

## SETH BRODSKY

*Department of Music  
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(seth.brodsky@yale.edu)*

### EDUCATION

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Eastman School of Music <i>Ph.D. Musicology</i> Dissertation – “Utopian Strain: Ambivalent Absolutes in European Music, 1968-2001” (Luciano Berio, György Ligeti, Helmut Lachenmann, Wolfgang Rihm)	2007
Eastman School of Music <i>M.A. Musicology</i>	1997-2001
Wake Forest University <i>B.A. magna cum laude, musicology, guitar, chamber music</i>	1993-97

### AWARDS, FELLOWSHIPS, & DISTINCTIONS

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Alfred Mann Dissertation Prize	2007
Alexander von Humboldt Stiftung German Chancellor Scholarship	2005-06
Deutscher Akademischer Austausch Dienst (DAAD) Research Grant	2005-06
Paul Sacher Stiftung Research Stipend	2005/2006
Deutscher Akademischer Austausch Dienst (DAAD) Language Study Grant	2004
Paul Sacher Stiftung Research Stipend	2003
Anne C. Fehn Memorial Fellowship in German Studies (University of Rochester)	2003
Theodore Presser Music Foundation Fellowship (Eastman School of Music)	2003
Edward Peck Curtis Award for Teaching Excellence (University of Rochester)	2000
Jerald C. Graue Fellowship for Excellence in Musicological Writing (Eastman)	2000
Teaching Assistant Prize (Eastman School)	1998
D’Addario Guitar Fellow (Bowdoin Summer Music Festival)	1996
Presidential Scholarship in Music (Wake Forest University)	1993-97

**PUBLICATIONS: PEER-REVIEW**


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- “...write the moment...’: Two Ways of Dealing With Wolfgang Rihm 2.” 2007  
*The Musical Times* 146 (Winter 2007).
- “...write the moment...’: Two Ways of Dealing With Wolfgang Rihm 1.” 2004  
*The Musical Times* 145 (Autumn 2004): 57-71.
- “Lessons in Paradox: Kurt Weill’s *Der Jasager* and Zeami’s *Taniko*.” 1999  
*Kurt Weill Newsletter* 18/1-2 (1999): 32-33.

**PUBLICATIONS: ESSAYS & CRITICISM**


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- “How to Rehabilitate the Commonplace: Four Uncommon Chamber Works.” 2005  
 Concert essay for the Philadelphia Orchestra Chamber Players, Feb. 2005.
- “Real Time, Wartime, and Nine Times of Music (Jonathan Kramer *in memoriam*).” 2004  
 Concert essay for Jeffrey Milarsky and the Columbia Univ. Orchestra, Dec. 2004.
- “Some Sublimes: On Water, Weather, and Words in ...*words of the sea*...” 2004  
*Augusta Read Thomas: ...words of the sea...* CD booklet essay.
- “Composer Portrait with Quixote: Brahms’s Double and Mahler’s First.” 2004  
 Concert essay for Jeffrey Milarsky and the Columbia Univ. Orchestra, April 2004.
- “Birtwistle Game: Three Musical Labyrinths.” 2004  
 Concert essay for Alarm Will Sound, Dec. 2003, Miller Theater.
- “Seeking the spheres to connect them’: The Music of Augusta Read Thomas.” 2003  
*G. Schirmer* (first version), [www.augustareadthomas.com](http://www.augustareadthomas.com) (second version).
- “Rings and Rungs of Brahms’s *Ein Deutsches Requiem*, Op. 45.” 2003  
 Concert essay for Jeffrey Milarsky and the Columbia Univ. Orchestra, Dec. 2003.
- “Saving Face/Losing Face.” and “Points on the Concert to Find.” 2003  
 Two concert essays for the Luciano Berio Festival, May 2003, Eastman School of Music.
- “Enchanted Forests and Secret Songs in Strauss Waltzes and Beethoven’s ‘Pastoral’.” 2003  
 Concert essay for Nicholas Harnoncourt and the Vienna Philharmonic, March 2003.
- “An Emotional Avant-Garde.” 2003  
*Andante Magazine* ([www.andante.com](http://www.andante.com)), Feb. 2003.
- “Shooting, Stealing, and Sailing: Messages of *Bel canto*.” 2002  
 Concert essay for Cecilia Bartoli and *Le Nuove Musiche*, Sept. 2002.
- 350+ essays for *All Music Guide* 2000-03  
 Biographies and writings on works of Berio, Birtwistle, Gubaidulina, Lachenmann, Ligeti, Mahler, Rihm, Schnittke, Silvestrov, Read Thomas, Ustvolskaya, Villa-Lobos.
- 60+ essays and program notes for various institutions and ensembles, including: 1997-2006  
 Philadelphia Orchestra (2005-), Washington Performing Arts Society/Kennedy Concert Hall (2002-03), Wet Ink Musics (2003-04), various Eastman ensembles.

## PAPERS &amp; TALKS

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- “Hunt without Quarry: *Jagden und Formen* and Postwar German Musical Memory.” 2005  
Talk presented to the Alexander von Humboldt Stiftung, Aug. 2005, Bonn, Germany.
- “Speak the Shade: The Missing Texts of Berio’s *Notturmo*.” 2005  
Talk presented to the Paul Sacher Stiftung, July 2005, Basel, Switzerland.
- “To the Bone, To the Heart: The Quests of Helmut Lachenmann and Wolfgang Rihm.” 2003  
Talks presented at Lachenmann/Rihm Festival, Oct. 2003, Eastman School of Music.
- “In Search of Timeless Time: A Dialectical Slalom Through Some Rhetorical Paradoxes in Hindustani Music and Two Works of Berio.” 2003  
Talk presented for “Music of the Indian Subcontinent”, Aug. 2003, Eastman School of Music.
- “Open-Text/Inter-Text/Empty-Text: Glossing Luciano Berio’s quartet *Notturmo*.” 2003  
Paper presented at the Luciano Berio Symposium, May 2003, Eastman School of Music.
- “Between Echo and Narcissus: Duet and Dialogue in 17<sup>th</sup>-C. Instrumental Music.” 2002  
Talk presented with the Common Ground Ensemble, Oct. 2002, Holy Trinity Church, NYC.
- “Immanence, Imminence, and the As-Yet-Unproduced in Recent European Music.” 2002  
Paper presented at Eastman Musicology Colloquium, Oct. 2002, Eastman School of Music.
- “...la lingua sì, ma non già il core...’: Split Subjects in the Late Italian Madrigal.” 2001/05  
Manuscript in preparation.
- “On What Grounds?: A Genealogy on the Passacaglia from *Peter Grimes*.” 1998/2006  
Manuscript in preparation.

## AREAS OF RESEARCH INTEREST

*Repertoires: 20<sup>th</sup>-21<sup>st</sup> Centuries:*

- Postwar Composition (Europe, USA, USSR/Russia)
- Fin-de-siècle Vienna (Mahler, Strauss, 2nd Vienn. school)
- 20<sup>th</sup>-C. opera/musical theater
- Jazz & other improvisation-based musics
- Hip-Hop
- Contemporary song & songwriters
- Electronic music: avant-garde, DJ, & sampling cultures

*Repertoires: 18<sup>th</sup>-19<sup>th</sup> Centuries:*

- Beethoven, Schumann, Brahms
- 19<sup>th</sup>-C. opera through Wagner & Verdi
- The 19<sup>th</sup>-C. symphony
- The German Lied

*Repertoires: 16<sup>th</sup>-17<sup>th</sup> Centuries:*

- Monteverdi
- Constructions of subject in late Italian madrigal culture
- Theories of mannerism & music
- Theories of 17<sup>th</sup>-C. rhetoric & instrumental/vocal music

*Repertoires: 14<sup>th</sup>-Century:*

- Machaut & the ars nova
- Medieval secular song & text-music relations
- Medieval theories of rhetoric

*Music and Memory, with an emphasis on:*

- Musical intertextuality: histories, politics, ideologies
- Musical cultures of allusion, quotation, parody, collage
- Historical consciousness & the individual composer
- Anamnesis in composition & performance
- Musical work as memorial & memorializing process
- Problems of period- & style-definition
- New categories for music historiography

*Music and Psychoanalysis, with an emphasis on:*

- Music & theories of psychoanalysis
- Music & pathologies of mind
- Music & melancholy

*Music and the Other Arts, with an emphasis on:*

- Music & visual arts (temporal/plastic metaphors, theories of material & abstraction/represent.)
- Music & literature (problems of narrative, music & rhetoric, poetry, intertextuality, anxieties of influence)
- Music & drama (20<sup>th</sup>-century experimental models, Brecht, Beckett, Artaud, Cage, non-Western models)

*Music and Critical Theory, with an emphasis on:*

- Music, aesthetics, & politics
- Theories of the avant-garde
- Music & continental philosophy

## TEACHING EXPERIENCE

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- Yale University, Department of Music 2006-  
*Composing at the Turn of the Millennium*. Graduate seminar, Spring '07.  
*Music History 130a: Topics in Western music from 800 to the 1750*. Undergrad. lecture, Fall '06.  
*Mapping Musical Melancholy from Hildegard to Morrissey*. Undergrad. lecture, Spring '07.  
*Songs of Myself? Influence, Intertextuality, & the Anxious Author in 20<sup>th</sup>-C. Music*. Undergrad. seminar, Fall '06.
- Eastman School of Music, Music History 2002/03  
*Music History Survey 119: Topics in Western music, 1600 to the present*. Undergraduate lecture.
- Eastman School of Music, Arts Leadership Program 2001  
*Arts Leadership Program 210 – “Classical Music: What Have We Done to Define It?”* Co-instructor. An interdisciplinary investigation into the ideological aspects of the terms “classical” and “classic” in music through the present day. Readings from literary and philosophical texts.

## AREAS OF TEACHING INTEREST / POTENTIAL COURSES

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### Core Music History Courses

- Music History 1750-1900
- Music History 1900-Present

### Topics in Music 1900-2000

- Music & Modernism/Postmodernism
- Music in Fin-de-siècle Vienna
- Music in Early 20<sup>th</sup>-C. France
- Music in Weimar Germany
- Music 1950-1960: Dialectics of Control & Freedom
- Alt-Canon: Britten, Janáček, Poulenc, Shostakovich
- Music & the Cold War
- Avant-gardes & their Afterlives in 20<sup>th</sup>-C. Music
- Minimalism: Influences, Transformations, Critiques
- Music in the Soviet Union & Russia, 1900-2000
- Collage/Parody/Quotation in 20<sup>th</sup>-C. Music
- But is it Opera?: 20<sup>th</sup>-C. Music Theaters
- Musical Styles of Radical Will: 20<sup>th</sup>-C. Outsiders
- The Present Past in 20<sup>th</sup>-C. Music
- Ism-ism: 20<sup>th</sup>-C. Dialectics of School & Style
- 20<sup>th</sup>-C. Music as History, Myth, & Meta-Narrative
- Contemporary Song & Songwriters
- Histories of Hip-Hop
- Histories of Electronic Music
- DJ & Other Sampling Cultures
- Composer-Courses: Adams, Berg, Berio, Birtwistle, Boulez, Britten, Cage, Debussy, Ives, Janáček, Kagel, Lachenmann, Ligeti, Reich, Rihm, Schnittke, Schoenberg, Shostakovich, Weill

### Topics in Music 1800-1900

- Music & Romanticism
- Utopias of 19<sup>th</sup>-C. Music: Aesthetics/Ideologies
- “Twin Styles” of 19<sup>th</sup>-C. Music
- 19<sup>th</sup>-C. Opera Through Wagner & Verdi
- The 19<sup>th</sup>-C. Symphony
- The German Lied
- Allusion, Confession, & Repression in 19<sup>th</sup>-C. Music
- Comp.-Courses: Beethoven, Brahms, Mahler, Schumann, Wagner

### Topics in Music 1600-1800

- Music & the Enlightenment
- Issues in Aesthetics & Performance Practice
- 17<sup>th</sup>-Century Vocal/Instrumental Music in Dialogue
- Rhetorically Speaking: Music/Text/Meaning 1600-1800
- The Classical Style: Aesthetics/Techniques
- Comp.-Courses: Monteverdi, Purcell, Haydn, Mozart

### Topics in Music & Other Disciplines:

- Music & Aesthetics
- Music & Politics
- Music & Critical Theory
- Music & Image: Historical Dialogues with Visual Arts
- Music & the Stage: From Intermedio to Experimental
- “A Handful of Metaphors”: Music, Modernism, & the Other Arts

## PERFORMANCE EXPERIENCE

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### Yale University

*Viola da gamba:* Yale Collegium Musicum 2007

### Eastman School of Music

*Piano with various ensembles:* free and structured improvisation 2001-05

*Narrator:* Stravinsky, *L'Histoire du Soldat* 2001

*Viola da gamba:* Eastman Collegium Musicum 2000-01

### Wake Forest University

*Conductor:* Concert Choir, spring concert (selected works) 1997

*Piano:* Lecture-recital, "Music of Memory: Sounds from the Former USSR." 1997

*Chamber music:* Bowdoin Summer Music Festival 1996

*Viola da gamba:* Wake Forest Collegium Musicum 1993-97

*Guitar:* Two solo recitals, six chamber recitals 1993-97

## FOREIGN LANGUAGE EXPERIENCE

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### Reading and speaking competence:

*German, French*

### Translation competence:

*Italian, Spanish, Latin*

### Study Abroad:

*Salamanca, Spain* 1990/91

*Venice, Italy* 1995

*Basel, Switzerland* 2003/05-06

*Berlin, Germany* 2004/05-06

REFERENCES

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**Daniel Albright**

Ernest Bernbaum Professor of Literature, Harvard University  
(617) 384-9395  
albright@fas.harvard.edu

**Kim Kowalke**

Professor of Music and Chair, College Music Department, University of Rochester  
Richard L. Turner Professor in Humanities, University of Rochester  
Professor of Musicology, Eastman School of Music  
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**Martin Scherzinger**

Costen Postdoctoral Fellow, Princeton University Society of Fellows  
(609) 258-8857  
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**Augusta Read Thomas**

Composer-in-residence, Chicago Symphony Orchestra  
Professor of Composition, Northwestern University  
(312) 566-0522  
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**Jürgen Thym**

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