

Curriculum Vitae  
LEON BOTSTEIN

Personal

Born: December 14, 1946, in Zurich, Switzerland  
Citizenship: United States of America

Education

Ph.D., M.A., History, Harvard University, 1985, 1968  
B.A., History with special honors, The University of Chicago, 1967  
The High School of Music and Art, New York City, 1963

Academic  
Appointments

President, Bard College and Leon Levy Professor in the Arts and Humanities,  
Annandale-on-Hudson, New York, 1975 to present  
President, Bard College at Simon's Rock, Great Barrington, Massachusetts,  
1979 to present  
Editor, *The Musical Quarterly*, 1992 to present  
Visiting Professor, Lehrkanzel für Kultur und Geistesgeschichte, Hochschule für  
angewandte Kunst, Vienna, Spring 1988  
Visiting Faculty, Manhattan School of Music, New York City, 1986  
President, Franconia College, Franconia, New Hampshire, 1970–1975  
Special Assistant to the President of the Board of Education of the City of New York,  
1969–70  
Lecturer, Department of History, Boston University, 1969  
Non-Resident Tutor, Winthrop House, and Teaching Fellow, General Education,  
Harvard University, 1968-69

Music  
Appointments

Music Director and Principal Conductor, The American Symphony Orchestra, New  
York City, 1992 to present  
Conductor Laureate, The Jerusalem Symphony Orchestra/Israel Broadcast Authority,  
Jerusalem, Israel. Music Director and Principal Conductor, 2003 to 2010.  
Conductor Laureate 2011 to present.  
Founder, Co-Artistic Director, The Bard Music Festival, 1990 to present  
Artistic Director, The American Russian Young Artists Orchestra, New York City,  
1995 to 2002  
Conductor, Hudson Valley Philharmonic Chamber Orchestra, 1981-1992  
Founder, Conductor, White Mountain Music and Art Festival, New Hampshire,  
1973–75

Honors  
and Awards

Caroline P. and Charels W. Ireland Distinguished Visiting Scholar Prize, University  
of Alabama at Birmingham, 2014  
Jewish Cultural Achievement Award, Foundation for Jewish Culture, 2013  
Kilenyi Medal of Honor, Bruckner Society of America, 2012  
Alumni Medal, University of Chicago, 2012  
Leonard Bernstein Award for the Elevation of Music in Society, Longy School of  
Music, 2012

Stanford University Presidential Lecture, “Music between Nature and Art,” Stanford University, April 26, 2011  
 Tanner Lecture on Human Values, “The History of Listening: Music Literacy in the Nineteenth Century” and “The Recorded Age,” University of California Berkeley, April 6–8, 2011  
 Member, American Philosophical Society, 2010 to present  
 Honorary Doctorate in Humane Letters, Hebrew Union College–Jewish Institute of Religion, 2010  
 Carnegie Corporation Academic Leadership Award, 2009  
 Award for Distinguished Service to the Arts, American Academy of Arts and Letters, 2003  
 Austrian Cross of Honour for Science and Art, 2001  
 Honorary Doctorate in Humane Letters, Pace University, 2001  
 Honorary Doctorate in Humane Letters, University of Dallas, 2001  
 Frederic E. Church Award for Arts and Sciences, 2000  
 Berlin Prize Fellowship, The American Academy in Berlin, 2000  
 Honorary Doctorate in Humane Letters, Western Connecticut State University, 1997  
 Centennial Medal of the Harvard Graduate School of Arts and Sciences, 1996  
 National Arts Club Gold Medal, 1995  
 Honorary Doctorate in Humane Letters, Salisbury State University, Salisbury, Maryland, 1988  
 The University of Chicago Alumni Association Professional Achievement Award, 1984  
 Honorary Doctorate in Humane Letters, Cedar Crest College, Allentown, Pennsylvania, 1980  
 Annual Award, National Conference of Christians and Jews, New Hampshire, 1975

#### Organizational Responsibilities

Member, Board of Trustees, Trust for University Innovation in Vietnam, 2012 to present  
 Member, Honorary Board, The Vienna Project, 2012 to present  
 Member, Higher Education Working Group on Global Issues, Council on Foreign Relations, 2011 to present  
 Member, Board of Trustees, The Leo Baeck Institute, 2008 to present  
 Member, External Advisory Board, Cogut Center for the Humanities, 2008 to present  
 Chairman, Board of Trustees, Central European University, 2007 to present.  
 Member, Board of Trustees, Central European University, 1995 to present.  
 Member, Board of Trustees, Open Society Institute, 2005 to present (Budapest), Treasurer and Vice Chairman, 1993 to present (New York)  
 Member, Editorial Board, All About Jewish Theatre, 2005 to present  
 Member, National Council, Chamber Music America, 2005 to present  
 Member, Scholars Board, Facing History and Ourselves, 1995 to present  
 Fellow, American Academy of Arts and Sciences, 1993 to present  
 Member, Board of Trustees, Open Society Institute–New York, 1993 to present  
 Member, Regional Advisory Committee, Storm King Art Center, 1993 to present  
 Member, National Advisory Committee, Yale–New Haven Teachers Institute, 1984 to present  
 Past Chairman, The New York Council for the Humanities  
 Past Chairman, The Harper's Magazine Foundation

Guest  
Conducting

BBC Symphony Orchestra  
Beersheva Sinfonietta, Israel  
Bern Symphony Orchestra, Switzerland  
Bochum Symphony, Germany  
Budapest Festival Orchestra  
Buffalo Philharmonic  
Delaware Symphony  
Düsseldorf Symphony  
El Sistema Youth Orchestra, Caracas  
Georg Enescu Philharmonic, Bucharest  
Lithuanian Philharmonic  
London Philharmonic Orchestra  
London Symphony Orchestra  
Los Angeles Philharmonic  
Teatro Real Madrid  
NDR Orchestra, Hamburg, Germany  
NDR Orchestra, Hannover, Germany  
New York City Opera  
ORF Orchestra, Vienna  
The Philharmonia Orchestra, London  
Poznan Philharmonic, Poland  
Puerto Rico Symphony Orchestra  
Romanian Radio Symphony Orchestra  
Royal Scottish National Philharmonic, Glasgow  
Russian National Orchestra  
St. Petersburg Philharmonic  
Taipei Symphony  
Wroclaw Philharmonic, Poland

Jury Member, Bamberg Symphony Gustav Mahler Conducting Competition, 2004  
Jury Member, Naumburg Award, 1994, 1998

Recordings

Bruno Walter. *Symphony No. 1*. NDR Symphony Orchestra. CPO 2009.  
John Foulds. *A World Requiem*. BBC Symphony Orchestra. Chandos 2008.  
Paul Dukas. *Ariane et Barbe-Bleue*. BBC Symphony Orchestra. Telarc 2007.  
Ernest Chausson. *Le roi Arthur*. BBC Symphony Orchestra. Telarc 2005.  
Aaron Copland, Roger Sessions, George Perle, and Bernard Rands. *Works by Copland, Sessions, Perle, and Rands*. American Symphony Orchestra. New World Records 2005.  
Ernst von Dohnányi. *Concertino for Harp and Chamber Orchestra, Op. 45; Sextet in C Major, Op. 37; Six Pieces for Piano, Op. 41*. American Symphony Orchestra with Sara Cutler and Todd Crow. Arabesque 2004.  
Gavriil Popov and Dimitri Shostakovich. *Symphony No. 1, Op. 7; Tasso Theme and Variations, Op. 3*. London Symphony Orchestra. Telarc 2004. Nominated for a 2006 Grammy Award in the category of Best Orchestral Performance.

Reinhold Glière. Symphony No. 3, Op. 42, "Ílya Murometz." London Symphony Orchestra. Telarc 2003.

Franz Liszt. Eine Symphonie zu Dantes Divina Commedia; Tasso, Lamento e Trionfo. London Symphony Orchestra. Telarc 2003.

Richard Strauss. Die Ägyptische Helena. American Symphony Orchestra with Deborah Voigt. Telarc 2003.

Max Reger. Music of Max Reger: Reger and Romanticism. London Philharmonic Orchestra. Telarc 2002.

Ernst Toch. Piano Concerto No. 1, Op. 38; Peter Pan, A Fairy Tale for Orchestra, Op. 76; Pinocchio, A Merry Overture; Big Ben, Variation Fantasy on the Westminster Chimes, Op. 62. NDR Symphony Orchestra with Todd Crow. New World Records 2002.

Béla Bartók. Concerto for Orchestra; Four Orchestral Pieces; Hungarian Peasant Songs. London Philharmonic Orchestra. Telarc 2001.

Richard Strauss. Die Liebe der Danae. American Symphony Orchestra. Telarc 2001.

George Szell, Robert Heger, Hans von Bülow, and Felix Weingartner. Original Music by Legendary Conductors. National Philharmonic of Lithuania. Arabesque 2001.

Karol Szymanowski. Concert Overture; Symphony No. 2; Songs of the Infatuated Muezzin; Słopiewnie. London Philharmonic Orchestra. Telarc 2000.

Peter Ilyich Tchaikovsky, John Knowles Paine, Charles T. Griffes, Charles Ives, and John Philip Sousa. The American Russian Youth Orchestra in Concert. Town Hall Records 2000.

Max Bruch. Odysseus, Op. 41. Hanover Radio Symphony Orchestra. Koch International Classics 1999.

Karl Amadeus Hartmann. Symphonies No. 1 and No. 6; Miserae. London Philharmonic Orchestra with Jard van Nes. Telarc 1999.

Anton Bruckner. Symphony No. 5 in B-flat Major: Schalk Edition (1894). London Philharmonic Orchestra. Telarc 1998.

Ernst von Dohnányi. Symphony No. 1 in D Minor, Op. 9. London Philharmonic Orchestra. Telarc 1998.

Feliz Mendelssohn-Bartholdy. Paulus Oratorio, Op. 36. Royal Scottish National Orchestra and Chorus. Arabesque 1998.

Remigius Merkelys. Existence. Track 5 on Symphony Music: Lithuanian New Music Series. Lithuanian National Symphony Orchestra 1997.

Franz Schubert. Franz Schubert: Orchestrated. American Symphony Orchestra. Koch International Classics 1995.

Johannes Brahms. Serenade No. 1. Chelsea Chamber Ensemble and American Symphony Orchestra. Vanguard Classics 1994.

Robert Starer, Richard Wernick, and Richard Wilson. Cello Concerto; Viola Concerto; Piano Concerto. Pro Arte Chamber Orchestra of Boston. Composers Recordings 1994.

Richard Wilson and Meyer Kupferman. Concerto for Bassoon and Chamber Orchestra; Suite for Small Orchestra; Clarinet Concerto. Pro Arte Chamber Orchestra of Boston. Composers Recordings 1994.

Joseph Joachim. Violin Concerto in Hungarian Style; Overture to Hamlet; Overture to Heinrich IV. London Philharmonic Orchestra with Elmer Oliviera. Innovative Music Productions 1992; Carlton Classics 1997.

Meyer Kupferman. Kazuko Hayami Plays Meyer Kupferman. Hudson Valley Philharmonic with Zazuko Hayami. Soundspell 1988, 1995.

Reviews have appeared in *The New York Times*, *The Boston Globe*, *The Wall Street Journal*, *The Independent*, *Financial Times*, *The Guardian*, *Haaretz*, *Gramophone*, *Fanfare*, *Classic CD*, *FonoForum*, and *The Musical Times*, among others. Clippings and repertoire are available by request.

## Books

- Von Beethoven zu Berg*. Paul Zsolnay Verlag G.m.b.H, 2013.  
*Quasi Una Fantasia: Juden und die Musikstadt Wien*, edited by Leon Botstein and Werner Hanak. Wein: Wolke Verlag, 2003. English translation: *Vienna: Jews and the City of Music, 1870–1938*. Vienna: Wolke Verlag, 2004.  
*The Compleat Brahms*, edited by Leon Botstein. New York: W.W. Norton, 1999.  
*Jefferson's Children: Education and the Promise of American Culture*. New York: Doubleday, 1997.  
*Judentum und Modernität: Essays zur Rolle der Juden in der deutschen und österreichischen Kultur, 1848–1938*. Böhlau Verlag, 1991. Russian translation: Belveder, 2003. English translation: New Haven, CT: Yale University Press, forthcoming.  
*Music and Modernity*. New Haven, CT: Yale University Press, forthcoming.

## Chapters, Articles, and Essays

2014

- “Second Thoughts: The Genre of Biography and Natalie Bauer-Lechner as Witness.” *Musical Quarterly* 97, no.1 (2014): 1–11.  
“Book Review: 'Mad Music' by Stephen Budiansky & 'Charles Ives in the Mirror' by David C. Paul.” *The Wall Street Journal*: August 1, 2014.  
“Schubert in History.” *Franz Schubert and His World*, edited by Christopher Gibbs and Morten Solvik, Princeton, NJ: Princeton University Press, 2014.  
“The SAT Is Part Hoax, Part Fraud.” *Time Magazine*: Vol. 183, No. 11 (March 24, 2014)  
“Music and Politics.” *IMWPOST*: No. 112 (Winter 2013/14): 19–20.

2013

- “The Marginalization of Music: The American Example.” *Musical Quarterly* 96, no.2 (2013): 169–177.  
“The Precision of Poetry and the Exactness of Pure Science”: Nabokov, Stravinsky, and the Reader as Listener.” In *Igor Stravinsky and His World*, edited by Tamara Levitz, Princeton, NJ: Princeton University Press, 2013.  
“Words and Music: The Legacy of Dietrich Fischer-Dieskau (1925–2012),” *Musical Quarterly* 96, no. 1  
“Resisting Complacency, Fear, and the Philistine: The University and Its Challenges.” In *The Hedgehog Review*: Vol. 15, No. 2 (Summer 2013).  
“Echoes of the Armory Show: Modern Music in New York.” In the 2013 Armory Show Catalogue, March, 2013.

2012

- “A Grand and Glorious Noise”: Circus Music in America.” In *The Circus and the City*, edited by Kenneth Ames. New York: Bard Graduate Center: Decorative Arts, Design History, and Material Culture, 2012.

- “Beyond the Conceits of the Avant-Garde: Saint-Saëns, Romain Rolland, and the Musical Culture of the Nineteenth Century.” In *Camille Saint-Saëns and His World*, edited by Jann Pasler, 370–404. Princeton, NJ: Princeton University Press, 2012.
- “Patronage, Performance, and Scholarship,” *Musical Quarterly* 95, no. 4 (2012): 451–458.
- “Richard Wagner at Two Hundred,” *Musical Quarterly* 95, no. 2-3 (2012): 195–206.
- “Recording and Reality: The Musical Subject,” *Musical Quarterly* 95, no. 1 (2012): 1–14.

2011

- “Sanctioned Daydreams: Music, Pictures, and Architecture,” *Musical Quarterly* 94, no. 3 (2011): 271–277.
- “Old Masters: Jean Sibelius and Richard Strauss in the Twentieth Century.” In *Sibelius and His World*, edited by Daniel Grimley, 256–304. Princeton, NJ: Princeton University Press, 2011
- “The Bard ISM Student Organization Controversy,” *New Politics* 13, no. 3 (Summer 2011): 49–51.
- “The Eye of the Needle: Music as History after the Age of Recording.” In *The Oxford Handbook to the New Cultural History of Music*, edited by Jane Fulcher. New York: Oxford University Press, 2011.
- “The Jewish Question in Music,” *Musical Quarterly* 94, no. 4 (2011): 439–453.
- “Witnessing Music: The Consequences of History and Criticism,” *Musical Quarterly* 94, nos. 1–2 (2011): 1–8.

2010

- “Alban Berg and the Memory of Modernism.” In *Alban Berg and His World*, edited by Christopher Hailey, 299–343. Princeton, NJ: Princeton University Press, 2010.
- “Art and Freedom: A Polemical History.” In *Art & Now: Über die Zukunft künstlerischer Produktivitätsstrategien*, edited by Gerald Bast, 318–33. Vienna: Springer, 2010.
- Freud und Wittgenstein. Sprache und menschliche Natur. Vienna: Picus, 2010.
- Gustav Mahler: Between Reality and Myth*. Vienna: Federal Ministry for European and International Affairs, 2010.
- “The High School Sinkhole,” *The New York Times*, February 10, 2010.
- “Inevitable Fragments of Nostalgia,” *Haaretz*, January 7, 2010. Book review of *Ghosts of Home: The Afterlife of Czernowitz in Jewish Memory* by Marianne Hirsch and Leo Spitzer.
- “Die Wieder-Erfindung des eigenen Lebens und der Karriere: Die Gefahren der Emigration.” In X, edited by Hartmut Krones, page numbers. Publication place: Press, year.
- “Liberating the Pariah: Politics, the Jews, and Hannah Arendt.” In *Thinking in Dark Times: Hannah Arendt on Ethics and Politics*, edited by Roger Berkowitz, Jeffrey Katz, and Thomas Keenan, 141–74. New York: Fordham University Press, 2010.
- “Max Weber and Music History,” *The Musical Quarterly* 93, no. 2 (2010): 183–91.
- “My Daily Read,” *The Chronicle of Higher Education*, December 16, 2010.
- “Start with Kafka and Darwin.” *Minding the Campus*, June 10, 2010.  
[http://www.mindingthecampus.com/originals/2010/06/message\\_to\\_freshmen\\_letters\\_start.html](http://www.mindingthecampus.com/originals/2010/06/message_to_freshmen_letters_start.html).

- “Two American Masters in Memoriam: George Perle (1915–2009) and Lukas Foss (1922–2009),” *The Musical Quarterly* 93, no. 1 (2010): 1–5.
- “Why Beethoven?,” *The Musical Quarterly* 93, nos. 3–4 (2010): 1–5.
- “Why Mahler?,” *The Wall Street Journal*, October 9, 2010.

2009

- “For the Love of Learning.” *The New Republic*, March 2, 2009.
- “Foreword.” In *Writing-Based Teaching: Essential Practices and Enduring Questions*, edited by Mary Chang and Teresa Vilardi, ix–xi. Albany: State University of New York Press, 2009.
- “German Jews and Wagner.” In *Wagner and His World*, edited by Thomas Grey, 151–97. Princeton, NJ: Princeton University Press, 2009.
- “If Not Wagner, Who?,” *Haaretz*, January 23, 2009.
- “Mendelssohn as Jew: Revisiting Controversy on the Occasion of the Composer's 200th Birthday,” *The Musical Quarterly* 92, nos. 1–2 (2009): 1–8.
- “Recovery Depends on School Reform,” *The New York Times*, February 2, 2009.

2008

- “Beyond Death and Evil: Prokofiev’s Spirituality and Christian Science.” In *Prokofiev and His World*, ed. Simon Morrison, 530–61. Princeton, NJ: Princeton University Press, 2008.
- “Einstein and Music.” In *Essays from the Einstein Forum*, edited by Susan Neiman and Matthias Cross, 161–75. New Haven, CT: Yale University Press, 2008.
- “Elliott Carter: An Appreciation,” *The Musical Quarterly* 9, nos. 3–4 (2008): 151–57.
- “Higher Education and Public Schooling in Twenty-First Century America,” *Thought and Action* (Fall 2008): 101–09.
- “A Second-Rate Secondary Education,” *Newsweek*, August 9, 2008; *International Newsweek* 152, no. 8 (August 18/25, 2008): 70–73.
- “The Unsung Success of Live Classical Music.” *The Wall Street Journal*, October 3, 2008, W1.

2007

- “Freud and Wittgenstein: Language and Human Nature.” *Psychoanalytic Psychology* 24, no. 4 (2007): 603–22.
- “Institutional Obligations in an Age of Wealth.” *Trusteeship* (January/February 2007): 13–17.
- “Kunst und Staat am Beispiel der Musik.” In *Kunst und Staat. Beiträge zu einem problematischen Verhältnis*, edited by Patrick Werkner and Frank Hopfel, 136–47. Vienna: Huter & Roth, 2007.
- “The On-Campus President: How Accessible Should a College President Be?” *Currents* 13, no. 9 (2007): 63–64.
- “Music in Times of Economic Distress,” *The Musical Quarterly* 90, no. 2 (2007): 167–75.
- “Reinventing Life and Career: The Perils of Emigration,” *The Musical Quarterly* 90, nos. 3–4 (2007): 309–18.
- “The State of the Business: Chamber Music America after Thirty Years.” *The Musical Quarterly* 90, no. 1 (Spring 2007): 1–5.
- “Transcending the Enigmas of Biography.” In *Elgar and His World*, edited by Byron Adams, 365–406. Princeton, NJ: Princeton University Press, 2007.

2006

- “An Unforgettable Life in Music: Mstislav Rostropovich (1927–2007).” *The Musical Quarterly* 89, no. 2/3 (Summer/Fall 2006): 153–63.
- “Block Federal Monitoring.” *USA Today*, February 22, 2006.
- “Ludwig Boesendorfer: Viennese Traditionalism and Cosmopolitan Modernity in Conflict.” In *Festschrift Otto Biba zum 60. Geburtstag*, edited by Ingrid Fuchs, 545–65. Tutzing, Germany: Hans Schneider, 2006.
- “Memories of Beginnings Past.” *The Jerusalem Post*, September 22, 2006.
- “Milton Babbitt: Speaking Truth through Music.” *The Chronicle of Higher Education* (April 14, 2006): B8–B9.
- “A Mirror to the Nineteenth Century: Reflections on Franz Liszt.” In *Franz Liszt and His World*, edited by Christopher Gibbs and Dana Gooley, 517–65. Princeton, NJ: Princeton University Press, 2006.
- “Music in History: The Perils of Method in Reception History.” *The Musical Quarterly* 89, no. 1 (2006): 1–16.
- “The Teaching of Science in Today’s Political Climate.” *The Parents League of New York Review: Essential Articles on Parenting and Education* 40 (2006): 36–41.
- “The Trouble with High School.” *The School Administrator* 63, no. 1 (January 2006): 16–19.
- “Unter Wunderkindern: Mozart in der europäisch-jüdischen Vorstellung.” In *Lorenzo da Ponte: Aufbruch in die neue Welt*, edited by Werner Hanak, 145–60. Vienna: Hatje Cantz, 2006

#### 2005

- “Anonymous Deceit.” *The Musical Quarterly* 88, no. 3 (2005): 339–41.
- “Art and the State: The Case of Music,” *The Musical Quarterly* 88, no. 4 (2005): 487–95.
- “Copland Reconfigured.” In *Copland and His World*, edited by Judith Tick and Carol J. Oja, 439–83. Princeton, NJ: Princeton University Press, 2005.
- “On the Power of Music,” *The Musical Quarterly* 88, no. 2 (Summer 2005): 163–66.
- “The Curriculum and College Life.” In *Declining by Degrees*, edited by Richard H. Hersh and John Merrow, 209–27. New York: Palgrave Macmillan, 2005.
- “History and Performance Practices.” *The Musical Quarterly* 88, no. 1 (2005): 1–6.
- “Music, Femininity, and Jewish Identity: The Tradition and Legacy of the Salon.” In *Jewish Women and Their Salons: The Power of Conversation*, edited by Emily Bilski and Emily Braun, 159–69. New Haven, CT: Yale University Press in association with The Jewish Museum, 2005.
- “Why Music Matters,” *The Musical Quarterly* 87, no. 2 (2005): 177–87.

#### 2004

- “Being Jewish.” In *I Am Jewish: Personal Reflections Inspired by the Last Words of Daniel Pearl*, edited by Judea and Ruth Pearl, 41–42. Woodstock, VT: Jewish Lights Publishing, 2004.
- “History and Max Reger,” *The Musical Quarterly* 87, no. 4 (2004): 617–27.
- “Listening to Shostakovich.” In *Shostakovich and His World*, edited by Laurel E. Fay, 355–84. Princeton, NJ: University of Princeton Press, 2004.
- “Memory and History: The Legacy of Alfred Spitzer and Edith Neumann.” In *Memory and History*, the catalog of the Neumann Art Collection, 4–11. Annandale-on-Hudson, NY: Bard College Publications, 2004.
- “Music of a Century: The Museum Culture and the Politics of Subsidy.” In *The Cambridge History of Twentieth-Century Music*, edited by Nicholas Cook and Anthony Pople, 40–68. New York: Cambridge University Press, 2004.



- “The Oxford History of Western Music: An Appreciation,” *The Musical Quarterly* 87, no. 3 (2004): 359–69.
- “Recent Books on Music,” *The Musical Quarterly* 87, no. 1 (2004): 1–5.
- “Robert Maynard Hutchins.” In *The Encyclopedia of Chicago History*, edited by John Long. Chicago: The Newberry Library, 2004.
- “Schreker’s Reemergence.” In *Franz Schreker*, edited by Michael Haas and Christopher Hailey, 132–36. Vienna: Mandelbaum, 2004.
- “Social History and the Politics of the Aesthetic: Jews and Music in Vienna, 1870–1938.” In *Jews and the City of Music, 1870–1938*, edited by Leon Botstein and Werner Hanak, 43–63. Vienna: Wolke Verlag, 2004.
- “The Tragedy and Irony of Success: Locating Jews in the Musical Live of Vienna.” In *Jews and the City of Music, 1870–1938*, edited by Leon Botstein and Werner Hanak, 13–22. Vienna: Wolke Verlag, 2004.
- “Wagner as Mendelssohn: Reversing Habits and Reclaiming Meaning in the Performance of Mendelssohn’s Music for Orchestra and Chorus.” In *The Cambridge Companion to Mendelssohn*, edited by Peter Jameson Mercer-Taylor, 251–68. New York: Cambridge University Press, 2004.
- “Why Music Matters.” *The Musical Quarterly* 87, no. 2 (Summer 2004): 177–87.

#### 2003

- “Bard High School Early College.” *Peer Review* 5, no. 2 (Winter 2003): 17–19.
- “The Cultural Politics of Language and Music: Max Brod and Leos Janacek.” In *Janacek and His World*, edited by Michael Brim Beckerman, 13–54. Princeton, NJ: Princeton University Press, 2003.
- “The Future of Conducting.” In *The Cambridge Companion to Conducting*, edited by José A. Bowen, 286–304. New York: Cambridge University Press, 2003.
- “Gedanken zu Heinrich Schenkers jüdischer Identität.” In *Rebell und Visionär. Heinrich Schenker in Wien*, edited by Evelyn Fink, 11–17. Vienna: Lafite, 2003.
- “The Merit Myth.” *The New York Times*, January 14, 2003, sec. A.

#### 2002

- “An Unpublished Piece of Mahleriana,” *The Musical Quarterly* 86, no. 1 (2002): 1–5.
- “Miscellany,” *The Musical Quarterly* 86, no. 3 (2002): 367–71.
- “On Conductors, Composers, and Music Directors: Serge Koussevitzky in Retrospect.” *The Musical Quarterly* 86, no. 4 (2002): 583–90.
- “Schenker the Regressive: Observations on the Historical Schenker,” *The Musical Quarterly* 86, no. 2 (2002): 239–47.
- “Whose Gustav Mahler? Reception, Interpretation, and History.” In *Mahler and His World*, edited by Karen Painter, 1–53. Princeton, NJ: Princeton University Press, 2002.

#### 2001

- “Analysis and Criticism.” *The Musical Quarterly* 85, no. 2 (Summer 2001): 225–31.
- “Artur Schnabel and the Ideology of Interpretation.” *The Musical Quarterly* 85, no. 4 (Winter 2001): 587–94.
- “Beyond the Illusions of Realism: Painting and Debussy’s Break with Tradition.” In *Debussy and His World*, edited by Jane F. Fulcher, 141–79. Princeton, NJ: Princeton University Press, 2001.
- “A Brave New World?” *The School Administrator* 58, no. 3 (March 2001): 6–9.
- “The Future of High School: A Radical Proposal.” *The Presidency* 4, no. 1 (Winter 2001): 23–26.

- "In the Shadows of September 11, 2001." *Musical Quarterly* 85, no. 3 (Fall 2001): 405–12.
- "Jerusalem Diarist: Siren Song." *The New Republic* 224, no. 19 (May 7, 2001): 54.
- Liner notes for Richard Strauss's *Die Liebe der Danae*. American Symphony Orchestra: Telarc 2001.
- "Neoclassicism, Romanticism, and Emancipation: The Origins of Felix Mendelssohn's Aesthetic Outlook." In *The Mendelssohn Companion*, edited by Douglass Seaton, 1–27. Westport, CT: Greenwood Press, 2001.
- "Pfitzner and Musical Politics." *The Musical Quarterly* 85, no. 1 (Spring 2001): 63–75.
- "Strauss and Twentieth-Century Modernity: A Reassessment of the Man and His Work." In *Richard Strauss und die Moderne: Bericht über das Internationale Symposium München, 21 bis 23. Juli 1999*, edited by Bernd Edelmann, Birgit Lodes, and Reinhold Schlötterer, 113–37. Berlin: Henschel, 2001.
- "We Waste Our Children's Time." *The New York Times*, January 25, 2001, sec. A.

## 2000

- "America's Stake in the Estate Tax." *The New York Times*, July 23, 2000, sec. 4.
- "Conducting (History Since 1800)"; "Vienna (1806-1945)"; "Bösendorfer"; "Modernism"; "The American Composers Orchestra"; and "Concerto (19th Century)." In *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie. New York: Macmillan, 2000.
- "Is There a Future for the Traditions of Music and Music Teaching in our Colleges and Universities?" In *Reflections on American Music: The Twentieth Century and the New Millennium*, edited by James Heintze and Michael Saffle, 1–8. Hillsdale, NY: Pendragon Press, 2000.
- "Memory and Nostalgia as Music-Historical Categories." *The Musical Quarterly* 84, no. 4 (Winter 2000): 531–36.
- "Music and Freedom: A Polemical History." *The Paradoxes of Unintended Consequences*, edited by Lord Dahrendorf, Yehuda Elkana, Aryeh Neier, William Newton-Smith, and István Rév, 1–19. Budapest: CEU Press, 2000.
- "Music Between Metaphysics and Politics." *The Musical Quarterly* 84, no. 2 (Summer 2000): 169–74.
- "Revisions and Emendations." *The Musical Quarterly* 84, no. 1 (Spring 2000): 1–4.
- "The Search for Meaning in Beethoven: Popularity, Intimacy, and Politics in Historical Perspective." In *Beethoven and His World*, edited by Scott Burnham and Michael P. Steinberg, 332–66. Princeton, NJ: Princeton University Press, 2000.
- "Sound and Structure in Beethoven's Orchestral Music." In *Cambridge Companion to Beethoven*, edited by Glenn Stanley, 165–85. New York: Cambridge University Press, 2000.
- "The Training of Musicians." *The Musical Quarterly* 84, no. 3 (Fall 2000): 327–32.
- "A Tyranny of Standardized Tests." *The New York Times*, May 28, 2000, sec. 4.
- "What Local Control?" *The New York Times*, September 19, 2000, sec. A.

## 1999

- "80 Minutes, No Miracle." *The New York Times*, October 21, 1999, sec. A.
- "The Audience." *The Musical Quarterly* 83, no. 4 (Winter 1999): 479–86.
- "Best Musical Instrument; Of Thee I Sing: No Sound Is More Sublime Than the Human Voice." *The New York Times Magazine*, April 18, 1999.

- “Brahms and His Audience: The Later Viennese Years, 1875–1897.” In *The Cambridge Companion to Brahms*, edited by Michael Musgrave, 51–78. New York: Cambridge University Press, 1999.
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