

JAMES R. CURRIE

November 2018

PERSONAL INFORMATION

Professional address:

Department of Music
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EDUCATION

Ph.D. in Historical Musicology (with distinction)—Columbia University in the City of New York, 2001

Dissertation: “Disagreeable Pleasures: Negotiating Fugal Counterpoint in Classical Instrumental Music” (Chair, Prof. Elaine R. Sisman)

M.Phil in Historical Musicology—Columbia University in the City of New York, 1996

M.A. in Historical Musicology—Columbia University in the City of New York, 1994

B.A. in Music (2.1)—Cambridge University (Girton College) U.K., 1991

ACADEMIC EMPLOYMENT

Full-time Visiting Associate Professor, Spring 2015
New York University, College of Arts and Sciences, Department of Music

Associate Professor of Historical Musicology, 2009-present
Faculty, Center for the Study of Psychoanalysis and Culture, 2015-present
The University at Buffalo (SUNY), Music Department

Assistant Professor of Historical Musicology, 2003-2009
The University at Buffalo (SUNY), Music Department

Assistant Professor of Historical Musicology (Tenure-Track), 2002-2003
Loyola University, New Orleans, College of Music

FELLOWSHIPS

Faculty Fellow, Humanities Institute, 2016-2017
University at Buffalo

Fellow, Mannes Institute for Advanced Studies in Music, Summer 2010
(Music and Aesthetics)

Society of Fellows in the Humanities, 2000-2002 (Postdoctoral research fellowship)
Columbia University, New York

PUBLICATIONS

BOOK

Music and the Politics of Negation. Indiana University Press, Series: Musical Meaning and Interpretation, editor, Robert Hatten (2012).

Reviews by James Garratt, *Music and Letters*, 94/iii (2013), 524-529, Murray Dineen, *Choice* 5/I (2013), 86, Linda Kourvas, *Notes*, 71/I (2014), 114-116, Robert Phillips, *Mosaic: Journal of Music Research*, Volume 3 (2014), online; Nicholas Matthew, *Journal of the American Musicological Society* 68/I (2015).

PEER-REVIEWED ARTICLES, BOOK CHAPTERS, REVIEW ESSAYS

“The Life and Death of Daniel Barenboim,” in *Sound and Affect: Voice, Music, World*, edited by Judith Lochhead, Stephen Decatur-Smith, and Eduardo Mendieta (University of Chicago Press, prospective release, July 2019)

“The Livable Eighteenth Century.” Contribution to the colloquium on Wendy Allanbrook’s *The Secular Commedia: Comic Mimesis in the Eighteenth-Century Music*. In *Music Theory and Analysis*. (Forthcoming, Spring 2019)

“The Birth of Modernism—Out of the Spirit of Comedy,” *Routledge Compendium of Musical Modernism*, edited by Björn Heile and Charles Wilson (London and New York: Routledge, 2018), 33-55.

“There’s No Place.” Contribution to the colloquium “Ecomusicology and Listening Beyond Categorical Limits: A Panel” (other participants: Daniel Grimley, Alexandra Hui, Tyler Kinnear), *Ecomusicology Review* Volume 4 (2016), www.ecomusicology.info--and republished in *Ethnomusicology Review*, Volume 21 (2017).

“When Said met Genet,” a contribution to the “Round Table: Edward Said and Musicology Today” (other participants: Brigid Cohen, Kofi Agawu, Sindhu Revuluri, Rachel Beckles Willson), *Journal of the Royal Musical Association* 46/I (2016), 228-232.

“Another Music, A Time to Forget: Reflections on Edward Said’s Late Style,” in Martin Scherzinger, ed., *Music in Contemporary Philosophy* (London and New York: Routledge, 2015), 163-176 **(book reprint of 2012 journal)**

“The Death of Narcissus: On Musical Subjectivity,” *Revista Vórtex*, 1 (2013) (online journal—Brazil: www.RevistaVortex.com), 36-50

“Another Music, A Time to Forget: Reflections on Edward Said’s Late Style,” *Contemporary Music Review*, 31, v-vi (2012), 507-519.

“The Prima Donna’s Art of Politics,” in Rachel Cowgill and Hilary Poriss, eds., *Arts of the Prima Donna in the Long Nineteenth Century* (Oxford: Oxford University Press, 2012), 101-114.

Reviews by Kimberly White, *Notes* 70/I (September 2013), 87-89 & R. Pitts, *Choice* 50/vii (March 2013), 1255, Alan Swanson, *Fanfare* 36/vi (2013), 633-634, Laura Tunbridge (review essay: “Opera and Materiality”), *Cambridge Opera Journal*, 26/3 (2014), 289-299.

“Where Jankélévitch Cannot Speak,” part of the colloquium: “Vladimir Jankélévitch’s Philosophy of Music,” other authors: Michael Gallope, Brian Kane, Steven Rings, James Hepokoski, Judy Lochhead, Michael J. Puri. *Journal of the American Musicological Society* (Spring 2012), 215-56 (247-251).

“Music and Politics,” in Theodore Gracyk and Andrew Kania, eds., *The Routledge Companion to Philosophy and Music* (London: Routledge, 2011), 546-556.

Reviews in Scott Gleason, *Current Musicology* 94 (2012), 181 ff, Murray Dineen, *Intersections: Canadian Journal of Music* 21/I (Winter 2010), 185 ff., P. Jenkins, *Choice* 49/vii (2012), 1276 ff., James Garratt, *Twentieth-Century Music* 10/ii (2013), 273-279, Joseph Gorbely, *Music Reference Services Quarterly* 15/ii (2012), 130-132, Stuart Hannabuss, *Reference Reserves* 25/viii (2011), 47 ff.

“Music after All,” *Journal of the American Musicological Society*, vol. 62, no. 1 (Spring 2009), 145-203.

Online interview with the feminist philosopher Andrea Spain about this article: www.trickhouse.org/vol7/interview/jamiecurrie.html.

- “Music’s Context: Genealogical and Political Considerations,” Conference Proceedings from “Music’s Intellectual History: Founders, Followers and Fads.” First Conference of the Répertoire International de Littérature Musicale, The City University of New York Graduate Center (New York: RILM, 2009).
- “Musicology after Identity—Four Fragments,” *Women and Music*, vol. 12 (2008), 87-93 (double-columned pages).
- “Garden Disputes: Postmodern Beauty and the Sublime Neighbor (a Response to Judith Lohead),” *Women and Music*, vol. 12 (2008), 75-86 (double-columned pages).
- “Waiting for the Viennese Classics,” *Musical Quarterly*, vol. 90, no. 1 (Spring, 2007), 123-166.
- “Spookier than Spooky,” review essay of Paul D Miller’s (aka DJ Spooky, That Subliminal Kid), *Rhythm Science*, in *Popular Music*, vol. 26, no. 3 (2007), 505-512.
- “Impossible Reconciliations (Barely Heard),” review essay of Matthew Riley’s *Music Listening in the German Enlightenment: Attention, Wonder, and Astonishment*, in *Music and Letters*, vol. 88, no. 1 (February, 2007), 121-133.
- “Postmodern Mozart and the Politics of the Mirror,” *Mozart Studies*, edited by Simon P. Keefe (Cambridge: Cambridge University Press, 2006), 214-242.
- “Adorno and Now the Act,” book review article of Berthold Hoeckner’s *Programming the Absolute: Nineteenth-Century German Music and the Hermeneutics of the Moment*, in *Nineteenth-Century Music Review* (2006), vol. 3, no. 1, 115-121.
- “The Context of Freedom: Towards a Political Critique of Postmodern Musicology,” in *Interdisciplinary Studies in Musicology* 5, edited by Maciej Jablonski and Michael L. Klein (Poznan: University of Poznan Press, 2006), 97-119.
- “Better the Puppet?” *Current Musicology* 74 (Fall, 2002), 5-45.
- “Splinters in the Eye: Interpreting Webern’s Bach Transcription,” *Journal of Musicological Research* 21 (2002), 167-195.
- “‘Viva la Libertà’: An Investigation into Tensions in the Interactions between Musical Signs in Late Eighteenth-Century Music,” *S-European Journal of Semiotic Studies* vol. 14, nos. 1 & 2 (2002), 33-52.

PEER REVIEWED REVIEWS, REFERENCE WORKS

- Richard Kramer, *Cherubino’s Leap: In Search of the Enlightenment Moment* (Chicago: University of Chicago Press, 2016), in *Eighteenth-Century Music* 15/1 (March 2018).
- Ronald Radano and Tejumola Olaniyan, eds., *Audible Empire: Music, Global Politics, Critique* (Durham, NC: Duke University Press, 2016), and Jessica C. E. Gienow-Hecht, ed., *Music*

and *International History in the Twentieth Century* (New York: Berghahn Books, 2015), in *The Journal of World History*, Volume 28, 3-4 (December 2017).

Mark Everist, *Mozart's Ghosts: Haunting the Halls of Musical Culture* (Oxford: Oxford University Press, 2013), in *Nineteenth-Century Music Review*, Volume 11/ii (Fall, 2014), 319-323.

Andrew Bowie, *Music, Philosophy, and Modernity* (Cambridge: Cambridge University Press, 2007), in *Notre Dame Philosophical Reviews* (online journal), 4000-word review, <http://ndpr.nd.edu>.

“Johannes Brahms,” and “Gustav Mahler,” *Scribner's Library of Modern Europe: Europe 1789-1914: Encyclopedia of the Age of Industry and Empire*, Volume 5.

David Yearsley, *Bach and the Meanings of Counterpoint* (Cambridge: Cambridge University Press, 2002), in *Eighteenth-Century Music*, vol. 1, no. 1 (March 2004), 100-104.

WORKS IN PROGRESS

Temenos: On Bounded Life. **(Book manuscript in progress.)**

“How We Fell in Love, and How to Get Back Into Sex: Queer Potentialities of Music Analysis,” in Gavin Lee, ed., *Queer Music Theory*. **(Abstract submitted and collection proposal presently under review at Routledge.)**

NON-ACADEMIC PUBLICATIONS

“In Attendance,” catalogue essay for Freya Payne’s show, “Medals for Motherhood.” Flowers Central, 21 Cork Street, London UK.

Online interview with the feminist philosopher Andrea Spain about my article “Music after All” (*JAMS*, 62, 2009): www.trickhouse.org/vol7/interview/jamiecurrie.html

“New (again),” essay for the catalogue edited by the curator (Joanna Raczynska) for the exhibition *Now Again the Past* at the Carnegie Arts Center, Buffalo (March 2006), 6-8.

“Salvage Operation (In Three Parts)” in *P-Queene* (Buffalo, New York, 2006), 65-80.

LECTURES AND TALKS

PEER-REVIEWED CONFERENCES, PANELS, AND SEMINARS

“The Inoperative Canon.” The Idea of the Canon in the 21st Century. Smith College, Massachusetts, September 2018.

- “Alanbrook in the Mirror.” In panel on Wye Jamieson Allanbrook’s *The Secular Commedia: Comic Mimesis in Late Eighteenth-Century Music*. Moderator: Adeline Mueller. Other participants: Nathan Martin, and Edmund Goehring. Mozart Society of America, Biennial Meeting, University of Western Ontario, Canada, October 2017.
- “From Adaptation to Analysis: Music Theory, Psychoanalysis, and the Neo-Liberal Academy,” part of the session of the SMT Psychoanalysis Interest Group, “What Does Music Theory Want?” Society of Music Theory, Annual Meeting, Arlington, Virginia, November 2017
- “There’s No Place.” In “Ecomusicology and Listening Beyond Categorical Limits,” panel organized by the Ecocriticism Study Group of the American Musicological Society: Alexandra Hui, James Currie, Daniel Grimley, Tyler Kinnear (Chair). American Musicological Society and Society of Music Theory Biannual Joint Meeting, Milwaukee, November 2014.
- “Getting to Know You.” In “Queer Music Theory: Interrogating Notes of Sexuality,” group panel organized by Gavin Lee: Nadine Hubbs, Naomi Andre, Amy Cimini (Chair), Kevin Korsyn, William Cheng, Roger Grant, James Currie. American Musicological Society and Society for Music Theory, Joint Annual Meeting, Milwaukee, November 2014.
- “Daniel Barenboim’s ‘Phenomenology of Sound’: Existential Performance Practice and the Musical Stakes of the Political.” The Phenomenology Roundtable, 2014. Canisius College, Buffalo, NY, June 2014.
- “An Orchestra Of Nobodies: Daniel Barenboim and the Affective Disciplines of Musical Life.” Sound and Affect: Voice, Music, World. Stony Brook University (New York), April 2014.
- “Solid as a Ghost: The Unnatural Inversions of Operatic Modernity.” Part of the Panel “Are Ghost’s Unnatural?” International Society for the Study of Narrative (ISSN), MIT, Cambridge, MA, March 2014.
- “When Said Met Genet.” In “Music and Edward Said Today,” group panel organized by Brigid Cohen: Michael A. Figueroa, Sindhu Revuluri, Rachel Beckles Willson, Kofi Agawu, James Currie. American Musicological Society, Annual Meeting, Pittsburgh, November 2013.
- “Puccini’s Mortuary.” Royal Music Association and Music and Philosophy Study Group 3rd Annual Conference, Kings College, London (UK), July 2013.
- “On Loosing Face,” in the session “Shifting Positions: Writing the Materialities of Sound,” American Comparative Literature Association, Annual Meeting, Toronto, Canada, April 2013.

The script of this paper can be found on the website of *The Occulture: Sound, New Media, and Hyperstition* (<http://www.theocculture.net/>)

- “Edward Said’s Late Politics of Forgetting and the West-Eastern Divan Orchestra.” Association for the Study of Arts of the Present, Pittsburgh, October 2012.
- “Vladimir Jankélévitch’s Philosophy of Music.” A panel sponsored by the AMS Music and Philosophy Study Group: Michael Gallope, James Hepokoski, Judith Lohead, Michael Puri, Steven Rings, James Currie, Carolyn Abbate (respondent). American Musicological Society, Annual Meeting, Indianapolis, Indiana, November 2010.
- “Dislocating Musical Ethics: Said, Barenboim, and the Limits of Belonging.” American Musicological Society, Annual Meeting, Indianapolis, Indiana, November 2010.
- The Mannes Institute, Tenth Annual Institute for Advanced Musical Studies: “Musical Aesthetics,” University of Chicago, June 2010. Participant in Alexander Rehding’s seminar on music and the sublime, and Martin Scherzinger’s seminar on aesthetics and politics.
- “Sexuality, Gender and the Political Agency of Musical Identities.” Feminist Theory and Music 9: Speaking Out of Place, McGill University, Montreal, Canada, June 2007.
- “Examples of Excess.” Performance-lecture. Collision Symposium: Inter-arts Research and Practices, University of Victoria, British Columbia, Canada, September 2006. **(See also Performance/Poetry.)**
- “The Context of Freedom and the Antinomies of the New Musicology.” “Music’s Intellectual History: Founders, Followers and Fads” First Conference of the Répertoire International de Littérature Musicale, City University of New York Graduate Center, March, 2005.
- “Regulative Critical Principle or Empirical Reality? Schoenberg’s Atonal Music and its Object of Desire.” Royal Music Association, 40th Annual Conference, Birmingham, UK, November 2004
- “Surface Depth: Towards a Stylistic Analysis of Schoenberg’s Op. 19, No. 1.” Hull University Music Analysis Conference (Society for Music Analysis), University of Hull, UK, July 2003.
- “Not Stylish, Done with Style: Schoenberg’s Op. 19 No.1 and the Depths of Appearance.” The Third Biennial International Conference on Twentieth-Century Music, University of Nottingham, UK, June 2003
- “Physiognomic Traces: Redeeming Webern’s Style from Genealogical Cleanliness.” 17th Congress of the International Musicological Society, Leuven, Belgium, August 2002.
- “Far Away/Here: Unmasking Metaphysical Illusions in Schubert’s ‘In der Ferne.’” Twelfth International Conference on Nineteenth-Century Music, Leeds, UK, July 2002.
- “Sirens: On the Seductive Appearance of the *Heiliger Dankgesang*.” American Musicological Society, Annual Meeting, Atlanta, Georgia, November 2001.

“‘Vitellia is’ (Re)Presented. “Feminist Theory and Music 6: Confluence and Divide,” Boise State University, Idaho, July 2001.

“*Viva la libertà!*: An Investigation into Tensions in the Interactions between Musical Signs in Late Eighteenth-Century Music.” “Signs, Music, Society—A Transdisciplinary Colloquium,” Institute for Socio-Semiotic Studies, Vienna, Austria, March 1999.

“Style or Idea? Webern’s Orchestration of Bach’s Six-Part Ricercar and the Problem of Historical Interpretation.” American Bach Society, University of California, Berkeley, April 1996.

BY INVITATION

Title: TBA. Keynote Address, IMSEA (International Musicological Society: East Asia), Suzhou, China, October 2019 (**forthcoming**).

“Anesthesia of the Heart: Modernist Arts of Comic Indifference.” Sounds: Avant-Garde, Modernism, Fascism. Conference as part of University at Buffalo and Buffalo Philharmonic Kurt Weill Season, April 2019 (**forthcoming**).

Title: TBA. Colloquium Series, McIntire Department of Music at the University of Virginia, March 2019 (**forthcoming**).

“The Paradox of the Librettist.” Invited Guest Lecture, Voice Department, Peabody Conservatory, October 2018.

“Deficient Media, Exceptional Musics, Mozart, Distance—and the Art of Love.” Keynote Address, Annual General Meeting, American Musicological Society, New York State—St. Lawrence Chapter, SUNY—Fredonia, April 2018.

“Slow Introductions: Said, Genet, Barenboim, Beethoven.” Royal Musical Association Research Colloquia, University of Glasgow, Department of Music, March 2018.

“When Mozart’s Music Loves.” Invited Guest Lecture, Soochow University School of Music (Suzhou, China), March 2018.

“When Mozart’s Music Loves.” Invited Guest Lecture, Shanghai Conservatory of Music, China, March 2018.

“Love and Indifference in a Time of Mozart.” Department of Music, University of Hong Kong, China, Colloquia Series, February 2018.

“Kill Yourself/Musical Life: Performance as Research and Professional Death.” Department of Music, University of Huddersfield, UK, Lecture Series, February 2018.

“Mozart; Or, the Comedy of Absolute Necessities.” Department of Music, University of Toronto, Canada, Lecture Series, February 2018.

- “Annihilation.” Tuning Speculation V: Vibratory (Ex)changes. Organized by The Occulture. Toronto, Canada, November 2017. **(See also Performance/Poetry.)**
- Roundtable—other participants: Jeff Dolven (Princeton), Cara Lewis (Indiana NW), Abigail Zitin (Rutgers), Jocelyn Rodal (Rutgers), Daniel Villegas-Vélez (Rutgers). “Formalism and Its Discontents: An Interdisciplinary Conference.” The Center for Cultural Analysis, Rutgers University, NJ, February 2017.
- “One Night in Beirut: When Said Met Genet.” Scholars at Hallwalls series—University at Buffalo Humanities Institute Faculty Fellows Talk. Hallwalls Contemporary Arts Center, December 2016.
- “How Big are the Stakes in the Chop House.” Tuning Speculation: De-Tuning Speculation. Organized by The Occulture. Arraymusic arts space. Toronto, Canada, November 2016. **(See also Performance/Poetry.)**
- “On the Uses and Abuses of Musicology for Life.” Keynote Address, Critical Theory for Musicology Meeting. Senate House, Kings College, University of London UK, July 2016
- “A Woman is Talking on her Phone.” Tuning Speculation: ‘Maginary Magnitudes and Sonic Refractions—a one-day symposium presented by The Department of Performance Studies and FAS Department of Music (New York University) and The Occulture. Tisch School of the Arts (NYU), April 2016. **(See also Performance/Poetry.)**
- “Slow Introductions (Palestine, Pathos, Farce, Grief).” Colloquium Series, Department of Music, College of Arts and Sciences, New York University, March 2016.
- “Politics of Voice.” Roundtable Discussion as part of the soprano Tony Arnold’s year long residency as recipient of the Brandeis Creative Arts Award. Other participants: Tony Arnold, Jason Eckhard, Jacob Greenberg, Claire Chase, April 2016.
- “Intercourse in Every Direction: When Snow White Goes to Oz.” Colloquium Series, Department of Music, College of Arts and Sciences, New York University, October 2015
- “Ligeti’s Maverick Modernism.” Guest Lecture Series, Department of Music, Oxford University (UK), February 2015 **(unable to attend due to last minute health issues).**
- “When Genet Comes to Dinner: Music and Hospitality in Said’s Late Style.” Invited Guest Lecture: Northwestern University (sponsors: Music Studies, the Program in Critical Theory, Gender and Sexuality Studies), November 2014.
- “When an Object is a Person.” “Quirk Historicism and the End(s) of Art History”—a one-day symposium (other participants: Benjamin Walton, Ellen Lockhart, Aoife Monks, Emily Dolan, James Davies, Mary Ann Smart, Nicholas Matthew, with responses from Thomas Laqueur and Alan Tansman). Townsend Center for the Humanities, University of California, Berkeley, November 2014.
- “A Little Girl in the Heartland.” Distinguished Guest Lecture Series, Department of Music, Cornell University, October 2014.

- “Escape/Roots—A Ligeti Experiment.” Keynote Address at “György Ligeti and the Future of Maverick Modernity”: a conference at the 2014 soundSCAPE, Composition and Performance Exchange Festival, Maccagno (Italy), July 2014.
- “Desperate Listening; Interpretation Interminable.” Keynote Address, McGill Music Graduate Symposium. McGill University, Montreal (Canada), March 2014.
- “Listening and the Limits of Understanding: Lacanian Reflections on Said’s Late Style.” Humanities and Arts Research Center, Royal Holloway, University of London (UK): “The Listening Workshop,” December 2013.
- “When Straw Loves Tin: Sound and Sentiment in Comic Modernity.” Guest Lecture Series, University of Southampton, Department of Music (UK), December 2013.
- “The Comic Manifesto.” Keynote address, Midwestern Graduate Music Consortium (MGMC), University of Chicago, April 2013.
- “If I Only Had a Heart: On Comic Modernity.” MUY Symposium Speakers, Eastman School of Music, University of Rochester, April 2013.
- “Musical Balance, Stumbling Ground.” Distinguished Guest Lecture Series, UCLA, Department of Musicology, February 2013.
- “On Sonic Gravity.” University of Chicago, The Centre for Contemporary Theory (3CT), February 2013. **(See also Performance/Poetry.)**
- “Puccini’s Late Style.” Hillman Opera Scholar Presentation, SUNY Fredonia, October 2012.
- “Forgetting in a Troubled Time: Music and Politics at the End of Modernity.” Keynote address—Stony Brook Graduate Conference, February 2012.
- “Music; or, The Art of Forgetting.” Colloquium Series. School of Music, University of Ottawa, Canada, February 2012.
- “Disciplines of Forgetting; Remembering Music.” Colloquium Series. Cambridge University (UK), Department of Music, May 2011.
- “When Edward Said Forgets.” SOCARTS Symposium (Sociology of the Arts Research Group—based at the University of Exeter): “Music—Conflict—Transformation.” Department of Sociology, University of Exeter (UK), May 2011.
- Concluding Roundtable Discussion Panel (Chaired by Steven Pond. Other participants: Kwame Dixon, Judith Peraino, Ellen Koskoff). “Music, Gender, and Globalization Conference.” Cornell University, Ithaca, NY, April 2011.
- “That Sinking Feeling.” “New Directions in Musical Aesthetics: The Twentieth Century and Beyond”—a one-day symposium on contemporary music, technology, politics, and interpretation. Other speakers: Brian Kane, Martin Scherzinger, Eric Drott, Seth Brodsky,

Sumanth Gopinath, Amy Bauer, Holly Watkins. Butler School of Music, University of Texas at Austin, February 2011.

“Silent Threats, Transcendent Phenomenon—Beethoven Afloat.” Study Day: “Phenomenology of Music.” Institute of Musical Research, University of London (UK), School of Advanced Study, February 2011.

“Nowhere Here: Dislocating Musical Ethics.” The Gothenburg Musicology Conference, Sweden: “Burning Issues in Musicology,” August 2010.

“No Music.” Colloquium Series, Department of English, University of Western Illinois, February 2008. **(See also Performance/Poetry.)**

“Art and Negotiation in the Work of Modernity: Divas and the Democracy to Come.” Symposium: “Staging the Feminine: The Arts of the Prima Donna, 1720-1920,” Leeds University, UK, July 2006

“Musicology (*in tempo di guerra*).” Colloquium Series, Tulane University, New Orleans, March 2006

“Where there is Nothing Definitely to Find.” Colloquium Series, Department of Music, University of Western Ontario, Canada, March 2005

“Towards a Forgetting of the *Heiliger Dankgesang*.” Music Lecture Series, University of Buffalo, Department of Music, February 2003

“‘Better the Puppet’: Vitellia’s Presence in Mozart’s *La Clemenza di Tito*.” Department of Music, University of Washington, Seattle, February 2002

“‘Better the Puppet’: Vitellia’s Presence in Mozart’s *La Clemenza di Tito*.” Colloquium Series, Society of Fellows in the Humanities, Columbia University, New York, November 2001.

“Can Learned Style be Enlightened?” Department of Music, University of Glasgow, Scotland, August 2001

“How might Music get Enlightened?” Faculty of Music, University of Oxford, UK, July 2001.

“‘*Viva la libertà*’: An Investigation into Tensions in the Interactions between Musical Signs in Late Eighteenth-Century Music.” Colloquium Series, Society of Fellows in the Humanities, Columbia University, New York, October 2000.

“‘*Viva la libertà*’: An Investigation into Tensions in the Interactions between Musical Signs in Late Eighteenth-Century Music.” Colloquium series, State University of New York, Stony Brook, May 2000.

SESSION CHAIRING AND PANEL MODERATING

“Intellectual Roots Revisited.” American Musicological Society, Annual General Meeting. Rochester, November 2017.

Moderator: Ron Schleifer, "The Music of Pain: Semiotics, Facticity, and the Possibility of Representing Sensate Experience." Pain: An Interdisciplinary Conference. University at Buffalo, Buffalo, NY, October 2015.

"Corporate or Neo-Liberal Musics." American Musicological Society, Annual General Meeting. Milwaukee, November 2014.

"Music in the Age of Animalities." American Musicological Society, Annual General Meeting. Pittsburgh, November 2013.

"Analysis and Hermeneutics." RMA Music and Philosophy Group 2nd Annual Conference. London, UK, July 2012.

"Echoes of Marx." American Musicological Society, Annual General Meeting. San Francisco, November 2011.

"Tracing the Path." American Musicological Society, Annual General Meeting. Philadelphia, November 2009.

"Queer(ing)s." Feminist Theory and Music 8, City University of New York Graduate Center, July 2005

"Mahler and Berg." Hull University Music Analysis Conference (Society for Music Analysis), University of Hull, UK, July 2003

"Early Twentieth-Century Germanicism." Third Biennial International Conference on Twentieth-Century Music, University of Nottingham, UK, July 2003

Moderator, "Music and Its Spheres: A Roundtable." Participants: Giorgio Biancorosso, Walter Frisch, Lydia Goehr, Hilary Poriss, Elaine Sisman. Society of Fellows in the Humanities, Columbia University, New York, November 2001.

INVITED TEACHING, SEMINARS, PRE-CONCERT TALKS

Guest presenter. Professor Teri Rueb's undergraduate seminar on sound studies and practices ("Sound and Sense"), Department of Media Studies, University of Rochester, April 2018.

Pre-concert talk with composer Diana Soh before premier of her piece "Abugida" (for which I was the librettist) by the Singapore Symphony Orchestra. Victoria Concert Hall, Singapore, March 2018.

Seminar session on my own academic work. Professor Sherry Lee's graduate seminar on Music and Aesthetics, Department of Music, University of Toronto, Canada, February 2018.

"Identity and Dialectics in an age of Globalization." Introductory seminar given at the beginning of the conference "Music, Gender and Globalization." Cornell University, April 2011.

“The Politics of Negation.” Invited guest lecture in Dr David Banash’s class, “Marxism and Critical Theory.” Department of English, University of Western Illinois, February 2008.

TEACHING

PH.D. DISSERTATIONS—MAIN ADVISOR

Steven Gerber, “William Henry Fry’s Orchestral Music.” ABD

Mature student (in his 60s) abandoned PhD when he got a tenured position as a librarian at George Mason University (Fairfax, Virginia). Remains active as a scholar giving papers—for example, at the International Musicological Society (Amsterdam, Netherlands—2009), and International Association of Music Libraries, Archives, and Documentation (Vienna, Austria—2013).

Gretchen Rowe Clements, “Situating Schubert: Early Nineteenth-Century Flute Culture and the “Trockne Blumen” Variations, D. 802.” Defended, 2007.

Winner of the best PhD dissertation at the National Flute Association (2008)

Ming-Lun Lee, “Britten Conducting Britten: A Study of the Recordings Produced by John Culshaw.” Defended: May 2013.

Assistant Professor of Electrical and Computer Engineering, University of Rochester (2013-present). Presentations include AMS, Pittsburgh (2013): “Opera Recording as Audio Drama: A Study of John Culshaw’s Stereophonic Production Notes for the 1958 Decca Recording of Benjamin Britten’s *Peter Grimes*.”

Christopher Lynch, “‘Modernized Opera’: Musical Theater and Opera in New York City and the Development of an American Opera Aesthetic, 1900-1960.” Defended: May 2013.

Visiting Assistant Professor positions at DePauw University, Franklin and Marshall College, West Chester University, Duquesne University; visiting scholar at Indiana University. Presently, Artist Lecturer, Carnegie Mellon University, and Project Coordinator for the Center for American Music, University of Pittsburgh. Presentations include AMS, Pittsburgh (2013), “Reconstructing the First Broadway Opera” The 1942 Revisions to *Porgy and Bess*,” and AMS, Louisville (2015), “Broadway at the Opera House: Promoting the New York City Opera’s American Seasons, 1957-1960.” Publications include, “Cheryl Crawford’s *Porgy and Bess*: Navigating the Cultural Hierarchy in 1941,” *Journal of the Society of American Music*, “*Die Zauberflöte* at the Metropolitan Opera House in 1941: The Mozart Revival, Broadway, and Exile,” *Musical Quarterly*. Editor of the *Newsletter of the Mozart Society of America*. Proposal and chapters of his book project, “Manhattan Meets Mozart: Mozart’s Operas, Broadway, and the Invention of the Operatic Museum, 1940-51,” are presently under review at the University of Chicago Press.

Melody Marchman Schade, “Paratextual Frames: A Material Study of Ottaviano Pertucci’s Four-Voiced Venetian Motet Prints, 1502-1505.” Defended: February 2014.

Presentations include Society for American Music (2011), “I went to the Woods to Live Deliberately’: Thoreau and Cumulative Form in Ives’s Concord Sonata.” Also, Best Graduate Student Paper at Society for Christian Music Scholarship (Yale Divinity School, 2013): “Reading Ottaviano Petrucci’s Motteti A and Motteti Libro Quatro as Devotional Books.”

Yuji Sota, “Autonomy and Cohesion in John Cage’s Adoption of Zen Buddhism and Anarchism.” Defended: April 2015.

David Clem, “O Fortuna and the Mythic Medieval: A Study in Multimedia Reception.” ABD

Presently, Assistant Professor of Music History, Houghton College (NY). Publications include, “Music, Magic and the Intermedial Gap, or How Music Aids the Adaptation Process in the Harry Potter Films” in *Harry Potter Intermedial: Untersuchungen zu den (Film-)Welten Joanne K. Rowlings*, edited by Philipp Schmerheim (Würzburg, Germany: Königshausen & Neumann, 2013), and essays in the forthcoming *Oxford Handbook of Music and Medievalism*, edited Stephen Meyer (“Hope Against Fate or Fata Morgana: Musical Mythopoeisis in John Boorman’s *Excalibur*”) and *Oxford Handbook of Music and Advertising*, edited by Ron Rodman and James Deaville (“The Epic in Contemporary Media”). Presentations include, “*Citizen Kane* Revisited: Romantic Realism, the Modern Subject, and Herrmann’s Score,” Society for American Music (2013)

Christopher Collins, “American Composers as Administrators of Public Music.” ABD

Presentations include: AMS, Pittsburgh (2013), “Ministry of Dissent: The Ecocriticism of Al Jourgensen.”

Nicholas Emmanuel, “Music and the Polish Avant-Garde.” ABD

Presentations include: AMS, Louisville, KY (2015), “Meaningless Mechanized Situations of Disrelation: Ligeti’s *Poème Symphonique* as a Comic Reflection of Modernity”; and AMS, Rochester, NY (2017), “‘Living Within the Truth’: Formal Expressions of Dissent in Lutoslawski’s Late Period.” One of four Humanities Institute PhD Fellows, University at Buffalo, 2017-2018

Sarah Teatsel, “Murray Shaffer and the Ecology of Sound.” ABD

Presentations include: “Music Performance and Rites of Passage in *Majora’s Mask*,” Music and the Moving Image Conference (New York University, May 2017); “Musical Memory of the Players, Characters, and World of *The Legend of Zelda* Video Game Series,” Midwest Chapter Meeting of the American Musicological Society (Butler University, May 2015).

Lacey Golaszewski, “Lyrical Virtuosity through Exoticism in Eugène Bozza’s Woodwind Chamber Music of the 1930s and 1940s: A Case Study for the Exploration of Marginalized Repertoires.” ABD

Presentations include: “Eugène Bozza and Lyrical Virtuosity: From Violinist Conductor to Poet for Winds,” Clarinet Fest, International Clarinet Association (Ostend, Belgium, July 2018).

DEFENDED PH.D. DISSERTATIONS—COMMITTEE MEMBER (since 2009)

Matthew Chamberlain, Composition—Fall 2018

Nathan Kelly, Composition—Fall 2018

Andy Coulter, English/Poetics—Summer 2018

Weijun Chen, Composition—Summer 2018
 Sarah Louden, Music Theory—Spring 2018
 Joseph Lake, Composition—Spring 2018
 Matt Sargent, Composition—Spring 2018
 Colin Tucker, Composition—Spring 2018
 Esin Gunduz, Composition—Spring 2017
 Davie Rappenecker, Composition—Fall 2016
 Ethan Hayden, Composition—Spring 2016
 David Ferrandino, Musicology—Fall 2015
 Juan Colon Hernandez, Composition—Fall 2015
 Clinton Haycraft, Composition—Spring 2015
 Jacob Gotlib, Composition—Spring 2015
 Nathan Heidelberg, Composition—Spring 2015
 Pang Chun-ting, Composition—Spring 2015
 Daniel Bassin, Composition—Spring 2014
 Mark Durrand, Musicology—Spring 2014
 Eli Drabman, English/Poetics—Summer 2013
 Robert Phillips, Composition—Spring 2013
 Diana Soh, Composition—Spring 2013
 Aubrey Byrely, Composition—Fall 2012
 Ryo Nakayama, Composition—Spring 2012
 Daniel Wu, Music Theory—Spring 2012
 Felipe Ribeiro, Composition—Fall 2011
 Mark Olivieri, Composition—Spring 2010
 Douglas Barrett, Composition—Spring 2010
 Thomas Stoll, Composition—Fall 2009
 David Hanner, Composition—Spring 2009
 JiHyun Woo, Music Theory—2009

GRADUATE SEMINARS

Radical Formalisms. Fall 2018.

Being Closed. Spring 2017

Music/Image/Double. Spring 2016

The Musical Joke. Fall 2015

On Mimesis. Spring 2015 (New York University).

Operatic Enchantment in an Age of Enlightenment. Fall 2014.

Topics in Late Style. Spring 2014.

Zombie Modernity: Music Between Life and Death. Fall 2013.

Music in Comic Modernity: Studies in Unstable Musical Life. Spring 2013.

On Sonic Gravity: Music and Literature in Suspension. Fall 2012.

Music and Realism: Philosophical and Historical Considerations. Spring 2012.

Music and the Philosophy of Expression. Fall 2011.

On Music Playing: Philosophies of Musical Performance. Fall 2010

On Deserts, Space, and Exile: Metaphors of Musical Modernism. Spring 2010

Schubert and the German Romantic Distance. Fall 2009.

Topics in Opera: Recent Scholarly Approaches. Spring 2009.

Avant-Garde Music and the Question of Subjectivity, 1945-1968. Fall 2008.

Adorno, Late Beethoven, and the Music of Critique. Fall 2007.

Enlightened Postmodernity: Music and Pluralism, Then and Now. Spring 2006.

Towards Emancipation: Schoenberg, "Atonality," and the Freedom in Music. Fall 2005.

Symphonic Commodities: From Failure to Catastrophe (1848-1918). Spring 2005.

Narratives of the Symphonic: From the Public Sphere to 1848. Fall 2004.

Not Opera: Twentieth-Century Operatic Dissents. Fall 2002 (Loyola, New Orleans)

Beethoven's Late Style: Classicism, Enlightenment, and Beyond. Spring 2002 (Columbia University)/Fall 2003 (University at Buffalo).

UNDERGRADUATE COURSES

Cramped Conditions: Music, Modernity, Space. Fall 2018.

Music/Comedy/Modernism. Fall 2017.

The Musical Joke. Fall 2015.

Music in Comic Modernity. Spring 2015 (New York University, syllabus substantially revised from below, Fall 2013)

Mozart's Operas. Lecture Series. Fall 2014.

Music in Comic Modernity (1730-1945). Lecture series. Fall 2013.

The Viennese Classics: Haydn, Mozart, Beethoven. Lecture series. Fall 2012.

European Music After Romanticism: 1848-1945. Lecture series, survey course. Fall 2011.

The Symphony: from the Eighteenth-Century Public Sphere to the New Millennium. Lecture series, survey course. Fall, 2008 and Fall 2003.

Music in the Twentieth Century. Lecture series, survey course. Spring 2008, Fall 2010.

Genres of Music: Opera, from Monteverdi to Minimalism. Lecture series, survey course. Spring 2007, Fall 2009.

Western Music History Survey II: 1750-Present. Lecture series, survey course. Every spring since 2004.

Music and the Enlightenment: 1750-1827. Lecture series, survey course. Fall 2005.

Music in the Long Nineteenth-Century: 1789-1914. Lecture series, survey course. Fall 2004, Fall 2007

SERVICE

SELECTED UNIVERSITY AT BUFFALO (SUNY) COMMITTEES:

Music Department Service:

Personnel Action Committee—2016-present

Graduate Committee—2016-present

Search Committee for Adjunct Musicology Position—Spring 2016

Official departmental advocate for the tenure case of Stephanie Vanderwel (musicology)—successfully defended, Spring 2015.

Search Committee for Assistant Professor of Music Theory, member—Fall/Spring 2013/2014

Coordinator of Historical Musicology—2012-present

Departmental Library Committee, Chair—2011-present

Official departmental advocate for the tenure case of Tony Arnold (music performance)—successfully defended, Spring 2011

Search Committee for Assistant Professor of Music Theory, member—Fall 2009.

Search Committee for Assistant Professor of Musicology, member—Spring 2008.

Undergraduate Committee, member—2003-2004, 2007-2009, 2012-2016.

Concert Committee, member—2004-2013

Colloquium Series Director—2007-2008, and 2008-2009.

University Service:

Humanities Institute, Executive Committee—2018 onwards.

Humanities Institute, Seed Funding Review Committee—2015-2016

Faculty Senate—2016 onwards (three-year term)

Gender Institute, Steering Committee—2007-2008, and 2008-2009

OTHER UNIVERSITY AT BUFFALO TEACHING:

Invited guest lecturer on Nietzsche and Wagner in Professor Kalliopi Nikolopoulou's graduate seminar, "On Pneuma/Spirit," Department of Comparative Literature, University at Buffalo. April and May 2017.

"Public, Private and the Contradictions of the Late Style." Invited guest lecture in Professor Eric Hubner's "Beethoven's String Quartets" course, Department of Music, University at Buffalo, April 2017.

"Knowing, Doing, and the Performative Act." Invited guest lecture in Professor Millie Chen's "Performative Action" class, Department of Visual Studies, University at Buffalo, March 2008.

"Is Music Good for Us?" College of Arts and Sciences, University at Buffalo, September 2004.

"Intercultural/Interpersonal: Thoughts on Exile." Invited talk in Boris Hellmann's class (COM202), "Intercultural Communication," Department of Communications, University at Buffalo, March 2004.

UNIVERSITY AT BUFFALO AND BUFFALO AREA PUBLIC LECTURES

"Shrug: Mozart and Richard Strauss." Lecture 3 in my seminar series, "Mozart's Modernism." Garret Club, Buffalo, NY, October 2018.

"Corpse: Mozart and Puccini." Lecture 2 in my seminar series, "Mozart's Modernism." Garret Club, Buffalo, NY, October 2018.

"Epiphany: Mozart and Verdi." Lecture 1 in my seminar series, "Mozart's Modernism." Garrett Club, Buffalo, NY, September 2018.

"Late Style"—A post-concert on-stage conversation with the pianist Jonathan Biss, after a concert in his "Late Style" series given at Slee Hall, University at Buffalo, February 2017.

- “One Night in Beirut: When Said Met Genet.” Scholars at Hallwalls series—University at Buffalo Humanities Institute Faculty Fellows Talk. Hallwalls Contemporary Arts Center, December 2016. **(See also, By Invitation.)**
- “Music and the Idiocy of Love—MGM’s *The Wizard of Oz*.” Lecture 3 in my seminar series “Music and the Comic Heart.” Garret Club, Buffalo, NY, October 2015.
- “Idiots Love Music—Offenbach’s *Orpheus in the Underworld*.” Lecture 2 in my seminar series “Music and the Comic Heart.” Garret Club, Buffalo, NY, October 2015.
- “Music Loves Idiots—Mozart’s *Così fan tutte*.” Lecture 1 in my seminar series “Music and the Comic Heart.” Garret Club, Buffalo, NY, September 2015.
- “Good, Honest, Fun: The Hopes and Fears of French Musical Modernism.” The Garret Club. Buffalo, New York, October 2014.
- “Mozart’s *Così fan tutte* and the Limits of Enlightenment.” Buffalo Opera Buffs. Buffalo State College (State University of New York), April 2014.
- “Mozart, *La clemenza di Tito*: Music and Terrorism.” Buffalo Opera Buffs. Buffalo State College (State University of New York), May 2013.
- “Verdi’s *La traviata* and the Bourgeois Ideology.” Lecture given in a Buffalo private residence to an audience of 50 people, some of whom had been retired people auditing my undergraduate classes through the University at Buffalo’s Alumni Program. The lecture was coordinated with the Met live broadcast of the opera, April 2012.
- “A Time to Forget.” Ethics and Aesthetics Workshop (sponsored by the Cultures and Texts Strategic Initiative), University at Buffalo, October 2010.
- “On Prima Donnas and Politics.” Colloquium Series, Spring 2009. University at Buffalo, Department of Music, February 2009.
- “The Moon and the Blood: Schoenberg’s *Pierrot lunaire* and the Question of Difficulty.” Pre-concert lecture. Performance of Schoenberg’s *Pierrot lunaire* by Department of Music faculty members from the University at Buffalo and SUNY Fredonia, October 2008.
- “From Dialogue to Despair: Beethoven’s String Quartets.” Pre-concert lecture. Pacifica String Quartet: Beethoven’s Op. 18 no. 5, and Op. 130, Slee Beethoven Cycle, Lipus Concert Hall at Slee, University at Buffalo, March 2008.
- “Beethoven’s String Quartets and their Voices.” Pre-concert lecture. Tokyo String Quartet: Beethoven’s Op. 18 no. 5, and Op. 130, 50th Anniversary of the Slee Beethoven Cycle, Lipus Concert Hall at Slee University at Buffalo, April 2006.
- “Panorama and the Veil of Song.” Performance Lecture. Guest Lecture Series, Department of Visual Studies, University at Buffalo, September 2005. **(See also Performance/Poetry.)**

“Schoenberg’s Atonal Music Then, Our Freedoms Now” (With Jacob Greenberg, Piano).
Performance lecture. Colloquium Series (2003-2004), University at Buffalo, Department
of Music, April 2004

**EDITORIAL WORK / FELLOWSHIP REVIEW / EXTERNAL TENURE REVIEW
AND SERVICE**

American Musicological Society—Council (2014-2017)

Echo—A Music-Centered Journal—Advisory Board (2014 onwards)

Vortex Music Journal (online journal, Brazil)—Advisory/Editorial Board (2013 onwards)

Evental Aesthetics—Editorial Board (2011 onwards)

Music and Politics—Editorial Board (2010 onwards)

Theory, Culture, and Society—Outside editorial reviewer

Women and Music: A Journal of Gender and Culture—Outside editorial reviewer (twice)

The Journal of Musicological Research—Outside editorial reviewer

Journal of the American Musicological Society—Outside editorial reviewer (three times)

The Journal of Musicology—Outside editorial reviewer (three times)

Routledge publishing house—manuscript and proposal reviewer

The Canadian Grants Council—fellowship application reviewer.

Oxford University Press—Proposal reviewer (series, edited by Jairo Moreno and Gavin Steingo,
Critical Conjunctures in Music and Sound), and manuscript review (of essays for the *Oxford
Handbook of Western Music and Philosophy*, edited by Nanette Nielsen, Tomas McAuley, and
Jerrold Levinson).

MIT Press—Proposal reviewer (Tim Hodgkinson, *Music and the Myth of Wholeness: Towards a New
Aesthetic Paradigm*).

Bloomsbury Press—Manuscript Reviewer (Douglas Barrett, *After Sound: Towards a Critical Music*).

University of Chicago Press—Manuscript Reviewer (Michael Gallope, *Deep Refrains: Music,
Philosophy, and the Ineffable* and Holly Watkins, *Musical Vitalities: Ventures in a Biotic Aesthetics
of Music*)

University of Chicago—Department of Music, external tenure reviewer.

University of Pennsylvania—Department of Music, external tenure reviewer.

University of Southern California—Thornton School of Music, external promotion to full professor reviewer.

PERFORMANCE/POETRY

“Bertha the Mom.” Libretto for opera by Clara Latham. Premier at Roulette, Brooklyn, June 2018.

“Abugida.” Text for composition by Diana Soh. Premiered and commissioned by Singapore Symphony Orchestra, Singapore, February 2018.

“A/Z.” Text for composition by Diana Soh, for solo voice and three instrumentalists. Commissioned and premiered on air by Radio France, September 2017.

“Annihilation.” Tuning Speculation V: Vibratory (Ex)changes. Organized by The Occulture. Toronto, Canada, November 2017.

“How Big are the Stakes in the Chop House.” Tuning Speculation: De-Tuning Speculation. Organized by The Occulture. Toronto, Canada, November 2016. **(See also Talks—By Invitation.)**

“Examples of Excess.” Three act performance lecture/theatre piece for soloists, musicians, and tape. With Wooden Cities. Hallwalls Contemporary Arts Center, Delaware Avenue, Buffalo, October 2016.

“A Woman is Talking on Her Phone.” Performance/Lecture/Monologue, at Tuning Speculation: ‘Maginary Magnitudes and Sonic Refractions—a one-day symposium presented by The Department of Performance Studies and FAS Department of Music (New York University) and The Occulture. Tisch School of the Arts (NYU), April 2016. **(See also Talks—By Invitation.)**

“Note to Self.” Spoken text piece for two performers. Performed by myself and Tony Arnold as part of the soprano Tony Arnold’s year-long residency as the 2015-2016 recipient of the Brandeis Creative Arts Award. Slosberg Music Center, Brandeis University, February 2016.

“Note to Self.” Spoken text piece for two performers, commissioned by Viola Yip. Gallery MC, NY, June 2015.

“Studies in Nothing #1: Narcissus.” Spoken text piece, performed at the concert series: Null Point (1: Too Little/Too Much). Hallwalls Contemporary Arts Center, April 2014.

“Arboretum.” Text for experimental theatre/vocal work, music by Diana Soh. Commissioned by Institut de Recherche et Coordination Acoustique/Musique (IRCAM). Performed: L’espace du Projection, IRCAM, Centre Pompidou, Paris, June 2013.

“On Sonic Gravity.” Performance-Lecture—University of Chicago, The Centre for Contemporary Theory (3CT), February 2013. **(See also Invited Lectures.)**

“The Boy Who Lived Down the Lane” (revised and enlarged version). Libretto by James Currie, music by Diana Soh. Size Zero Opera Company. Performed: 2nd Performer’s Voice Symposium (“Horizons Crossing Boundaries”), Young Siew Tow Conservatory of Music, Singapore, October 2012.

“The Boy Who Lived Down the Lane.” Libretto for a one-act chamber opera, music by Diana Soh. Commissioned by Size Zero Opera Company. Performed: Tête à Tête opera festival, Riverside Studios, Hammersmith, London, UK, August 2011.

“Surround.” The Reactionary Ensemble at the Burchfield Penny Art Center as part of Beyond In Western New York. Participated as text and vocal improviser, November, 2010.

Five-hour long text/music improvisation with *The Reactionary Ensemble*. At Hallwalls’s “Unhinged: Artists and Models Affair 21.” Buffalo Central Terminal Building, East Buffalo, May 2008

“Someone had to die”—monologue for voice, tape, and musicians. Included in “Asheboro Wake,” an experimental oratorio directed by Otto Muller, performed by members of Open Music Ensemble. Hallwalls Contemporary Arts Center, Buffalo, New York, May 2008.

“I will not and neither will Music”—solo performance piece with tape recorder. The Love Factory, Rust Belt Books, Buffalo, New York (see documentation at microyer.com/ptrsIwillnot.htm), March, 2008.

“No Music”—performance lecture. Department of English, University of Western Illinois, February 2008. **(See also Invited Lectures.)**

“Collective Simulated Synaesthesia”—conceived by Stephanie Rothenberg of Pan-O-Matic. Live performative action at Toronto’s “Nuit Blanc” festival (see documentation at pan-omatic.com/docs/main.htm), September, 2007.

“Examples of Excess”—version for solo performer/dancer and two cassette players. Adam Mickiewicz Library, Filmore Avenue, Buffalo New York, June 2007.

“Passage.” Installation with the *Buffalo Super Friends*. At Hallwalls’s “Nocturterminal: Artists and Models Affair 20.” Buffalo Central Terminal Building, East Buffalo, June 2007.

“Echo to Narcissus: for Performer, Tape Recorder, and a Page from Will Redman’s *Book*.” Selections from Will Redman’s *Book*, performed by members of The Open Music Ensemble. Hallwalls Contemporary Arts Center, Buffalo, New York, April 2007.

Selections from Cage *Songbook*. Performed with Babel Vocal Ensemble. UB Art Gallery, Buffalo, April 2007.

“Auratic Étude 1, for Schizophrenic and Rubbish Technology.” Spark: Festival of Electronic Music and Arts. Southern Theater, Washington Avenue South, Minneapolis, February 2007.

“Examples of Excess.” Three act performance lecture/theatre piece for soloists, musicians, and tape. With The Open Music Ensemble. Hallwalls Contemporary Arts Center, Delaware Avenue, Buffalo, December 2006.

“Examples of Excess.” Performance Lecture. Collision Symposium: Inter-arts Research and Practices, University of Victoria, British Columbia, Canada, September 2006. **(See also Peer-reviewed Conferences, Panels, and Seminars.)**

Reading from my “Salvage Operation (in Three Parts).” *P-Queue* volume launch reading. Rustbelt Books. Allen Street, Buffalo, September 2006.

Poetry reading, Sounds Café, Chartres Street, New Orleans, March 2006.

“New Music and Poetry,” Julie Harting and James Currie with special guests Enid Blount Press and Sirius String Quartet. Poets House, Spring Street, New York City, November, 2005.

“Panorama and the Veil of Song.” Performance Lecture. Guest Lecture Series, Department of Visual Studies, University at Buffalo, September 2005. **(See also University at Buffalo and Buffalo Area Public Lectures.)**

Voted one of the Best Concerts of the Year by Ron Ehmke, *Buffalo Spree*, December 2005