

**Curriculum Vitae  
Charles Dill**

University of Wisconsin-Madison  
School of Music  
5523 Humanities Building  
455 North Park Street  
Madison, Wisconsin 53706

**Education**

- 1989      Ph.D. (Music History), Princeton University.  
Dissertation: "The Reception of Rameau's *Castor et Pollux* in 1737 and 1754" (supervisor: Harold S. Powers).
- 1985      M.F.A. (Music History), Princeton University.
- 1982      M.M. (Music History), University of North Texas.  
Thesis: "French Theories of Beauty and the Aesthetics of Music 1700-1750."
- 1978      B.M.E. (Clarinet), with honors, Baylor University.  
Thesis: "First-Movement Form in Selected Pre-Classic Symphonies."

**Positions Held**

- 2001-present    Professor of Music, University of Wisconsin-Madison.
- Spring 2006    Visiting Professor, Washington University.  
Team-taught course on opera for Humanities program.
- 1995-2001      Associate Professor of Music, University of Wisconsin-Madison.  
Responsible for teaching courses on theory and method in musicology and on the history of Western music.
- 1989-1995      Assistant Professor of Music, University of Wisconsin-Madison.
- Spring 1989    Visiting Instructor, Westminster Choir College, Princeton, New Jersey.  
Responsible for graduate seminar in musicology and bibliography.

- 1988-1989 Assistant Concert Manager, Princeton University.  
Responsible for advertising, bookkeeping, supervision of student employees.
- 1985-1987 Research Assistant to Professor Margaret Bent, Princeton University.  
Responsible for arranging a Mellon-funded seminar on modality and 16th-century counterpoint, for arranging a benefit concert for the American Musicological Society, for proofreading scholarly articles and newsletter of the American Musicological Society.
- 1985-1986 Director, Princeton University Musicology Colloquium Series.  
Responsible for scheduling and arranging of guest lectures.
- 1984-1987 Assistant Instructor, Princeton University.  
Responsible for class sections of music history and music appreciation courses.
- 1984 Research Assistant to Rosalyn Tureck, concert harpsichordist and director of the Tureck Bach Institute, Princeton, New Jersey.  
Responsible for bibliographic searches and proofreading.

### **Honors and Awards**

- Fall 2012 Participant, "Psychoanalysis," Faculty Development Seminar, University of Wisconsin-Madison.
- 2008-2010 Vilas Associate, University of Wisconsin-Madison.
- Fall 2008 Participant, "Visuality," Faculty Development Seminar, University of Wisconsin-Madison.
- Fall 2006 Sabbatical leave.
- 2005-2007 Member, Council of the American Musicological Society.
- 2001-2002 Wisconsin/Hilldale Undergraduate/Faculty Research Award.  
Topics: "Ontologies of Chopin's Preludes" (with Gina Rivera).
- June 2001 Fellow, Obermann Institute for the Humanities, University of Iowa.
- Fall 1999 Travel Supplement for participation in Tenth International Congress on the Enlightenment, Dublin, Ireland, summer 1999.
- 1998-present University Teaching Fellow

- 1998-1999 Bolz Research Fellowship.
- 1997-1998 Wisconsin/Hilldale Undergraduate/Faculty Research Award.  
Topic: "The Serious Business of Comedy: Rameau and the Invention of Genre" (with Jennifer Strauss).
- Fall 1997 Sabbatical leave.
- 1996-present Fellow, University of Wisconsin Teaching Academy.
- 1995-1996 Wisconsin/Hilldale Undergraduate/Faculty Research Award.  
Topic: "Villains, Tramps, and Fools: A Reappraisal of Modern Assumptions about Mozart's Women Characters" (with Christina Schiffner).
- 1994 (Summer) Graduate School Research Committee, University of Wisconsin-Madison.  
Topic: "François Francoeur and François Rebel, *Zélinde* (1745): A Critical Edition."
- 1993-1994 Lilly Teaching Fellow, University of Wisconsin-Madison.  
Course development project: "Compositional Process." Mentor: Susan C. Cook.
- 1993 (Summer) Graduate School Research Committee, University of Wisconsin-Madison.  
Topic: "A Papal Bull at the Paris Opéra: Jansenism as Metaphor for Opera Reform in Eighteenth-Century France."
- 1992-1993 Wisconsin/Hilldale Undergraduate/Faculty Research Award.  
Topic: "Ghosts from the Past: Intertextuality and Allusion in Compositions of the Schumann Circle" (with Kathleen Riester).
- 1991 (Summer) Graduate School Research Committee, University of Wisconsin-Madison.  
Topic: "Declaiming Tragedy: The Importance of Genre in Rameau's *Tragédies lyriques*."
- 1990-1991 Eugene M. Bolz Fellowship (School of Music, University of Wisconsin-Madison) for Project Assistant.
- 1990 (Summer) Graduate School Research Committee, University of Wisconsin-Madison.  
Topic: "Reclaiming the Romantic in Nineteenth-Century Productions of Mozart's *Don Giovanni*."

1987-1988     Dissertation Fellowship, Getty Center for the History of Art and the Humanities, Santa Monica, California.

## Bibliography

### *Books*

Editor, *Opera Remade, 1700-1750*, Ashgate Library of Essays in Opera Studies, ed. Roberta Marvin, 6 vols, vol. 2 (Surrey: Ashgate, 2010).

Reviews:

*Opera* 62 (October, 2011), 1269-71.

*Monstrous Opera: Rameau and the Tragic Tradition* (Princeton: Princeton University Press, due April 1998).

Reviews:

*Eighteenth-Century Studies* 33 (Fall, 1999), 157-58.

*Journal of the American Musicological Society* 52 (Summer, 1999), 363-69.

*Notes: Quarterly Journal of the Music Library Association* 55 (March, 1999), 655-58.

*Choice: Current Reviews for Academic Libraries* 36 (October, 1998), 326.

### *Articles*

"Rameau avec Lacan," *Acta musicologica* 80 (2008), 33-58. Refereed.

"Ideological Noises: Opera Criticism in Early Eighteenth-Century France," in *Operatic Migrations: Transforming Works and Crossing Boundaries*, ed. Roberta Marvin and Downing Thomas (N.p.: Ashgate, 2006), 65-98. Invited-refereed.

"Rameau's Imaginary Monsters: Knowledge, Theory, and Chromaticism in *Hippolyte et Aricie*," *Journal of the American Musicological Society* 55 (2002), 433-76. Refereed.

With Downing Thomas. "Disciplines, Interdisciplinarity, and Cultural Studies: A Dialogue on Music's Place." *Rethinking Cultural Studies 1: A State of the Question*. Ed., David Lee Rubin and Julia V. Douthwaite. EMF: Studies in Early Modern France, 6. Charlottesville: Rockwood Press, 2000. Pp. 32-40. Invited.

"Pellegrin, Opera, and Tragedy." *Cambridge Opera Journal* 10 (November, 1998), 247-57. Refereed.

"Eighteenth-Century Models of French Recitative." *Journal of the Royal Musical Association* 120 (September, 1995), 232-50. Refereed.

"Rameau Reading Lully: Meaning and System in Rameau's Recitative Tradition." *Cambridge Opera Journal* 6 (March, 1994), 1-17. Refereed.

"Creative Process in Rameau's *Castor et Pollux*." *The Creative Process*. Studies in the History of Music, 3. New York: Broude Brothers, 1993. Pp. 93-106. Refereed.

"Music, Beauty, and the Paradox of Rationalism." *French Musical Thought, 1600-1800*. Ed. Georgia Cowart. Ann Arbor: UMI Research Press, 1989. Pp. 197-210. Invited.

### *Dictionary Articles*

"Jean-Philippe Rameau," *Oxford Bibliographies Online* (Oxford: Oxford University Press, 2011). [<http://www.oxfordbibliographiesonline.com/>].

"**Lamotte**, *La Motte*, Antoine Houdar, *Houdart, Houdard*, de," for *Die Musik in Geschichte und Gegenwart*, 2nd ed., 27 vols. (Kassel: Bärenreiter, 1994- ), vol. 2/10, cols. 1108-11. Invited.

"Air (The French Air, 1650-1800) '3'." *The Revised New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 29 vols. (New York: Macmillan, 2001). Invited.

### *Reviews*

Martha Feldman, *Opera and Sovereignty: Transforming Myths in Eighteenth-Century Italy* (Chicago: The University of Chicago Press, 2007), in *Eighteenth-Century Current Bibliography* (in press).

Beth L. Glixon and Jonathan E. Glixon. *Inventing the Business of Opera: The Impresario and His World in Seventeenth-Century Venice* (Oxford: Oxford University Press, 2006), in *Eighteenth-Century Current Bibliography* (in press).

Simon Keefe, ed., *Mozart Studies* (Cambridge: Cambridge University Press, 2006), in *Eighteenth Century Current Bibliography*. (In press.)

Voltaire (François-Marie Arouet), *Oeuvres de 1738-1740 (II)*, *Writings for Music (1720-1740)* and *Oeuvres de 1742-1745 (I)*, ed., Russell Goulbourne et al., *Complete Works of Voltaire*, vols. 18c, 28a (Oxford: Voltaire Foundation, 2006, 2008). Pp. 140-43. In *Eighteenth-Century Music* 7/1 (January, 2010): 140-43.

Richard Somerset-Ward, *Angels and Monsters: Male and Female Sopranos in the Story of Opera, 1600-1900* (New Haven: Yale University Press, 2004), in *Music and Letters* 87 (May, 2006), 308-9.

Maynard Solomon, *Late Beethoven: Music, Thought, Imagination* (Berkeley: University of California Press, 2004) in *Eighteenth-Century Current Bibliography* 30 (2004).

Maynard Solomon, *Mozart: A Life* (New York: Harper, 1995) in *Eighteenth-Century Current Bibliography* 20-21 (1994-95).

A. Peter Brown, *The Symphonic Repertoire, Volume II. The First Golden Age of the Viennese Symphony: Haydn, Mozart, Beethoven, and Schubert*, (Bloomington & Indianapolis, IN: Indiana University Press, 2002) for *The Eighteenth Century: A Current Bibliography*. (in press)

Pierre Jourda, *La Théâtre à Montpellier 1755-1851*, Studies on Voltaire and the Eighteenth Century, 2001:02 (Oxford: Voltaire Foundation, 2001), in *Eighteenth Century Current Bibliography* (in press).

Stephen C. Meyer, *Carl maria von Weber and the Search for a German Opera* (Bloomington: Indiana University Press, 2003) ), in *Eighteenth Century Current Bibliography* (in press).

Michael F. Robinson, *Giovanni Paisiello: A Thematic Catalogue of His Works, v.2, The Non-Dramatic Works*, Thematic Catalogues Series, 15 (New York: Stuyvesant Press, 1994) in *The Eighteenth Century: A Current Bibliography* (in press).

Maynard Solomon, *Late Beethoven: Music, Thought, Imagination* (Berkeley: University of California Press, 2003), in *Eighteenth Century Current Bibliography* (in press).

Richard Will, *The Characteristic Symphony in the Age of Haydn and Beethoven*, (Cambridge: Cambridge University Press, 2002) for *The Eighteenth Century: A Current Bibliography*. (in press)

Richard Somerset-Ward, *Angels and Monsters: Male and Female Sopranos in the Story of Opera, 1600-1900* (New Haven: Yale University Press, 2004), in *Music and Letters* 87 (May, 2006), 308-9.

Alexandre Maral, *La Chapelle Royale de Versailles sous Louis XIV: ceremonial, liturgie et musique* (N.p.: Mardaga, 2002) in *Journal of Modern History* 77 (March, 2005), 187-89.

Raymond Erikson, ed., *Schubert's Vienna* (New Haven: Yale University Press, 1999), in *The Eighteenth Century: A Current Bibliography* 22-24 (2003), 419-20.

Elaine Sisman, ed., *Haydn and His World* (Princeton: Princeton University Press, 1997), in *The Eighteenth Century: A Current Bibliography* 222-24 (2003), 432-33.

Reinhard Strohm, *Dramma per musica: Italian Opera Seria of the Eighteenth Century* (New Haven: Yale University Press, 1997), in *The Eighteenth Century: A Current Bibliography* 22-24 (2003), 491-92.

Jacqueline Letzter and Robert Adelson, *Women Writing Opera: Creativity and Controversy in the Age of the French Revolution*, Studies on the History of Society and Culture, 43 (Berkeley: University of California Press, 2001), in *Music and Letters* 83 (August, 2002): 458-60.

David Schroeder, *Mozart in Revolt: Strategies of Resistance, Mischief and Deception* (New Haven: Yale University Press, 1999) in *American Society for Eighteenth-Century Studies, Online Book Reviews* <<http://www.press.jhu.edu/associations/asecs/>>.

Michael F. Robinson, *Giovanni Paisiello: A Thematic Catalogue of His Works*, v.2, *The Non-Dramatic Works*, Thematic Catalogues Series, 15 (New York: Stuyvesant Press, 1994) in *The Eighteenth Century: A Current Bibliography* 20-21 (2001), 381-82.

Maynard Solomon, *Mozart: A Life* (New York: Harper Collins, 1995) in *The Eighteenth Century: A Current Bibliography* 20-21 (2001), 387-88.

Léonard Rosmarin, *When Literature Becomes Opera: Study of a Transformational Process*, Chiasma, 8 (Amsterdam and Atlanta: Rodopi, 1999), in *Notes: Quarter Journal of the Music Library Association* 57 (September, 2000), 105-6.

Jean-Jacques Rousseau, *Le Devin du village*, ed. Charlotte Kaufman, Recent Researches in the Music of the Classical Era, 50 (Madison: A-R Editions, 1998), in *Music and Letters* 81 (August 2000), 491-94.

Philippe Vendrix, ed., *Grétry et l'Europe de l'opéra-comique* (Liège: Mardaga, 1992); and Philippe Vendrix, ed., *L'Opéra-comique en France au XVIIIe siècle* (Liège: Mardaga, 1992). *Music Library Association Notes* 51 (December, 1994), 592-94.

Malcolm Boyd, ed., *Music and the French Revolution* (Cambridge: Cambridge University Press, 1992). *Music Library Association Notes* 50 (December, 1993), 568-69.

David Charlton, *Grétry and the Growth of Opéra comique* (Cambridge: Cambridge University Press, 1986); Roland Mortier and Hervé Hasquin, eds., *Fêtes et musiques révolutionnaires: Grétry et Gossec* (Brussels: Éditions de l'Université de Bruxelles, 1990); and Yves Lenoir, ed., *Documents Grétry dans les collections de la Bibliothèque royale de Albert Ier* (Brussels: Bibliothèque Royale Albert I<sup>er</sup>, 1989). *Music Library Association Notes* 48 (September, 1991), 82-84.

Alessandra Comini, *The Changing Image of Beethoven: A Study in Mythmaking* (New York: Rizzoli, 1987). *Visual Resources* 5 (Winter, 1989), 351-54.

### *Recording*

*University of the Air: Joseph Haydn*. Madison: The Audio Store, 1995. Invited.

### *Scholarly Papers/Public Lectures*

#### *International*

- March 2014 "The Influence of Linguistics on Rameau's Theory of Modulation," paper read at international conference, "Rameau entre art et science," Paris, France.
- August 2003 "The Problem of Language in Opera Criticism," paper read at the Eleventh International Congress on the Enlightenment, Los Angeles.
- October 1999 Respondent to session, "Théâtre et musique," at international conference, "Racine et/ou Le Classicisme," jointly sponsored by the North American Society for Seventeenth-Century Literature and La Société Racine, University of California, Santa Barbara.
- July 1999 "Les Filles de l'Opéra." Paper delivered at the Tenth International Congress on the Enlightenment, Dublin, Ireland.
- April 1996 "Monstrous Opera: The 1736 Print of *Les Indes galantes*." Paper delivered at a joint meeting of the Royal Musical Association, the Society for Music Analysis, and Critical Musicology, held at King's College, London.
- Feb 1991 "Inspiration and Influence in the Second-Act Finale of *Don Giovanni*." Paper delivered at "Mozart: 200 Years of Performance and Analysis," held at Hofstra University, Hempstead, New York.

#### *National*

- Oct 2013 "Entretiens galants: The Consumption of Music in Seventeenth-Century France" paper read at conference "Consuming Passions: Economies of Desire in French Literature and Arts, 1100-1815," Washington University, St. Louis, Missouri.



- Nov 2012 "Le Cerf's Epistemology of Music." Paper delivered at the annual meeting of the American Musicological Society, New Orleans, Louisiana.
- Feb 2009 "Unigenitus at the Opéra." Paper delivered at "Opera and Politics in the *Ancien Régime*," sponsored by UCLA and the William Andrews Clark Memorial Library.
- Dec 2005 "Les Fêtes Pélassiennes." Presented at the annual meeting of the Modern Language Association in Washington, D.C.
- Dec 2004 "Mourning Ophelia: Loss and the Musicological Project." Paper read at the University of North Texas, for the Musicology Colloquium Series.
- Nov 2004 "Rousseau and the Language of Music Criticism." Paper delivered at the annual meeting of the American Musicological Society, Seattle, Washington.
- March 2004 "Rousseau and the Language of Opera Criticism." Paper read at Washington University, jointly sponsored by the Music Department and the Department of Romance Languages and Literatures.
- March 2004 Led roundtable discussion of my manuscript, "*Les Filles de l'Opéra* in the 1730s," for the Eighteenth-Century Interdisciplinary Salon of St. Louis, an organization consisting of scholars from the universities located in that area. Held at Washington University.
- February 2004 "The Ethical Worlds of Rameau's *Castor et Pollux*." Paper read at "The Worlds of the Eighteenth Century," annual conference of the Western Society of Eighteenth-Century Studies, San Francisco California.
- Nov 2002 "Economies of Speech: A Lacanian Reading of Garbage's 'Shut Your Mouth'," paper read at Popular Music and Popular Culture, a conference at the University of Texas-Austin.
- Nov 2001 "Ideological Noises: Opera Criticism in Early Eighteenth-Century France." Paper to be delivered at the annual meeting of the American Musicological Society, Atlanta, Georgia.
- June 2001 "Ideological Noises: Opera Criticism in Early Eighteenth-Century France." Presented at the Research Seminar "Opera in Context: Interdisciplinary Approaches to Creation, Performance, and Reception," The Obermann Center for Advanced Studies (University of Iowa), Iowa City, Iowa.
- Dec 1999 "Les Filles de l'Opéra." Presented at a joint colloquium sponsored by the Musicology and French departments, University of Iowa, Iowa City.

- February 1999 "The Monsters in Rameau's *Hippolyte et Aricie*." Presented for the Musicology Department at Stanford University.
- Dec 1998 "Out of the Silent Discipline." Paper delivered at the Roundtable symposium, "Cultural Studies and the Crisis in the Humanities: French Interventions, Faculty-Student Debates," Notre Dame University.
- October 1998 "Pélissier, Prurience, and the Ideology of Opera." Paper delivered at the annual meeting of the American Musicological Society, Boston, Massachusetts.
- April 1997 "Monstrous Opera: The 1736 Print of *Les Indes galantes*." Paper delivered at the annual meeting of the American Society for Eighteenth-Century Studies, Nashville, Tennessee.
- May 1997 "Pellegrin, Opera, and Tragedy." Paper delivered at "(Re)Presenting Rameau's *Hippolyte et Aricie*," a conference held at the Alliance Française, New York, New York, in connection with Les Arts Florissant's performance at the Brooklyn Academy of Music.
- April 1997 "Monstrous Opera: The 1736 Print of *Les Indes galantes*." Paper delivered before the annual meeting of the American Society for Eighteenth-Century Studies, Nashville, Tennessee.
- Nov 1992 "Rameau Reading Lully: Meaning and System in Rameau's Recitative Tradition." Paper delivered at annual meeting of the American Musicological Society, Pittsburgh, Pennsylvania.
- Nov 1990 "Rousseau's Recitative Types: The Significance of French and Italian Models." Paper delivered at annual meeting of the American Musicological Society, Oakland, California.
- Nov 1989 "Rousseau's Recitative Types: The Significance of French and Italian Models." Paper delivered at annual meeting of the Midwestern American Society for Eighteenth-Century Studies, Columbus, Ohio.
- March 1989 "Rameau's Musical Discourse." Paper delivered at Columbia University.
- Nov 1988 "Voltaire and Rameau's *Castor et Pollux*." Paper delivered at annual meeting of the American Musicological Society, Baltimore, Maryland.
- March 1988 "*Le Charivari musical*: Problems of Description and Convention in Rameau's Operas." Paper delivered at the Getty Center for the History of Art and the Humanities, Santa Monica, California.

February 1988 "*Le Charivari musical: Problems of Description and Convention in Rameau's Operas.*" Paper delivered at New York University.