapel Hill: University of North Carolina Press, 2005). *Central European History* 39/2 (2006): 350-352.
- Review of Lilian Karina and Marion Kant, *Hitler's Dancers: German Modern Dance and the Third Reich*. Trans. Jonathan Steinberg (New York: Berghahn, 2003). *Journal of Modern History* 77/3 (2005): 849-851.
- Review of Erika Bucholtz, *Henri Hinrichsen und der Musikverlag C. F. Peters: Deutsch-jüdisches Bürgertum in Leipzig von 1891 bis 1938*, Schriftenreihe wissenschaftlicher Abhandlungen des Leo Baeck Instituts 65. Tübingen: Mohr Siebeck, 2001. *Central European History* 38/1 (2005): 160-163.
- Review of Hermann Danuser and Hermann Gottschewski, eds. *Amerikanismus - Americanism - Weill. Die Suche nach kultureller Identität in der Moderne*. Schliengen: Edition Argus, 2003. *Brecht Yearbook* 29 (2004): 438-441.
- Review of James Garratt, *Palestrina and the German Romantic Imagination: Interpreting Historicism in Nineteenth-Century Music*. Music in Performance and Reception. Cambridge: Cambridge University Press, 2002. H-German, H-Net Reviews, January 2004. Accessed as: <http://www.h-net.org/reviews/showrev.cgi?path=224171080068296>.
- Review of Erik Ryding and Rebecca Pechefsky, *Bruno Walter: A World Elsewhere* (New Haven: Yale University Press, 2001). *German Politics and Society* 21/2 (Summer 2003): 140-145.
- Review of Michael H. Kater, *Composers of the Nazi Era: Eight Portraits*. New York: Oxford University Press, 2000. *Holocaust and Genocide Studies* 15 (2001): 357-359.
- Review of Hedwig Meier, *Die Schaubühne als musikalische Anstalt. Studien zur Geschichte der Schauspielmusik im 18. und 19. Jahrhundert sowie ausgewählten "Faust"-Kompositionen*. Bielefeld: Aisthesis Verlag, 1999. *Monatshefte* 92 (2000): 513-515.
- Review of Nils Grosch, Joachim Lucchesi, and Jürgen Schebera, eds., *Kurt Weill-Studien* (Stuttgart: M & P Verlag für Wissenschaft und Forschung, 1996); Heinz Geuen, *Von der Zeitoper zur Broadway Opera: Kurt Weill und die Idee des musikalischen Theaters* (Schliengen: Edition Argus, 1997); and Kurt Weill, Bertolt Brecht, *Die Dreigroschenoper - A Facsimile of the Holograph Full Score*, ed. Edward Harsh, The Kurt Weill Edition IV:1 (New York: Kurt Weill Foundation, 1996). *Brecht Yearbook* 24 (1999): 374-379.
- Review of Willem de Vries, *Sonderstab Musik: Music Confiscations by the Einsatzstab Reichsleiter Rosenberg under the Nazi Occupation of Western Europe*. Amsterdam: Amsterdam University Press, 1996. *Holocaust and Genocide Studies*, 13 (1999): 134-137.
- Review of Michael H. Kater, *The Twisted Muse: Musicians and Their Music in the Third Reich*. New York: Oxford University Press, 1997. *Kurt Weill Newsletter* 15/2 (Fall 1997): 15.
- Review of Marc Weiner, *Richard Wagner and the Anti-Semitic Imagination*. Lincoln and London: University of Nebraska Press, 1995. H-German, H-Net Reviews, January 1996. Accessed as: <http://www.h-net.org/reviews/showrev.cgi?path=22454878755015>.
- Review of Friedrich Spotts, *Bayreuth: A History of the Wagner Festival*. New Haven and London: Yale University Press, 1994. H-German, H-Net Reviews, January 1996. Accessed as: <http://www.h-net.org/reviews/showrev.cgi?path=22454878755015>.
- Review of Bryan Gilliam, *Richard Strauss's Elektra*. Studies in Musical Genesis and Structure. Oxford: Clarendon Press, 1991. *The Journal of Musicological Research* 15 (1995): 139- 143.

Work in Progress

Book manuscript: *They Did It for Art: Legacies of Guilt and Innocence in Nazi Germany*. A study of how the high drama surrounding the denazification proceedings (1945-48) failed to effect significant changes in cultural practice but had a lasting impact in the tendency to judge individuals as Nazis or non-Nazis. In studying creative artists, scholars strive to defend their subjects against negative judgment that might condemn an entire life's work as tainted. As a result, myths persist that artists in the Third Reich managed to stay "above politics," and the failure to acknowledge the psychological legacy of denazification has hindered arts disciplines from moving beyond worn classifications of guilt or innocence and from exploring the complex cultural negotiations both during and after the Hitler years.

Book chapter: "Mass Culture, Propaganda, and High Culture" for the *Oxford Handbook of Nazi Germany* (Oxford University Press; German version, Wissenschaftliche Buchgesellschaft), edited by Thomas Kühne and Benjamin Ziemann.

Book chapter: "Wartime Films Set in 'Music City Berlin': Breaking Tabus, Creating Diversion" for *Sounds of War*, Spektrum: Publications of the German Studies Association (New York: Berghahn Book), edited by Adam Siepp et al.

Journal article: "The 'Kroll Experiment' in Context: Politics and Economics in 1920s Berlin Opera," to be submitted to the *Journal of the American Musicological Society*.

Book chapter: "Fears of Cosmopolitanism: Music Critics and the Metropolis" for *Twentieth-Century Music Criticism and Racial Discourses* (Turnhout, Belgium: Brepols), edited by Roberto Illiano, expected to appear in 2026.

Scholarly Presentations

Conference Papers

Respondent for session: "Cultural Politics in the Divided City of Berlin" for the conference "Cosmopolitan, International, Global: Music, Archives and Politics in East and West Berlin since 1963." Humboldt-Forum, Berlin, July 2024.

"Escapism on the Berlin Home Front in the Two World Wars." Paper for seminar "Sounds of War." Annual Meeting of the German Studies Association, Montreal, October 2023.

"Defying Laws and Classifications: The Growth and Diversity of Musical Theater in Nineteenth-Century Berlin." Annual meeting of the American Musicological Society, New Orleans, November 2022.

Respondent for session: "Performing Migration." 52nd Wisconsin Workshop: "Dis/Continuities: German Studies and Beyond," Madison, October 2022.

Panelist, "Berlin on Demand: Global New Audiences and Urban Myth." Annual Meeting of the German Studies Association, Indianapolis, September-October 2021.

"The Making of a Music Metropolis: Berlin Before 1900." Annual Meeting of the American Musicological Society, November 2020 (online).

Respondent for session: "Crossing Borders in 18th- and 19th-Century Music and Theater." Annual Meeting of the German Studies Association, September-October 2020 (online).

Panelist, "Culture in the Third Reich: Histories and Historiographies." Annual Meeting of the German Studies Association, Portland, October 2019.

Respondent for session: "The Third Reich as 'Total Work of Art': Conceptions of Race, Aesthetics, and Creativity as Driving Forces in Shaping Nazi Germany." Annual Meeting of the German Studies Association, Portland, October 2019.

Panelist, "Stand und Perspektiven der NS-Forschung in der Musik." Kunstuniversität Graz, Austria, May 2018.

- Organizer and panelist, “Whither Cultural History?” Annual Meeting of the German Studies Association, Atlanta, October 2017.
- “The Intentionalism Concept in Postwar Histories of Arts of the Third Reich.” Annual Meeting of the German Studies Association, San Diego, September 2016.
- Respondent for session: “Sonic Reclamations of Space.” Sponsored by the GSA Sound Studies Network. Annual Meeting of the German Studies Association, San Diego, September 2016.
- Respondent for session: “Wege des Faches - Wege der Forschung? Themen der deutschen Musikwissenschaft nach 1945.” Annual Meeting of the German Musicological Society (Gesellschaft für Musikforschung), Mainz (Germany), September 2016.
- “The Impact of World War I on American Classical Music.” Wisconsin Workshop 2015: “Outside the *Kaiserreich*: The German Diaspora in the World War I Era,” Madison, October 2015.
- “The Ghosts of Denazification in Judging Cultural Figures.” Annual Meeting of the German Studies Association, Denver, October 2013.
- Respondent for session: “Musical Politics After Nazism: Composers, Conductors, and Postwar Reintegration.” Annual Meeting of the German Studies Association, Denver, October 2013.
- Panelist for joint AMS/SEM session: “Historiographies of Jewish Music Research.” Annual meeting of the American Musicological Society, New Orleans, November 2012.
- “How Émigrés Shaped the Agenda for Processing Twentieth-Century German Cultural History.” Annual meeting of the German Studies Association, Milwaukee, October 2012.
- Respondent for session: “Between Germany and Russia: History, Music, Literature, and the Construction of Cultural Myth in the Early Twentieth Century.” Annual meeting of the German Studies Association, Milwaukee, October 2012.
- “Musicologists’ Attitudes toward the Nazi Past in East and West Germany.” Delivered at the conference: “Music in Divided Germany,” Berkeley, September 2011.
- “How German is Musicology?” For special session: “Musicology and Biography: The Case of H. H. Eggebrecht.” Annual meeting of the American Musicological Society, Indianapolis, November 2010.
- “How German Is It? The Legacy of Gesamtkunstwerk.” Annual meeting of the German Studies Association, Oakland, October 2010.
- Panelist for special session: “The Musical Aesthetics of Race and Ethnicity.” Annual meeting of the American Musicological Society, Philadelphia, November 2009.
- Respondent for session: “Music in Jewish Life During and After the Third Reich.” Annual meeting of the American Musicological Society, Philadelphia, November 2009.
- Respondent for session: “Clio, Meet Euterpe: Interdisciplinary Perspectives on Music, History, and Cultural Studies.” Annual meeting of the German Studies Association, Washington, D.C., October 2009.
- “Jewish Pop,” with Allison Bloom. Annual meeting of the American Musicological Society, Nashville, November 2008.
- “National or Universal? The Case of ‘German Music’.” Annual meeting of the American Musicological Society, Los Angeles, November 2006.
- “National or Universal? The Case of ‘German Music’.” Annual meeting of the American Historical Association, Philadelphia, January 2006.
- “Musical *Weltstadt* or Den of Iniquity? Berlin from 1870 to 1945.” Annual Meeting of the German Studies Association, Milwaukee, September 2005.
- “The Concept of Race in Pre-1933 Musical Discourse.” Annual meeting of the German Studies Association, New Orleans, September 2003.
- Respondent for session: “Wer/Wem gehört: Music and German Identity.” Annual meeting of the German Studies Association, New Orleans, September 2003.
- “The Position of Music in Weimar and Nazi Cultural Policy.” Annual meeting of the German Studies Association, Atlanta, October 1999.

- Respondent for session: “German National Identity and Music in the Early GDR.” Annual meeting of the German Studies Association, Atlanta, October 1999.
- “The Politicization of Handel’s Oratorios in Twentieth-Century Germany.” Annual meeting of the American Musicological Society, Boston, October 1998.
- “Georg Friedrich Händel’s ‘De-Anglicization’ During the Second World War.” Annual meeting of the German Studies Association, Seattle, October 1996.
- “Anti-Semitism in German Musicology, 1900-1945: Theory and Practice.” Annual meeting of the American Musicological Society, Minneapolis, October 1994.
- “Scholarly Attempts to Define ‘Germanness’ in Music, 1918-1945.” Annual meeting of the German Studies Association, Dallas, September-October 1994.
- “German Musicology and the Occupied East.” Annual meeting of the German Studies Association, Minneapolis, October 1992.
- “‘Musik und Rasse’: The Revival of Racial Theory in German Musicology in the 1930s.” Meeting of the Northern California Chapter of the American Musicological Society, Oakland, February 1992.
- “Scholarship or Propaganda? German Historical Musicology and the Second World War.” Annual meeting of the American Musicological Society, Chicago, November 1991.
- “The *Gleichschaltung* of the Berlin Philharmonic.” Annual meeting of the German Studies Association, Milwaukee, October 1989.
- “The Isolation of German Musicology Between the Wars: The Deutsche Musikgesellschaft, 1918-1938.” Annual meeting of the American Musicological Society, Austin, October 1989.
- “The Nazi Seizure of the Berlin Philharmonic: A Reassessment.” Annual meeting of the American Musicological Society, New Orleans, October 1987.

Invited Lectures

- Keynote address: “Promoting Popular Music in Hitler’s Berlin,” to be delivered at the conference: “Rethinking Popular Music Production in Austria and Germany from 1930 to 1950: Structures, Styles, and Stagings.” Anton Bruckner Private University, Linz, Austria, March 2025.
- Keynote address: “Fears of Cosmopolitanism: Music Critics and the Metropolis.” Conference of the Italian Institute for Applied Musicology and the Centro Studi Opera Omnia Luigi Boccherini, “Music Criticism and Racial Discourses,” VIRTUAL, October 2024.
- Keynote address: “Berlin in Two World Wars.” Conference of the Institute of Austrian and German Music Research, “Music and Conflict in Austrian and German Contexts: The Politics and Escapism of Wartime Culture,” University of Surrey, UK, May 2023.
- “The Ambivalent Jewish Presence in Music Metropolis Berlin, 1882-1932.” Symposium: “From the City of Music to the City of Angels: Erich Wolfgang Korngold’s Compositional Journey,” University of Chicago, April 2022.
- “Wagner’s Antisemitic Legacy.” Symposium: “Marx und Wagner: der Kapitalismus und das deutsche Gefühl.” Deutsches Historisches Museum, Berlin, Germany, April 2021 (Virtual).
- “The Nazi ‘Antimodernist’ Aesthetic in Postwar Arts Scholarship.” IDEA Lecture Series, Max Planck Institute for Empirical Aesthetics, Frankfurt, Germany, October 2019.
- “Music from the Ruins: Berlin after World War II,” Institute for Research in the Humanities, University of Wisconsin, January 2019.
- “Kunst und Musik in der NS-Zeit: Was wir wissen und was wir zu wissen glauben”
- Hochschule für Musik Franz Liszt Weimar, Germany, December 2018.
 - Kunstuniversität Graz, Austria, May 2018.
 - Eberhard Karls Universität Tübingen, Germany, April 2018.
 - Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” Leipzig, Germany, June 2017.

“The Ghosts of Denazification in Histories of the Arts”

- Center for German and European Studies, University of Minnesota, February 2019.
- History Colloquium, Freie Universität Berlin, December 2018.
- Distinguished Lecture, Bienen School of Music, Northwestern University, January 2018.
- Center for European Studies, University of California-Berkeley, November 2016.

Keynote address: “Continuities and Ruptures in Nazi Cultural History.” Sixth Berlin Program Summer Workshop, “Continuities and Ruptures: Reflections on Crucial Concepts,” Freie Universität Berlin, Germany, June 2017.

Keynote address: “Das *Archiv für Musikforschung* und seine Vorgänger.” Symposium for the 100th anniversary of the Staatliches Institut für Musikforschung, Berlin, Germany, June 2017.

“Exiles and the Shaping of Nazi Cultural History.” University of Nebraska-Lincoln, October 2016.

“Nazi Antimodernism’ in Postwar Histories of Art and Music.” Vanderbilt University, April 2016.

“Germany’s Zero Hour: Music and Culture in War and its Aftermath.” Rey Longyear Lecture, University of Kentucky, March 2016

“Two Sides of the German Essence’: The Politics of Commemorating Bach and Handel in Germany.” Delivered at the symposium: “Back to--and Forward from--J.S. Bach: A Symposium Exploring the Revival, Reception, and Appropriation of the Music of J.S. Bach in the Twentieth Century,” University of Massachusetts - Amherst, April 2015.

“Richard Wagner in the Third Reich.” Center for Holocaust Studies, University of Vermont, November 2013.

Keynote address: “The Shadows of Denazification in German Music and Musicology.” University of Illinois at Urbana-Champaign, October 2013.

Keynote address: “Händel als ‘deutscher Staatskomponist’ im 20. Jahrhundert.” Handel Festival, Halle, Germany, 2013.

“Wurde schon bearbeitet’: Ein Erfahrungsbericht über meine Archivrecherchen kurz vor der Wende.” For the symposium: “Musikwissenschaft-Nachkriegskultur- Vergangenheitspolitik,” Gesellschaft für Musikforschung and the Staatliche Hochschule für Musik und Darstellende Kunst, Mannheim, Germany, January 2012.

Keynote address: “Music and the Holocaust: Ideology and Identity.” Annual Kristallnacht Commemoration, Drew University Center for Holocaust/Genocide Study, November 2011.

“German Confrontations with Jewish Music: A Scholarly Dilemma.” Jewish Music Forum Conference: “German-Jewish Aspirations in Music and Culture in 19th- and 20th-Century Germany,” Brandeis University, November 2011.

“From Wagner Revivals to War Crimes: Confronting the Nazi Past in Music and Musicology”

- Peabody Musicology Colloquium, Johns Hopkins University, March 2011.
- School of Music Colloquium, University of Wisconsin-Madison, May 2011.

“The Study of Music and World Wars: Prior Approaches, Future Challenges”

- Symposium series “Music of Conflict and Reconciliation.” Mellon Central New York Humanities Corridor, Syracuse University, September 2010.
- Rutgers University Department of Music, March 2011.

with Allison Bloom: “Beyond Synagogue and Summer Camp: Jewish Musical Outreach from Shlomo Carlebach to Matisyahu.” School of Music Colloquium, University of Wisconsin, October 2008.

“The Arts in Nazi Germany: Dismantling a Dystopia.”

- Musicology Colloquium, School of Music, University of Michigan, March 2007.
- Center for the Humanities, University of Wisconsin, February 2007.

“Preserving the ‘Most German Art’: Musicians, Composers, and Music Scholars in the Third

- Reich and its Aftermath.” Center for Advanced Holocaust Studies, United States Holocaust Memorial Museum, January 2007.
- “Defending the Fortress: Imagined Threats to Germans and their Music, 1871-1945.” Oregon Bach Festival/German Studies Symposium, University of Oregon, May 2006.
- “What is ‘Nazi Music’?”
- School of Music Colloquium, University of Wisconsin-Madison, October 2006.
 - Musicology Colloquium, Tufts University, December 2005.
- “Dismantling a Dystopia: On the Historiography of ‘Nazi Music.’”
- University of Wisconsin Faculty Coterie, March 2006.
 - Musicology Colloquium, Tufts University, December 2005.
 - Guest Lecture, Center for German and European Studies, University of Wisconsin, November 2005.
- “Music in the Third Reich: The Complex Task of ‘Aryanization.’” Presented at the 2004 Miller Symposium, Center for Holocaust Studies, University of Vermont, Burlington, April 2004.
- “American Musical Life and Its German Builders: A 200-Year Overview.” Presented at the conference “Sounds of Two Worlds: Music as a Mirror of Migration to and from Germany,” Max Kade Institute, Madison, September 2002.
- “Music Censorship in Germany from Kaiser Wilhelm to Hitler.” ROMP! 2002 (Reediana Omnibus Musica Philosopha: A Conference on Music and the Liberal Arts): “Music, Ideology, and Censorship,” Reed College, Portland, February 2002.
- Keynote Address: “Music and Identity: A Task for German Studies.” Germanic Studies Graduate Student Conference, University of Wisconsin, Spring 2001.
- “Der deutsch-jüdische Einfluss auf das Musikleben Amerikas.” International Conference “Verfolgung, Rettung, und Neuanfang: Jüdische Musiker und Komponisten im nationalsozialistischen Deutschland und in der Emigration,” American Academy in Berlin, December 2000.
- “Musikwissenschaft und Nationalsozialismus: Der Stand der Debatte.” International Conference “Nationalsozialismus in den Kulturwissenschaften, Teil I: Fächer – Milieus – Karrieren,” Max-Planck-Institut für Geschichte, Göttingen, March 2000.
- “Musical Life and Political Turmoil: Berlin in the Twentieth Century.” Musicology Colloquium, University of Western Ontario, Spring 2000.
- “Political Change and Music Administration in Twentieth-Century Berlin.”
- Colloquium of the History and Music Departments, Wilfred Laurier University, Spring 2000.
 - Institute for Research in the Humanities, University of Wisconsin, March 2000.
- “Deutsche Musikwissenschaft im Nationalsozialismus aus amerikanischer Sicht.” International Conference “Musikwissenschaft im Nationalsozialismus und in faschistischen Regimen: Kulturpolitik - Methoden - Wirkungen,” Gesellschaft für Musikforschung, Neuwied-Engers, March 2000.
- “Die ‘Lindenoper’ im Schatten der Regierungswechsel.” Discussion Forum “Musiktheater in Deutschland 1900-1945,” Thurnau, February 2000.
- “Some Thoughts on the Problem of ‘Nazi Music’”
- Musicology Colloquium, Stanford University, Fall 2000.
 - Musicology Colloquium, University of California at Berkeley, Fall 2000.
 - Musicology Colloquium, Duke University, Fall 2000.
 - Musicology Colloquium, University of Notre Dame, Winter 2000.
 - Musicology Colloquium, University of Chicago, Fall 1999.
- “Musical Life in Berlin from Weimar to Hitler.” International Conference on Music and Nazism, York University, October 1999.
- “Arnold Schoenberg and ‘Jewish Degeneracy.’” Bard Music Festival, August 1999.

“The Music of a Nation: Attempts to Define ‘Germanness’ in Music in the 18th, 19th, and 20th Centuries”

- Musicology Colloquium, Washington University, St. Louis, Fall 1995.
- Musicology Colloquium, University of Illinois at Urbana-Champaign, Fall 1995.
- Musicology and German Department Colloquium, University of Wisconsin, Winter 1995.
- Musicology Colloquium, Indiana University, Bloomington, Winter 1995.
- Musicology Colloquium, Stanford University, Fall 1994.

“Alfred Einstein’s Emigration.” Harvard Symposium on the Musical Migration Germany/Austria to America, ca. 1930-1950, Harvard University, May 1994.

“Race and Musicology in the Third Reich.” Musicology Colloquium, University of Nebraska at Lincoln, Spring 1994.

“Musikwissenschaft und Ideologie im NS-Staat.” 69. Bach-Fest der Neuen Bachgesellschaft, Leipzig, Germany, March 1994.

“Escape from the Ivory Tower? German Musicology and Society, 1918-1945”

- Musicology Colloquium, The University of Chicago, Winter 1994.
- Noontime Colloquium, Musicology Division, University of Illinois at Urbana-Champaign, Winter 1994.

“Musicology and Mass Movements in Germany in the 1920s.” Noontime Colloquium, Musicology Division, University of Illinois at Urbana-Champaign, Fall 1992.

“Der Exodus von Musikwissenschaftlern.” Presented at the conference: “Musik in der Emigration 1933-1945, Symposium I: Vorgeschichte - Vertreibung - Rückwirkung,” Essen, Germany, June 1992.

“German Musicology and the Second World War”

- Musicology Colloquium, University of California at Berkeley, Fall 1991.
- Musicology Colloquium, Stanford University, Fall 1991.

“Strauss and Historians: An Evaluation of Recent Studies on Strauss and the National Socialists.” Presented at the International Conference on Richard Strauss, Duke University, April 1990.

“Tendenzen in der deutschen Musikwissenschaft, 1918-1945.” Berlin Program Colloquium, Freie Universität Berlin, Winter 1988.

National/International Panels, Workshops, and Guest Teaching Appearances

“Yiddish Song and the Holocaust,” Undergraduate Course: Music and the Holocaust (Prof. Joy Calico, instructor), Herb Alpert School of Music, UCLA, April 2024 (Virtual).

“Classical Music in Berlin,” Seminar: Metropolis Berlin, 1880-1930 (Prof. Daniel Morat, instructor), Vanderbilt University, March 2022 (Virtual).

“Wagner and Hitler,” Undergraduate Seminar: From Wagnerism to Nazism (Prof. Benjamin Korstvedt, instructor), Clark University, May 2021 (Virtual).

“Richard Strauss and the Nazis,” Graduate Seminar: Strauss, Mahler, and Maximalism (Prof. Maria Cristina Fava, instructor), Western Michigan University, March 2021 (Virtual)

Panelist and Workshop Participant, Symposium: “Legitimizing the Holocaust: Cultural Elites and Collaboration,” Center for Advanced Holocaust Studies, United States Holocaust Memorial Museum, January 2007.

Guest Speaker, Opera Studies Workshop, Stanford University, Fall 2000.

Guest speaker, meeting of the Landesarbeitsgemeinschaft Musikwissenschaft-Berlin, Staatliches Institut für Musikforschung, on conducting research on the history of musicology in Berlin during the Third Reich, May 2000.

Discussant, Symposium: “Wissenschaftssystem und Wissenschaftspolitik,” Humboldt-Universität zu Berlin, May 2000.

“German Research on Jewish Music,” Ethnomusicology Graduate Seminar: Jewish Music at the

- End of Centuries - Jewish Music at the End of History (Prof. Philip Bohlman, instructor), University of Chicago, November 1999.
- Guest Panelist, Workshop on Writing Book Reviews, Committee on Career-Related Issues, American Musicological Society Annual Meeting, Kansas City, November 1999.
- “New Trends in American Musicology,” Musicology Seminar on Trends in Modern Musicology (Prof. Albrecht Riethmüller, instructor), Freie Universität Berlin, July 1998.
- Undergraduate Course on the Holocaust (Prof. Alan Steinweis, instructor), University of Nebraska-Lincoln, March 1994.
- “The Music of Brecht and Weill’s *Die Dreigroschenoper*,” National Endowment of the Humanities Seminar on Bertolt Brecht (Prof. Siegfried Mews and Prof. Marc Silberman, instructors), Humboldt-Universität zu Berlin, June 1998.

Teaching

Courses Taught

University of Wisconsin-Madison:

- Graduate Seminar in European Studies - Teaching and Writing about Nazi Germany (cross-listed with French & Italian, German, History, Political Science, and Sociology)
- Graduate Seminar in European Studies - Culture in 20th-Century Berlin (cross-listed with French & Italian, German, History, Political Science, and Sociology)
- Graduate Seminar in European Studies - Cultural Impact of Wars and Displacement, Europe 1918-2018 (cross-listed with French & Italian, German, History, Political Science, and Sociology)
- Graduate Seminar in European Studies - Writing Nazi Cultural History (cross-listed with French & Italian, German, History, Political Science, and Sociology)
- Graduate Seminar in German - “Modernism,” “Totalitarianism,” and “Fascism” in the Arts (cross-listed with Art History, French & Italian, History, Music, Political Science, and Sociology)
- Graduate Seminar in Music - Music Research Methods and Materials (cross-listed with Library and Information Studies)
- Graduate Seminar in Musicology - Historical Musicology, 1900-1950
- Graduate Seminar in Musicology - Music and German National Identity
- Graduate Seminar in Musicology - Music and Politics in Twentieth-Century Berlin
- Graduate Seminar in Musicology - Music and Global Wars in the Twentieth Century
- Graduate Seminar in Musicology - Writing and Teaching the History of 20th-Century Music
- Graduate Independent Study - Alcoholism in German Literature
- Graduate Independent Study - Memory and Architecture in Vienna
- Graduate Independent Study - Berlin Cultural History and Literature
- Graduate Independent Study - Teaching Nazi Culture
- Graduate Independent Study - Readings on Music and World Wars
- Graduate Independent Study - German Opera in the 1920s
- Graduate Independent Study - Music Research in Performance Practice
- Graduate Independent Study - Readings on Music and German Identity
- Graduate Independent Study - Scholarship on 20th-Century European Music
- Graduate Independent Study - Survey of Research on Music and German Literature
- Graduate Independent Study - The Visual Arts and Architecture in Nazi Germany
- Graduate Independent Study - Writing about Music
- Graduate Independent Study - Jewish Popular Music
- German for Graduate Reading Knowledge I & II
- German Undergraduate Blended Course - Culture in Berlin in the Twentieth Century
- German Undergraduate Blended and Online Course - Yiddish Song and the Jewish Experience
- German Undergraduate Course - Nazi Culture

German Undergraduate Course - Culture and Politics in Nazi Germany
 Introduction to the History of Western Music I & II
 Survey of Twentieth-Century Music
 Undergraduate Directed Study - Readings in German Musicology and Music Theory
 Undergraduate Directed Study - Colonialism and German Ethnomusicology
 Undergraduate Seminar (Writing-Intensive) - Culture and Politics in Nazi Germany
 Undergraduate Seminar (Writing-Intensive) - Culture in Berlin in the Twentieth Century

University of Chicago

Graduate Proseminar - Topics in Music Since 1900

University of Illinois:

Graduate Course in Music - Problems and Methods in Music Research
 Graduate Seminar in Music - Music in Berlin, 1900-1950
 Graduate Seminar in Music - The Music of Richard Strauss
 Graduate Seminar in Musicology - "Popular" vs. "Serious" in 20th-Century Music
 Graduate Seminar in Musicology - Historiography of Music in the Twentieth Century
 History of Music I & II
 Introduction to Musicology
 Masterworks of Western Music
 Music of the Twentieth Century
 Undergraduate Independent Study - 20th-Century Music

Stanford University:

Undergraduate Seminar - Modern Music

Campus Lectures, Panels, and Workshops

"Berlin after the Fall of the Wall" and "Goodbye Lenin," Slavic Undergraduate Course: Escaping Utopia - Cultures after Communism (Prof. Łukasz Wodzyński, instructor), April 2022.
 Workshop participant, *The Discussion Project*, Wisconsin Center for Education Research, August 2021.
 "Strauss and Hofmannsthal's *Elektra*," German Graduate Seminar: Literary Movements since 1750 (Prof. Hannah Eldridge, instructor), University of Wisconsin, March 2020.
 "Conversion to Blended/Flipped Classroom Instruction for Enhancing Ethnic Studies Critical Thinking," Graduate Seminar: Topics in Applied Linguistics -- The Flipped Classroom (Dr. Jeanne Schueller, instructor), University of Wisconsin, March 2020.
 "Blended Course Design," Professional Development Series, German and Dutch Graduate Student Association, University of Wisconsin, October 2018.
 Panelist, "Connecting with Students in the Active Learning Classroom: Stories from WisCEL Instructors," Teaching and Learning Symposium, University of Wisconsin, May 2018.
 Organizer and Panelist, "Addressing White Nationalism in GNS courses," German, Nordic, and Slavic Department, University of Wisconsin, November 2017.
 "'Degenerate' Art and Music," FIG Course: "The Rape of Europa" (Prof. Barbara Buenger, instructor), University of Wisconsin, Fall 2015.
 "Brecht and Weill's *Mahagonny*," German Graduate Seminar: Bertolt Brecht and Beyond (Prof. Marc Silberman, instructor), University of Wisconsin, Spring 2015.
 "Music in Nazi Germany," German Undergraduate Course: Nazi Culture (Prof. Jost Hermand and Marc Silberman, instructors), University of Wisconsin, Spring 2015.
 "Intermedial Transfer of 'Isms' in Literature and the Arts," German Graduate Seminar: Translationality as Transformation and Transfer (Prof. Marc Silberman, instructor), University of Wisconsin, Spring 2014.

- “*Meistersinger* in the Third Reich,” Musicology Graduate Seminar: Wagner’s *Die Meistersinger* (Prof. Lawrence Earp, instructor), University of Wisconsin, Fall 2009.
- “Writing a Doctoral Research Proposal,” Music Graduate Seminar: Music Research Methods and Materials (Prof. David Crook, instructor), University of Wisconsin, Spring 2009.
- “New Perspectives on Nazi Art,” Art History Proseminar: Art in the Age of Dictators (Prof. Barbara Buenger, instructor), University of Wisconsin, Spring 2009.
- “Yiddish Song,” History Lecture Course: Eastern European Jews in the United States, 1880s-1930s (Prof. Anthony Michels, instructor), University of Wisconsin, Spring 2009.
- “Richard Wagner’s Antisemitism,” Undergraduate Lecture: Great Composers - Wagner (Prof. Lawrence Earp, instructor), University of Wisconsin, Fall 2008.
- “Writing a Doctoral Research Proposal,” Music Graduate Seminar: Music Research Methods and Materials (Prof. David Crook, instructor), University of Wisconsin, Spring 2008.
- “Music in the Concentration Camps,” Bascom Undergraduate Seminar: Jewish Composers (Prof. Jeanne Swack, instructor), University of Wisconsin, Fall 2008.
- “Music and the Holocaust,” History/Jewish Studies/Curriculum & Instruction Undergraduate Course: Holocaust: History and Memory (Prof. Simone Schweber, instructor), University of Wisconsin, November 2007.
- Respondent, staged reading of Carl Djerassi, “Four Jews on Parnassus: Benjamin, Scholem, Adorno, and Schoenberg,” University of Wisconsin, January 2007.
- “Yiddish Song in the United States,” Jewish Studies Undergraduate Course: Yiddish Literature in America (Dena Mandel, instructor), University of Wisconsin, April 2005.
- “Yiddish Song in the United States,” German Department Graduate Seminar: Yiddish Language and Culture (Prof. Mark Loudon, instructor), University of Wisconsin, April 2004.
- “Nazi Conceptions of ‘Jewish’ Music,” Bascom Undergraduate Seminar: Jewish Composers (Prof. Jeanne Swack, instructor), University of Wisconsin, March 2004.
- “Richard Wagner’s *Judaism in Music*,” Undergraduate Lecture: Great Composers - Wagner (Prof. Lawrence Earp, instructor), University of Wisconsin, October 2003.
- “Yiddish Song,” Jewish Studies Undergraduate Course: Yiddish Literature in Translation (Prof. Irv Saposnik, instructor), University of Wisconsin, December 2003.
- “The Music of Brecht and Weill’s *Mahagonny*,” German Department Graduate Seminar: Bertolt Brecht (Prof. Marc Silberman, instructor), University of Wisconsin, February 2003.
- “Handel’s *Jephtha*,” Undergraduate Lecture Course: Music of the Baroque (Prof. Jeanne Swack, instructor), University of Wisconsin, October 2001.
- “Music Censorship in Nazi Germany,” Musicology Graduate Seminar: Music Censorship (Prof. David Crook, instructor), University of Wisconsin, March 2001.
- New Faculty Seminar, Mosse/Weinstein Center for Jewish Studies, University of Wisconsin, February 2000.
- “Music in the Concentration Camps,” Bascom Undergraduate Seminar: Jewish Composers (Prof. Jeanne Swack, instructor), University of Wisconsin, October 1999.
- “Musical Expressionism,” German Graduate Seminar: Expressionism and the Arts (Prof. Jost Hermand, instructor), University of Wisconsin, April 1998.
- “Viktor Ullmann’s *Der Kaiser von Atlantis*,” Bascom Undergraduate Seminar: Jewish Composers (Prof. Jeanne Swack, instructor), University of Wisconsin, November 1997.
- “The Music of Brecht and Weill’s *Die Dreigroschenoper*,” German Graduate Seminar: Bertolt Brecht (Prof. Marc Silberman, instructor), University of Wisconsin, October 1997.
- “Music in POW and Concentration Camps,” History of Music II (Prof. Isabelle Bélance-Zank, Instructor), University of Illinois, April 1997.
- German History Graduate Seminar (Prof. Peter Fritzsche, instructor), University of Illinois, February 1997.
- “Music Censorship in Nazi Germany,” Musicology Graduate Seminar: The “Dangerous” in Music (Prof. David Crook, instructor), University of Wisconsin, March 1996.

Organizer and Panelist, Grant-Writing Workshop for Musicology Graduate Students, University of Illinois, October 1993.

Thesis and Dissertation Direction

Doctoral Dissertations

- Leah Ewing, Ph.D. in German (co-director), University of Wisconsin, 2024.
 Title: "A Provocative New Means of Getting It Wrong: Translating German Theatre for The English Stage."
- Christy Wahl, Ph.D. in Art History (co-director), University of Wisconsin, 2021.
 Title: "Dada under Occupation: The Works of Hannah Höch, 1933–1949."
- Lesley Hughes, Ph.D. in Musicology, University of Wisconsin, 2020.
 Title: "Survival Strategies: The Professional, Political, and Artistic Negotiations of Paul Hindemith, 1918–1934."
- Isidora Miranda, Ph.D. in Musicology, University of Wisconsin, 2019.
 Title: "Dissonant Voices: Tagalog Zarzuelas and the Politics of Identity in Colonial Philippines."
- Justin Court, Ph.D. in German (co-director), University of Wisconsin, 2018.
 Title: "Picture Books and Photo Albums: Visual Memory of the First World War in the Weimar Republic."
- Jeremy Zima, Ph.D. in Musicology, University of Wisconsin, 2016.
 Title: "The Economics and Aesthetics of the Early Twentieth Century German Artist-Opera."
- Lesley Hughes, D.M.A. in Clarinet Performance, University of Wisconsin, 2010.
 Title: "Parody and the E-flat Clarinet in Hindemith's Quintette für Klarinette und Streichquartett, op. 30."
- Adam Carter, D.M.A. in Cello Performance, University of Wisconsin, 2009.
 Title: "A Catalog of Original Works for Cello Octet."
- Merrin Guice, D.M.A. in Choral Conducting, University of Wisconsin, 2009.
 Title: "'Make Them Hear You': An Investigation into the Culture and Sound Traditions of American University Choral Ensembles" [video documentary].
- Julia Chybowski, Ph.D. in Musicology, University of Wisconsin, 2007.
 Title: "Developing American Taste: A Cultural History of the Early Twentieth-Century Music Appreciation Movement."
- Pablo Mahave-Veglia, D.M.A. in Cello Performance, University of Wisconsin, 2002.
 Title: "A Guide to Twentieth-Century Chilean Music for Cello."

Masters Theses

- Dietmar Friesenegger, M.A. in Musicology, University of Wisconsin, 2012.
 Title: "Stages of Dying and the Perspective of an Afterlife: Music Journals in the GDR at the Time of the *Wende*."
- David Wells, M.A. in Musicology, University of Wisconsin, 2009.
 Title: "'The Taint of Kultur': American Orchestras and the German Question During and After World War I."
- Laura Dyer, M.A. in Musicology, University of Wisconsin, 2005.
 Title: "The Love Parade: A Response to Berlin's *dunkle Vergangenheit*."
- Kristin Verikas, M.A. in Musicology, University of Wisconsin, 2005.
 Title: "The Jüdischer Kulturbund as a Tool of Propaganda in Nazi Germany."
- Joyce Kurpiers, M.A. in Musicology, University of Wisconsin, 2002.
 Title: "Arnold Schoenberg and Notions of 'Germanness'."
- Jessica DeBoer, M.M. in Music Theory, University of Wisconsin, 2002.
 Title: "Bridging the Gap between Schenker and Schoenberg: An Examination of German Nationalism and Linear Analysis."

Bachelors Theses

Jake Bradford, B.A. in Political Science, University of Wisconsin, 2018.

Title: “*Reichsbaukunst: State Architecture in Nazi Germany.*”

Mary Pfothenauer, B.A. in Music, University of Wisconsin, 2004.

Title: “German Colonialist Thought and the Early Development of Comparative Musicology, 1884-1906.”

Amanda Mahmoud, B.S. in Music, University of Wisconsin, 1999.

Title: “Public Criticism and Schoenberg’s *Die glückliche Hand.*”

Raymond Anderson, B.M. in Music History, University of Illinois, 1995.

Title: “The Secular Works of Mathieu Gascongne.”

Undergraduate Research Sponsorship

Ayuka Sinanoglu, “Entertainment Expenditure: The Costs of Musical Tourism in Berlin from the 19th Century to the Present,” Sophomore Honors Summer Apprenticeship, College of Letters & Sciences, University of Wisconsin, Summer 2021

Professional Service

National/International Committees & Leadership Roles

Selection Committee, Max Kade Prize for Best Article, *German Quarterly*, 2023, 2024.

Publications Committee, American Musicological Society, 2021-2025

Advisory Board, Institute of Austrian and German Music Research, 2020-

Search Committee for Executive Director, German Studies Association, 2019.

Selection Committee, First Article Prize, Council for European Studies, 2019.

Co-Chair, Interdisciplinary Committee, German Studies Association, 2014-18.

President, Phi Beta Kappa Alpha Chapter of Wisconsin, 2017-18, Fall 2022 (Vice-President, 2014-16).

Advisory Board and Executive Committee, Max Kade Institute, 2103-

Selection Committee, Alfred Einstein Award, American Musicological Society, 2009-12 (chair, 2012).

Chair, Board Nominating Committee, American Musicological Society, 2009.

Selection Committee, H. Colin Slim Award, American Musicological Society, 2005-7 (chair, 2006-7).

Director at Large, American Musicological Society, 2001-3.

Chair and Founder, Committee on Membership and Professional Development, American Musicological Society, 2002-3.

Review Editor, *Journal of the American Musicological Society*, 1998-2001.

Co-Chair and Co-Founder, American Musicological Society Committee on the History of the Field, 1994-97 (committee member, 1998-2000).

Council of the American Musicological Society, 1996-98.

American Musicological Society Council Committee on Corresponding and Honorary Members, 1996-97.

Advisory Committee, German Studies Association Guidelines for Curricula in German Studies, 1995-97.

Editorial Boards

Home Front Studies, 2021-

Konzepte der Musikwissenschaft, Spektrum Fachgeschichte Musikwissenschaft, Max Planck Institute for Empirical Aesthetics, 2019-.

German Quarterly, 2021-2024.

German Studies Review, 2011-16.

Music & Politics, 2010-2020.

Leitmotive - The Wagner Quarterly, 2008-.

Monatshefte für deutschsprachige Literatur und Kultur, 1999-

H-GERMAN Internet German History Discussion List, 1994-97.

Reviews and Consultations

Evaluator of Grants and Fellowships

Austrian Science Fund/Fonds zur Förderung der wissenschaftlichen Forschung (4 cycles)

Berlin-Brandenburgische Akademie der Wissenschaften

Deutsche Forschungsgemeinschaft

Guggenheim Foundation

Institute for Advanced Study, Princeton (4 cycles)

MacArthur Fellows Program

National Endowment for the Humanities Arts Grants

National Endowment for the Humanities Research Fellowships

Social Science and Humanities Research Council of Canada

External reviewer for promotions:

Arizona State University

Brown University

Dickinson College

Drew University

George Mason University

Massachusetts Institute of Technology

Ohio State University

Royal Holloway University of London

Swarthmore College

Texas State University

University of California, Santa Barbara

University of Maine

University of Virginia

External reviewer for hiring decisions:

Freie Universität Berlin

University of Basle

University of Leipzig

External reviewer of advanced academic work:

Ph.D. dissertation, Department of Music & Media, University of Surrey (2025)

Ph.D. dissertation, Department of History, Hebrew University (2023)

Ph.D. dissertation, Department of German, University of Chicago (2020)

Habilitationsschrift in Musicology, University of Innsbruck (2014)

Ph.D. dissertation, Department of Music, McGill University (2006)

Habilitationsschrift in Musicology, Freie Universität Berlin (1998)

Reviewer of book manuscripts:

Ashgate Publishing Ltd. (2)

Bloomsbury

Cambridge University Press (2)

De Gruyter

I.B. Tauris

Indiana University Press (2)

Oxford University Press (6)

Peter Lang

Polity Press (2)

Schirmer Books
 University of California Press (4)
 University of Michigan Press
 University of Nebraska Press
 University of Wisconsin Press (2)
 W. W. Norton

Reviewer of article manuscripts:

American Music
Cambridge Opera Journal (2)
Dance Chronicle
Ethnomusicology
European History Quarterly
German Studies Review (2)
Jewish Culture and History
Journal of Austrian Studies
Journal of Contemporary History
Journal of Musicological Research (2)
Journal of Musicology (3)
Journal of the American Musicological Society (9)
Journal of the Royal Music Association
Monatshefte (3)
Music & Letters
Music & Politics (4)
Twentieth-Century Music

Consultant:

ArtTribe Artists Collective exhibit: *Exploring Carmina Burana*, Overture Center, (Madison, 2007).
 Research project on musicology in Berlin during the Third Reich, Landesarbeitsgemeinschaft Musikwissenschaft-Berlin (2000)
 Entries on twentieth-century German and Austrian musicologists, *The New Grove Dictionary of Music and Musicians*, 2d ed. (1996-97)

Service as Conference Organizer

Conference organizer, “War’s End? The Legacy of Migration and Displacement, Europe 1918-2018.” Center for European Studies & DAAD Center for German and European Studies, University of Wisconsin, November 2018.

Conference Co-Organizer (With B. Venkat Mani), 47th Wisconsin Workshop: “Measuring the ‘World’: Formation, Transformation, and Transmission of the ‘National’ and the ‘Universal’ from the Eighteenth Century to the Present.” Madison, September 2014.

Service as Panel/Session Organizer at Scholarly Meetings

Organizer, “Berlin’s Challenges as a Modern Metropolis: Erecting and Dissolving Boundaries,” 2020 DAAD Centers’ Conference, Berlin (cancelled because of COVID)

Organizer and panelist for roundtable: “Whither Cultural History?” Annual Meeting of the German Studies Association, Atlanta, October 2017.

Organizer and moderator, “Area Studies: Crisis or Opportunity?” Sponsored by the GSA Interdisciplinary Committee. German Studies Association Annual Meeting, Washington DC, October 2015.

Organizer, Evening Panel “Sacred or Profane? Popular Music and Religion in the United States.” American Musicological Society Annual Meeting, 2008.

Organizer, Evening Panel on European Nations, Nationalisms, and the Writing of Music

Histories. American Musicological Society Annual Meeting, 2006.
 Organizer, Session on Berlin as Musical *Weltstadt*. German Studies Association Annual Meeting, 2005.
 Organizer, Roundtable Discussion on Nations, Nationalisms, and Writing Music Histories. American Historical Association Annual Meeting, 2006.
 Organizer, Special Session on Anti-Semitism, American Musicological Society Annual Meeting, 1994.
 Organizer, Panel on Music in German Identity, German Studies Association Annual Meeting, 1994.

Service on Panels and Session

Session Chair, American Musicological Society Annual Meeting, 2024.
 Roundtable Chair, German Studies Association Annual Meeting, Montreal, October 2023.
 Session Chair, American Historical Association Annual Meeting, Chicago, January 2019.
 Roundtable Chair, German Studies Association Annual Meeting, Atlanta, October 2017.
 Session Chair, Conference of DAAD Centers for German and European Studies, Berlin, December 2014.
 Session Chair, American Musicological Society Annual Meeting, 2012.
 Session Chair, American Musicological Society Annual Meeting, 2010.
 Session Chair, Center for German and European Studies Mosse Workshop, 2003.
 Session Chair, Wisconsin Workshop, 2003.
 Session Chair, American Musicological Society Annual Meeting, 2002.
 Session Chair, Wisconsin Workshop, 2002.
 Session Chair, American Musicological Society Annual Meeting, 1999.
 Session Chair, American Musicological Society Annual Meeting, 1996.
 Session Chair, German Studies Association Annual Meeting, 1996.

Memberships in Scholarly Societies

American Historical Association
 American Musicological Society
 Central European History Society
 College Music Society
 German Studies Association
 Institute of Advanced Musical Studies, King's College London
 International Musicological Society
 Midwest Jewish Studies Association

Institutional Service

University:

Faculty Advisor, War in Society and Culture, University of Wisconsin, 2018-
 Graduate Faculty Executive Committee, University of Wisconsin, 2011-15; 2018.
 Review Committee, Department of History, University of Wisconsin, 2014.
 Review Committee, Department of History of Science, University of Wisconsin, 2014.
 Consultant, Revised Graduate Degrees in Theatre & Drama, University of Wisconsin, 2014.
 Graduate Faculty Academic Planning Council, University of Wisconsin, 2013-15.
 Review Committee, M.A. in Gender and Women's Studies, University of Wisconsin, 2011.
 Faculty Senate, University of Wisconsin, 1998-2001; 2009-12.
 Selection Committee, Carl Schurz Memorial Professorship, University of Wisconsin, 2009-
 Evaluation Committee, 2009-10 Fulbright U.S. Student Competition, University of
 Wisconsin, 2008.
 Chair, Arts and Humanities University Fellowship Committee, Graduate School, University

of Wisconsin, 2007-8.
 Review Committee, Department of Communication Arts, University of Wisconsin, 2013-14
 Search Committee, Head of Mills Music Library, University of Wisconsin, 2007.
 Chair, Dissertation Level subcommittee, Arts and Humanities University Fellowship
 Committee, Graduate School, University of Wisconsin, 2006-7.
 Selection Committee, Vilas Associate Awards, Graduate School, University of Wisconsin,
 2003-4.
 Review Committee, Department of East Asian Languages and Literature, University of
 Wisconsin, 2002.
 Selection Committee, NEH Summer Stipends, Graduate School, University of Wisconsin,
 2002.
 Teaching Mentor, Writing Across the Curriculum, University of Wisconsin, 2002-3.
 Graduate School Research Committee, University of Wisconsin, 2001-4.
 Selection Committee, Vilas Associate Awards, Graduate School, University of Wisconsin,
 2002.
 Search Committee, Cluster Hires for the Center for the Study of Upper Midwestern Cultures,
 University of Wisconsin, 2001-2.
 Faculty Senate, University of Illinois, 1996-97.

International Division:

Director, Center for German and European Studies Midwest, DAAD Center of Excellence,
 University of Wisconsin, 2014-18.
 Acting Director, Title VI Center for European Studies, University of Wisconsin, 2017-18.
 Selection Committee, Foreign Language and Area Studies Fellowships, Center for European
 Studies, University of Wisconsin, 2018.
 Search Committee, Director of Communications, International Division, University of
 Wisconsin, 2016.
 Search Committee, Assistant Director, Center for European Studies, University of Wisconsin,
 2016.
 Theme Group Leader, Research Project on Germany and the World, Center for German and
 European Studies, University of Wisconsin, 2015-16.
 Selection Committee, Bonn Dissertator Fellowship, University of Wisconsin, 2014-16.
 Executive Committee, Center for German and European Studies, University of Wisconsin,
 2013-14.
 Key Faculty Member, Research Project on Translation, Transformation, Transposition:
 Processes of Transfer among Languages, Cultures, and Disciplines, Center for German and
 European Studies, University of Wisconsin, 2013-14.

College:

Selection Committee, Kingdon Fellowship, Institute for Research in the Humanities,
 University of Wisconsin, 2023-24.
 Senator, College of Letters and Sciences, University of Wisconsin, 2021-22.
 Reviewer, Center for Humanities First Book Program for Natalie Zervou (Dance
 Department), 2020.
 Ad-hoc Committee on Salary Grievance, College of Letters and Sciences, 2017.
 Director, Mosse/Weinstein Center for Jewish Studies, University of Wisconsin, 2009-11
 Curriculum Committee, College of Letters & Sciences, University of Wisconsin, 2008-9.
 Advisory Board, Center for Humanities, University of Wisconsin, 2007-10.
 Selection Committee, Center for Humanities Iwanter Prize, University of Wisconsin, 2007-8.
 Steering and selection committee, Conney Symposium on Jewish Arts, Center for Jewish
 Studies, University of Wisconsin, 2006-7.

Chair, Summer Institute Planning Committee, Center for Jewish Studies, University of Wisconsin, 2002-5, 2006-8.
 General Education Committee, College of Letters & Sciences, University of Wisconsin, 2001-4.
 Executive Committee, Center for Jewish Studies, University of Wisconsin, 2000-11.
 Committee on Jewish Culture and Society, College of Liberal Arts and Sciences, University of Illinois, 1995-97.
 Elections and Credentials Committee, College of Fine and Applied Arts, University of Illinois, 1993-94.

Department:

Personnel Committee, Department of German, Nordic, and Slavic, University of Wisconsin, 2021-24
 Susan Brantly Post-Tenure Review Committee, Department of German, Nordic and Slavic, University of Wisconsin, 2023-24.
 Tenure Committee for Mary Hennessy, Department of German, Nordic and Slavic, University of Wisconsin, 2023-
 Jolanda Vanderwal Taylor Post-Tenure Review Committee, Department of German, Nordic and Slavic, University of Wisconsin, 2012-22.
 Salvatore Calomino Post-Tenure Review Committee, Department of German, Nordic and Slavic, University of Wisconsin, 2021-22.
 Berghahn Prize Selection Committee, Department of German, Nordic, and Slavic, University of Wisconsin, 2013-14, 2019-20, 2021-22, 2023-24.
 Chair, Space Committee, Department of German, Nordic, and Slavic, 2017-18.
 Mentor for Sunny Yudkoff (German, Nordic, and Slavic, and Jewish Studies), 2016-18.
 Chair, Tenure Committee for Philip Hollander (German and Jewish Studies), 2016-18.
 Associate Chair, Department of German, Nordic. and Slavic, 2016-17.
 Head of German Unit, Department of German, Nordic, and Slavic, 2016-17.
 Chair, Website Committee, Department of German, Nordic. and Slavic, 2016-17.
 Chair, Events Committee, Department of German, Nordic, and Slavic, 2016-17.
 Chair, Budget, Personnel, and Awards Committee, Department of German, University of Wisconsin, 2015-16.
 B. V. Mani Post-Tenure Review Committee, Department of German, University of Wisconsin, 2014-15.
 Co-organizer, 47th Wisconsin Workshop: “Measuring the ‘World’: Formation, Transformation and Transmission of the ‘National’ and the ‘Universal’ from the Eighteenth Century to the Present,” University of Wisconsin, 2014.
 Graduate Admissions Committee, Department of German, University of Wisconsin, 2014-16.
 Monika Chavez Post-Tenure Review Committee, Department of German, University of Wisconsin, 2013-14.
 Search Committee, Department Administrator, Department of German, University of Wisconsin, 2014.
 Budget, Personnel, and Awards Committee, Department of German, University of Wisconsin, 2013-16.
 Undergraduate Program Committee, Department of German, University of Wisconsin, 2013-16.
 Tenure Committee for Weijia Li, Department of German, Nordic, and Slavic, University of Wisconsin, 2013-20.
 Chair, Musicology Area, School of Music, University of Wisconsin, 2011-12.
 Search Committee, Assistant Director, School of Music, University of Wisconsin, 2008.
 Search Committee, Graduate Admissions Coordinator, School of Music, University of

Wisconsin, 2007.
 Chair, Graduate Awards Committee, School of Music, University of Wisconsin, 2006-9.
 Chair, Graduate Policy Committee, School of Music, University of Wisconsin, 2006-9.
 Chair, Collins Fellowship Committee, School of Music, University of Wisconsin, 2006-9.
 Advisory Committee, School of Music, University of Wisconsin, 2006-9.
 Department Coordinator, National Research Council Assessment, 2006-7.
 Chair, Ad-Hoc Committee on Web Design, School of Music, University of Wisconsin, 2005.
 Graduate Policy Committee, School of Music, University of Wisconsin, 2004-5.
 Graduate Awards Committee, School of Music, University of Wisconsin, Spring 2005.
 Chair, Musicology Area, School of Music, University of Wisconsin, 2003-4.
 Faculty Advisor, Colloquium Committee, School of Music, University of Wisconsin, 2003-4.
 Faculty Awards Committee, Department of German, University of Wisconsin, 2003-4.
 Graduate Program Committee, Department of German, University of Wisconsin, 2003-4.
 Chair, Graduate Awards Committee, School of Music, University of Wisconsin, Spring 2003.
 Chair, Graduate Policy Committee, School of Music, University of Wisconsin, Spring 2003.
 Chair, Collins Fellowship Selection Committee, School of Music, University of Wisconsin, Spring 2003.
 Advisory Committee, School of Music, University of Wisconsin, Spring 2003.
 Chair, Faculty Awards Committee, Department of German, University of Wisconsin, 2002-3.
 Graduate Program Committee, Department of German, University of Wisconsin, 2001-2.
 Course Scheduling Committee, Department of German, University of Wisconsin, 2001-3.
 Tenure Committee for B.V. Mani, Department of German, University of Wisconsin, 2001-4.
 Personnel Committee, School of Music, University of Wisconsin, 2001-4.
 Faculty Adviser, German and Dutch Club, University of Wisconsin, Spring 2001.
 Colloquium Co-coordinator, School of Music, University of Wisconsin, 1998-99.
 Graduate Committee, School of Music, University of Wisconsin, 1997-98.
 Undergraduate Committee, Department of German, University of Wisconsin, 1997-98.
Mitteilungen Committee, Department of German, University of Wisconsin, 1997-99, 2000-2.
 Pilot Program in Teaching Assessment, School of Music, University of Illinois, 1997.
 Recertification of Music Courses for General Education, University of Illinois, 1996-97.
 Search Committee for faculty appointment in music history, University of Illinois, 1996.
 Library Committee, School of Music, University of Illinois, 1995-97.
 Committee on Inclusivity, School of Music, University of Illinois, 1995-97.
 Graduate Admissions and Financial Aid Committee, Musicology Division, University of Illinois, 1994 and 1996.
 History Subcommittee, School of Music Centennial, University of Illinois, 1993-95.

Public Service

Lectures

- “The Arts in Nazi Germany: What We Know and What We Believe”
 Founders’ Day Celebration, Wisconsin Alumni Association, Frankfurt, Germany, April 2018.
 Speaker for “A Deeper Conversation on Composers in Exile”
 Composers in Exile Weekend (featuring violinist Daniel Hope), Madison Symphony
 Orchestra, March 2015.
 “A New Look at ‘Nazi Art.’”
- Winchester Academy, Waupaca, WI, July 2012.
 - Alumni Weekend, Wisconsin Alumni Association, April 2011.
 - Sunday Breakfast Series, Temple Beth El, Madison, December 2009.
- “The Musical Journey to Assimilation: From Felix Mendelssohn to Irving Berlin.”
 Greenfield Summer Institute, Mosse/Weinstein Center for Jewish Studies, University of
 Wisconsin, July 2010.

- “International Adoption.”
Lechayim Lights Senior Citizens’ Lunch Program, Madison Jewish Social Services, Beth Israel Center, December 2007.
- “Yiddish Song.”
Lechayim Lights Senior Citizens’ Lunch Program, Madison Jewish Social Services, Beth Israel Center, February 2005
- “Yiddish Song and The Jewish Experience: Eastern Europe” and “Yiddish Song and The Jewish Experience: America.”
Summer Adult Institute, Mosse/Weinstein Center for Jewish Studies, University of Wisconsin, July 2003.
- “From ‘Barechu’ to the Beastie Boys: What Makes Music Jewish?”
Summer Adult Institute, Mosse/Weinstein Center for Jewish Studies, University of Wisconsin, July 2002.
- “Strauss’s *Der Rosenkavalier*.”
“Opera Insights” Community Outreach Program, Florentine Opera, Milwaukee, May 2002.
- “Yiddish Musical Theater.”
Summer Adult Institute, Mosse/Weinstein Center for Jewish Studies, University of Wisconsin, July 2001.
- “Music in the Culture of Turn of the Century Vienna”
Roundtable Discussion, Ravinia Festival, Chicago, July 2001.
- “What is Jewish Music?”
Roundtable Discussion, “What = Jewish x?” (University of Wisconsin Center for the Humanities and the Mosse/Weinstein Center for Jewish Studies), February 2001.
- “Jazz in Nazi Germany.”
PLATO (University of Wisconsin Division of Continuing Studies), October 2000.
- “Jewish Music and German Science.”
Honigberg Seminar: “Jewish Music at the End of Centuries, Jewish Music at the End of History.” University of Chicago, November 1999.
- “Beethoven’s *Fidelio*.”
Chicago Symphony Orchestra Adult Education Program, May 1998.
- “‘Degenerate Music’: Nazi Musical Standards in Theory and Practice.”
Chicago Opera Theater Lecture Series (arranged in conjunction with the production of Viktor Ullmann’s *Der Kaiser von Atlantis*), May 1998.
- “Jews and Music in Nazi Germany.”
Sinai Temple, Champaign, IL, February 1996.
Center for Jewish Studies, University of Wisconsin-Madison, October 1995.
- “*Elektra*: Strauss’s Last Modern Opera?”
Chicago Symphony Orchestra Adult Education Program, February 1995.
- “Jewish Musicologists at German Universities.”
Public symposium: “Music, *Kultur*, and a New Jewish Public Sphere: Germany in the 1920s and 1930s,” The University of Chicago, November 1994.
- “Anti-Semitism in German Universities Before Hitler: The Case of Music Scholarship.”
Jewish Studies Program Lecture Series, University of Nebraska at Lincoln, March 1994.
- “Music and the Other Weimar Culture.”
Symposium: “Weimar Germany: Culture and Politics,” Stanford University, April 1992.
- “Wagner as Symbol in Nazi Germany.”
Wagner Society of Northern California, San Francisco, January 1992.
- “Richard Strauss’s *Elektra*.”
San Francisco Opera Guild, San Francisco (and surrounding communities), November 1991.
- “Berta Geißmar.”
Public symposium: “Nachklänge - Musikerinnen/ Komponistinnen im Dritten Reich,”

Hochschule der Künste Berlin, June 1983.

Magazine, Television, Internet, and Radio Interviews and Consultations

Interview, "Sunday Afternoon Live: Pro Arte Quartet," Chazen Museum of Art, Madison, October 2022.

Online book launch for *Music in World War II*, January 2021:

https://mediaspace.wisc.edu/media/1_m0osxqs5

Podcast interview on my book *Art of Suppression* for *New Books Network*:

<http://newbooksnetwork.com/pamela-potter-art-of-suppression-confronting-the-nazi-past-in-histories-of-the-visual-and-performing-arts-u-california-press-2016/>

Interviewed by Amy K. Huseby for "Building Bridges: Translating Writing Practices Between Disciplines," *Another Word: From the Writing Center at the University of Wisconsin*,

October 2015: <http://writing.wisc.edu/blog/?p=6122>

Conference planned around my co-edited volume, *Music and German National Identity*, German Historical Institute, London, February 2015 <http://dreamsofgermany.wordpress.com/>

Radio feature of my book, *Most German of the Arts*, radiostation: fsk 93,0/101,4mhz + livestream in Hamburg <http://hierunda.de/klingding-archiv/klingding2014.html>, Hamburg, Germany, March 21, 2014.

Consulted and wrote program notes for "Music of the Holocaust" concert, Temple Beth El, Madison, WI, May 2011.

Consulted for PBS series *History Detectives*, Season 5, Episode 11: "Hitler's Films," aired September 2007.

Interviewed for a program on yodeling for Wisconsin Public Radio's "Here on Earth" (host: Jean Feraca), August 2004.

Interviewed for BBC Television documentary on Carl Orff, Summer 2002.

"German Music and National Identity." Four-part series for Wisconsin Public Radio's "University of the Air" (host: Emily Auerbach), January - February 2000.

Interviewed for National Public Radio's "At the Opera" broadcast of Weill's *Aufstieg und Fall der Stadt Mahagonny* (host: Lou Santacroce), May 8, 1999.

Interviewed for *Opera News* article on music in Germany during World War II, 1995.

Community Service

Member, Ad Hoc Committee on Diversity, Equity, and Inclusion, Waunakee Community School District, 2020-21.

Member, Cantor Search Committee, Temple Beth El, Madison, Wisconsin, 2014-16; 2018-19.

APPENDIX: REVIEWS OF BOOKS

MONOGRAPHS

Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich. New Haven and London: Yale University Press, 1998. xxii, 364 pp.

- James Oestreich, *The New York Times*, August 20, 1998, and *International Herald Tribune*, September 2, 1998
 Peter Gülke, *Frankfurter Rundschau*, November 14, 1998
 Daniel Snowman, *Times Literary Supplement*, December 25, 1998
 Michael Walter, *H-Soz-u-Kult*, December 1998 (<http://www.h-net.org/reviews/showrev.cgi?path=16028916428654>)
 J. Behrens, *Choice* 36 (1999)
 Ben Watson, *Radical Philosophy* 94 (1999)
 Erik Levi, *BBC Music* (March 1999)
 Celia Applegate, *H-Net*, April 1999 (<http://www.h-net.org/reviews/showrev.cgi?path=2122926099118>); repr. *A Teacher's Guide to the Holocaust* (<http://fcit.usf.edu/holocaust/resource/REVIEWS/Potter.HTM>)
 Christopher Hailey, *Notes*, September 1999
Chamber Music, October 1999
 Stephen McClatchie, *Canadian University Music Review* 20 (1999)
 Marion Deshmukh, *History: Review of New Books* 27 (1999)
 Thomas Saunders, *Canadian Journal of History* 34 (1999)
 John F. Fetzer, *Monatshefte* 92 (2000)
 David Dennis, *German Studies Review* 23 (2000)
 Peter Davies, *Music and Letters* 81 (2000)
 Michael Steinberg, *Modernism/Modernity* 7/2(2000)
 Geoffrey Giles, *German History* 18 (2000)
 Michael Meyer, *American Historical Review* 105/4 (October 2000)
 Peter Gülke, *Die Musikforschung* 53/4 (2000)
 Jay W. Baird, *Central European History* 33 (2000)
 Cecilia H. Porter, *Holocaust and Genocide Studies* 14/3 (2000)
 Albrecht Riethmüller, *Shofar* 19/3 (Spring 2001)
 Martin Geck, *Musik und Ästhetik* 5 (2001)
 Tamara Levitz, *Journal of the American Musicological Society* 55/1 (2002)
 Gong Hongyu, *China Academic Electronic Publishing House* 2 (2009)
http://www.ims.sdu.edu.cn/_local/5/73/4F/FE46FF1D3A481F81454007D0400_C40A_F702_668A3.pdf

Die deutscheste der Künste. Musikwissenschaft und Gesellschaft von der Weimarer Republik bis zum Ende des Dritten Reichs. Translated by Wolfram Ette. Stuttgart: Klett-Cotta Verlag, 2000. 416 pp. [Translation of *Most German of the Arts*]

- Wolfgang Fuhrman, *Berliner Zeitung*, April 30, 2000
 Patrice Veit, *Revue de l'Institut français d'histoire en Allemagne* (2000)
 Eckhard John, *Neue Zürcher Zeitung*, October 28, 2000
 Barbara Pikullik, *Neue Musikzeitung* 49/11 (November 2000)
 Reinhold Brinkmann, *Merkur* 55/622 (February 2001)
 Volker Hagedorn, *Die Zeit*, March 1, 2001
 Gerhard Scheit, *Konkret* (August 2001)

Albrecht Riethmüller, *Archiv für das Studium der neueren Sprachen und Literaturen* 241 (2004)

Art of Suppression: Confronting the Nazi Past in Histories of the Visual and Performing Arts. Weimar and Now: German Cultural Criticism. Berkeley: University of California Press, 2016. xvi, 389 pp.

Oded Heilbronner, *Ha'aretz*, December 3, 2016

Marion Deshmukh, *Choice* 54/4 (December 2016)

Gregory Maertz, *Patterns of Prejudice*, 51/5 (2017)

Marcel Rotter, *Yearbook of German-American Studies* 52 (2017)

Alan Lareau, *Newsletter of the International Feuchtwanger Society* 22 (2017)

Wolfgang Rathert, *Die Tonkunst* 12/2 (April 2018)

Marta Sprigge, *German Studies Review* 41/ 1 (February 2018)

Erik Levi, *Transposition* 7 (2018)

Craig Sorvillo, *New Books Network* (podcast interview), June 27, 2018

(<https://newbooksnetwork.com/pamela-potter-art-of-suppression-confronting-the-nazi-past-in-histories-of-the-visual-and-performing-arts-u-california-press-2016/>)

CO-EDITED ESSAY COLLECTIONS

Music and German National Identity, ed. with Celia Applegate. Chicago: University of Chicago Press, 2002. x, 319 pp.

Ryan Minor, *H-Soz-u-Kult*, February 2003 (<http://hsozkult.geschichte.hu-berlin.de/rezensionen>)

Sebastian Werr, *Süddeutsche Zeitung*, July 2, 2003.

João Marcos Coehlo, *O Estado De S. Paolo*, July 6, 2003.

Erik Levi, *BBC Music Magazine*, 2003.

Jürgen Thym, *Kurt Weill Newsletter* 21/2 (Fall 2003).

Elmar Juchem, *Lied und populäre Kultur: Jahrbuch des Deutschen Volksliedarchivs Freiburg* 48 (2003)

Sacha Davis, *H-Net*, January 2004 (<http://www.h-net.org/reviews/showrev.cgi?path=143771076519833>)

David Monod, *Canadian Journal of History* 39 (April 2004)

James Garratt, *Music & Letters* 85 (May 2004)

Richard Bodek, *Central European History* 37 (2004)

Estebán Buch, *Revue de Musicologie* 90/1 (2004)

Lyle Barkhymer, *German Quarterly* 78/1 (Winter 2005)

Sebastian Klotz, *Journal of the American Musicological Society* 58 (2005)

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