

## **Bryan Gilliam (Curriculum Vitae)**

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### **Education:**

- \* PhD Harvard University, 1984
- \* Honors in Music History University of Cincinnati, 1975

### **Areas of Research**

- \* German Opera, Vienna, Wagner, Strauss, Korngold, Weill, Film Music, and 19th & 20th Century German Music (especially *fin-de-siècle* Vienna and Weimar era), German musical aesthetics and German critical theory

### **Professional Experience / Employment History**

#### **Duke University**

Secondary department: German, 2013-  
Affiliated: Jewish Studies, 2010-

Bass Professor in Humanities, 2009- present

Frances Hill Fox Professor in Humanities, 2004 -2009

Professor, 1999 - present

Associate Professor, 1993 - 1999

Assistant Professor, 1986 - 1993

#### **Colby College**

Assistant Professor, Music, 1983 - 1986

## Professional Work

### Books

*Rounding Wagner's Mountain: Richard Strauss and Modern German Opera.* Cambridge University Press, 2014.

*Music, Image, Gesture.* Ed. Bryan Gilliam. Duke University Press, 2005 (1-176 pp.). (Essays on ballet, film music, melodrama, modern dance, and opera)

*The Life of Richard Strauss,* Cambridge University Press, 1999. (Chinese edition, 2001; Spanish edition, 2003, German edition 2014, revised under the name *Richard Strauss: Magier der Töne.* Bestseller (number 7) in German non-Fiction)

*Music and Performance during the Weimar Republic.* Ed. Bryan Gilliam. Cambridge University Press, 1994. (Paperback edition, 2005)

*Richard Strauss and His World.* Ed. Bryan Gilliam. Princeton University Press, 1992.

*Richard Strauss: New Perspectives on the Composer and His Work.* Ed. Bryan Gilliam. Duke University Press, 1992. (Paperback edition, with new introduction, 1997)

*Richard Strauss's Elektra.* Oxford University Press, 1991. (Paperback edition, 1996)

*Richard Strauss's 'Daphne': Opera and Symphonic Continuity.* Harvard Ph.D. Dissertation, 1984.

*Richard Strauss on Stage* (in progress for Cambridge U. Press)

### Articles and Chapters

“Erich Wolfgang Korngold and his Return to Vienna after World War II,” *Korngold and his World* (Princeton: Princeton University Press, 2019), in progress.

“Richard Strauss and his Champions,” *Richard Strauss in Context*, ed. Joseph Jones and Morten Kristansen (Cambridge: Cambridge University Press, 2018), in press.

“Richard Strauss Reception in America after World War II,” *Richard Strauss: Der Komponist und sein Werk (Überlieferung, Interpretation, Rezeption)*, ed. Sebastian Bolz, Adrian Kech, Hartmut Schick (Munich: Allitera Verlag), 2017), pp. 583-94.

“The Great War and Its Aftermath: Strauss and Hofmannsthal’s ‘Third-Way Modernism,’ “*Modernism and Opera*, ed. Richard Begam and Matthew Wilson Smith (Baltimore: Johns Hopkins University Press, 2016), pp. 129-47.

“*Der Rosenkavalier-Ariadne auf Naxos-Die Frau ohne Schatten*” Richard Strauss: Handbuch, ed. Walter Werbeck (Stuttgart: Metzler, 2014), pp. 183-223.

“In the Shadow of Bach: Lyonel Feininger as Musician”.” *Lyonel Feininger: On the Edge of the World*, ed. Barbara Haskell (New Haven: Yale University Press (June 2011), pp. 208-15.

"A House Divided: The Tragic History of Dresden's Semper Opera House". *Opera News* (May 2010).

“The Strauss-Hofmannsthal operas,” *The Richard Strauss Companion*, ed. Charles Youmans (Cambridge: Cambridge University Press, 2010), pp. 119-35.

“Strauss and the sexual body: the erotics of humor, philosophy, and ego-assertion” *The Richard Strauss Companion* ed. Charles Youmans (Cambridge: Cambridge University Press, 2010), pp. 269-280.

“Between Resignation and Hope: The Late Strauss”. *Late Thoughts* (Getty Institute, 2006): pp. 167-80.

“ 'Ich bin ein anderer als ich war': Ariadne auf Naxos - das Konzept der Verwandlung und die Ablehnung der griechischen Tragödie”. *Richard Strauss: Der griechischer Germane*. Edition Text+Kritik (2005): 69-80.

“'Friede im Innern': Strauss's Inner and Outer Worlds in the mid-1930s". *JAMS* (2005): 563-95.

"Introductory Essay." *The Richard Strauss Companion* (Greenwood, 2003).

“*Ariadne, Daphne, and the Problem of Transformation*". *Cambridge Opera Journal* 15.1 (2003): 67-81. Anthologized in *Opera after 1900: An Anthology of Critical Essays*, Volume 6 of *The Ashgate Library of Essays in Opera* (Farnham, UK: Ashgate, 2010), ed. Margaret Notley.

“From Hollywood to Berlin: The Influence of American Film on Weimar Music Theater”. *Americanism/Amerikanismus/Weill: Die Suche nach kultureller Identität in der ersten Hälfte des 20. Jahrhunderts* (2003): 147-59.

“Die Rezeption der von Einem Opern in Amerika und die Ideologien des Stils". *Gottfried von Einem Kongress* (Hans Schneider, 2003): 303-13.

“Biography (19,000 words) of Richard Strauss". *Revised New Grove Dictionary of Music and Musicians* 24 (2001).

“Biography of Stephen Jaffe". *New Grove* 12 (2001).

“'Friede im Innern': Aussenwelt und Innenwelt von Richard Strauss um 1935". *Richard Strauss und die Moderne* (2001): 93-111. Published conference paper

“Elektras Tanz and Auflösung". *Festschrift Reinhold Schlötterer* (Wissner, 1999), pp. 251-60.

"Prefatory essay in honor of Günter Brosche." *Festschrift Günter Brosche* (Hans Schneider, 1999).

“A Viennese Opera Composer in Hollywood: Erich Wolfgang Korngold's Double Exile in America". *Driven from Paradise: The Musical Migration from Nazi Germany to the United States* (California, 1999): 334-57.

“The Tone Poems of Richard Strauss”. *The 19th-Century Symphony* (Schirmer, 1997): 345-68.

“The Annexation of Anton Bruckner: Nazi Revisionism and the Politics of Appropriation”. *The Musical Quarterly* 78 (Fall, 1994): 558-83.

“Stage and Screen: Kurt Weill and Operatic Reform in the 1920s”. *Music and Performance during the Weimar Republic* (Cambridge, 1994), pp.

“The Two Versions of Bruckner’s Symphony no. 8”. *19th-Century Music* 15 (Summer, 1992): 59-69.

“Daphne's Transformation”. *Richard Strauss and His World* (Princeton, 1992): 33-66.

“Richard Strauss’s Intermezzo: Innovation and Tradition”. *Richard Strauss: New Perspectives on the Composer and his Work* (Duke, 1992): 259-83.

“Richard Strauss's Preliminary Opera Sketches: Thematic Fragments and Symphonic Continuity”. *19th Century Music* 9 (Spring, 1986): 176-88.

“Stefan Zweig’s Contribution to Strauss Opera after *Die schweigsame Frau*”. *Stefan Zweig: The World of Yesterday’s Humanist Today* (SUNY, 1983), pp. 217-26.

## **Essays**

The New York Times (Arts & Leisure), Opera News, Salzburg Festival, Royal Opera (Covent Garden), Leipzig Gewandhaus Magazine, Santa Fe Opera, Opera Barcelona, and others

## **Papers**

“*Salome*, the Body, and Jewishness (conference keynote), University of Turin, 16 February 2018.

“Crossing Double Borders: Erich Wolfgang Korngold.” UCLA International Conference, The Jews and 20<sup>th</sup>-Century American Culture, 5-7 November 2017.”

“The Great War and Its Aftermath: Strauss’s and Hofmannsthal’s Third-Way Modernism.” Harvard University, October 2014

“Zur Strauss Rezeption in Amerika nach 1945.“ The University of Munich, June 2014 .

“Richard Strauss und das Problem der Ehe.” Leipzig Gewandhaus Conference on Richard Strauss, May 2014

“Rhetoric and the Human Condition in Mozart’s Last Three Symphonies”. Lincoln Center Mostly Mozart Festival. August 2013.

The Problem of Trauma and Memory in *Elektra*, *Ariadne auf Naxos*, and *Die aegyptische Helena*. Stanford Conference on Freud after Wagner, January 2013

“Erinnerung und Trauma in *Ariadne auf Naxos*. 100 Jahre *Ariadne auf Naxos* in Stuttgart, October 2012)

“Dirty Dancing: Strauss, ‘Redemption,’ and the Affirmation of the Body,” keynote address for the international conference, “Strauss Among the Scholars”. July 2008 Oxford University

“Richard Strauss’s *Feuersnot*: The Erotics of Humor, Philosophy, and Ego-Assertion”. January 2008 U.C. Davis and University of S. California

“ 'Ich bin ein anderer als ich war': *Ariadne auf Naxos* and the Rejection of Greek Tragedy." 2006 Stanford University Alexander Lecture (2006)

“Music during the Holocaust: Viktor Ullmann’s *Der Kaiser von Atlantis*". July 2005 Temple Shalom, panel presentation with James Conlon and Wels Kaufman, Chicago

“Don Quixote and the Cinematic Strauss". June 2005 Ravinia Music Festival, Chicago

"Richard Strauss and the National Socialist Regime". November 2004 American Philosophical Society, Philadelphia

"Body and Spirit in the Slow Movement of Beethoven's Op. 130". March 2004 Lincoln Center Chamber Players, New York

"*Ariadne, Daphne, und das Problem der Verwandlung*". October 2002 University of Würzburg

"Between Resignation and Hope: The Late Strauss". May 2002 Ojai Music Festival Symposium of the Concept of the "Late Style"

"Strauss's 'Crazy Jewish Girl': *Salome* and fin-de-siècle Modernism". January 2002 University of Toronto Symposium on Salome

"Utopia und Katastrophe: Richard Strauss während des dritten Reiches." November 2000 Katastrophen und Utopien: Exil und innere Emigration, 1933-45, Berlin, Freie Universität

"Politics and the Spirit: Richard Strauss and the 1930s." October 2000 Eastman Distinguished Lecture Series

"The String Quartet and Its Changing Audiences in the 19th Century". October 2000 Rediscovering the String Quartet, Johns Hopkins University

"Sound, Image, Music: Hollywood Film Music." May 2000 Duke Board of Trustees

"From Hollywood to Berlin: The Influence of American Film on Weimar Music Theater." February 2000, Berlin, Humboldt University

"'Friede im Innern': Strauss's Inner and Outer Worlds in the 1930s." October 1999 York University (Canada) International Symposium on Music and Nazism

"'Friede im Innern': Die innere und äußere Persönlichkeit des Richard Strauss um die Mitte der dreißiger Jahre." July 1999 University of Munich Symposium: "Richard Strauss und die Moderne"

"Elektras Tanz und Auflösung." April 1999 Österreichische Gesellschaft für Musik Symposium on Strauss

"Variations on an Enigma: Richard Strauss Fifty Years after his Death." January 1999 Inaugural Erich Leinsdorf Memorial Lecture, New York Philharmonic, Avery Fisher Hall

"Die Rezeption der von Einem Opern in Amerika und die Ideologien des Stils." June 1998 Gottfried von Einem-Congress, Vienna

"Kurt Weill, Weimar Theater, and Operatic Reform." April 1998 University of North Carolina Symposium on Brecht, Weimar Germany, and Cabaret Culture

"Tragedy and Epic in Siegfried's Funeral Music." March 1998 Duke University Symposium in Honor of Peter Williams

"Sibelius and Modernism." December, 1997 Northern Lights Sibelius Festival and Symposium, Lincoln Center, New York City

"Five colloquia on the theme: 'Music, Image, Gesture'." May 1996 European Mozart Academy, Krakow

"Bruckner's 8th Symphony." April 1996 British International Bruckner Conference, University of Manchester. Panel participant. John Deathridge, chair

"A Viennese Opera Composer in Hollywood: Erich Wolfgang Korngold's Double Exile in America." 1994 Conference "The Musical Migration: Germany-Austria, ca. 1930-1950" at Harvard University May 1994 (Yale, 1995; Dartmouth, 1996)

"The Annexation of Anton Bruckner: Nazi Revisionism and Misappropriation." 1994 International Bruckner Symposium, Connecticut College (American Musicological Society, 1995)

"The Influence of Film on German Opera of the 1920s." 1991 American Musicological Society

"Richard Strauss's Intermezzo: Innovation and Tradition." April 1990 International Conference on Richard Strauss, Duke University

"Intermezzo und die Zeitoper in den Zwanziger Jahren." October 1989  
Leipzig Gewandhaus Conference on Richard Strauss, Leipzig, former GDR

"Die Elektra Premiere: Hintergründe und Rezeption." June  
1989 International Conference: "Höhepunkte der Dresdner Operngeschichte  
im 20. Jahrhundert" in Dresden, former GDR

"T. S. Eliot, The Waste Land, and the Legacy of Wagner." March 1988 T.  
S. Eliot Centenary Lecture Series, Duke University

"Hugo von Hofmannsthal, Richard Strauss, and the Evolution of Elektra."  
(1988). British 19th-Century Music Conference, Oxford; American  
Musicological Society, 1988

"Richard Strauss's Preliminary Opera Sketches: Thematic Fragments and  
Symphonic Continuity." 1982 American Musicological Society

"Stefan Zweig's Contribution to Strauss Opera after Die schweigsame Frau  
1981 International Stefan Zweig Symposium, SUNY, Fredonia

"Richard Strauss's Symphonic-Operatic Concept: What Do the Sources  
Show?." 1980 British 19th-Century Music Conference, Cambridge  
University

"Ein Skizzenbuch von Richard Strauss an der Harvard University." 1978  
University of Munich

## **Reviews**

Reviews and review-articles written for JAMS, 19th-Century Music,  
Musical Times, Current Musicology, MLA Notes, and Kurt Weill  
Newsletter

## **Awards, Honors, and Distinctions**

- \* Duke Arts and Sciences Summer Research Travel Grant, 2018
- \* Stanford University Alexander Lecture Award, January, 2006.

- \* American Council of Learned Societies Research Fellowship, 2006-2007.
- \* Bass Society of Fellows Award, September 2005.
- \* Frances Hill Fox Professorship in Humanities, September 2005.
- \* Kurt Weill Foundation Research Grant, 1992.
- \* Goethe Institut (Atlanta) Foundation Grant, March, 1990.
- \* Mary Duke Biddle Foundation Grant, September, 1990.
- \* Josiah Charles Trent Foundation Grant, February, 1990.
- \* National Endowment for the Humanities Conference Grant, September 1989.
- \* International Research Exchange (IREX) Travel Grant, 1989.
- \* Duke University Research Council Travel Grant, 1988.
- \* Duke University Research Council Grant, July 1987.
- \* Andrew W. Mellon Assistant Professor of Music, 1987-1988.
- \* Colby College Humanites Research Award, December 1983.
- \* Wesley Wyman Research Award, 1982.
- \* Deutsche Akademische Austauschdienst Research Grant, January 1981.
- \* Wesley Wyman Research Award, May 1980.
- \* Harvard GSAS Scholarship, 1976 - 1981.

### **Service to the Discipline**

- Reviewer for American Council of Learned Societies (Mellon Fellowships). 2012-13
- Associate Editor: *The Musical Quarterly*. 2013 - present

- AMS Committee MS 50 Awards Committee. 2012, 2012 -16
- Reviewed book manuscript for Indiana University Press, 2014
- Reviewed book manuscript for U. Rochester Press. December 14, 2012, Fall 2012
- Reviewed various articles for JAMS, MQ, and other journals. December 14, 2012, Various times during 2012
- Editorial Board: International Richard Strauss Edition. 2011, Editorial Board, 2011-
- Board of Advisors (and annual lecturer) for the Salzburg Easter Festival, 2010-present
- Doctoral Viva for Oxford University (Magdalen College). February 2010
- Program Committee for 16th Biennial British Conference on 19th Century Music, 2010
- Board of Advisors, Kurt Weill Edition 2009-present
- Conference Co-organizer: National Conference, “Between Ideology and Redemption: Literature, Music, & Philosophy in Germany, 1845-1945” (Departments of German, Music, and Political Science, Duke University, April, 2008)
- Doctoral Viva for Queens University (Belfast). December 2004
- External Reviewer for University of Montreal School of Music, 2004
- Associate Editor, The Musical Quarterly 2000-present
- Conference Organizer: International Conference on Richard Strauss (Duke University, April 1990)

## **Service as Departmental Officer**

- \* Music Department, Chair, 2008
- \* Music Department, Chair, 2003 - 2004
- \* Music Department, Chair, 2000 - 2001
- \* Music Department, DGS, 1997 - 1998
- \* Music Department, DGS, 1993 - 1995

## **University Committees/Service**

Search committees for two tenured professorships in the German Department. Chaired APT promotion committees for both, 2015-16

Smart Distinguished Professor in Jewish Studies Search Committee, 2012

Review committee for Bill Donahue (German Dept.) promotion to Full Professor, 2011-12

Bass Fellowship search committee, 2011-12

Appointments Promotion and Tenure Committee, 2003 - 2006

A&S Executive Committee, 2001 - 2003

Academic Council, Arts and Sciences Council. 2001-02

Faculty search for German Studies 2001

Perkins Library director review. 1999

## **Doctoral Theses Directed**

- \* Paul Sommerfeld, *Iconicity, Aura, and Utopia: The Music of Star Trek in American Popular Culture* (2016)

- \* Yana Lowry, *From Massenlieder to Massovaia Pesnia: Musical Exchanges between Communists and Socialists of Weimar Germany and the Early Soviet Union* (2014)
- \* Caroline Kita, *Gustav Mahler and his Intellectual Circle* (German Studies, 2012)
- \* Lily Hirsch, *Imagining "Jewish Music" in Nazi Germany: The Berlin Jüdischer Kulturbund and Musical Politics, 1933-41*, (2006)
- \* Christina Gier, *Intertextuality in Music and Gender Ideology in Alban Berg's Modernist Aesthetic*, (2003)
- \* Graham Hunt, *Ever New Formal Structure; Wagner's Lohengrin*, (2001)
- \* Joy Calico, *The Politics of Opera in the GDR*, (1999)
- \* Neil Lerner, *The Classical Documentary Score in American Films of Persuasion: Contexts and Case Studies*, (1997)
- \* Camille Crittenden, *Viennese Musical Life and the Operettas of Johann Strauss*, (1997)
- \* Charles Youmans, *Richard Strauss's Guntram and the Dismantling of Wagnerian Metaphysics* (1992)

### **Doctoral Theses Currently Directing**

- \* Liz Crisenbery, *Opera in Fascist Italy: Romanità, Reception, and Masculinity in Mussolini's Third Rome*