

Curriculum Vitae
Charles Dill

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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.

Selected Honors and Awards

- 2008-2010 Vilas Associate, University of Wisconsin-Madison.
- Fall 2008 Participant, "Visuality," Faculty Development Seminar.
- 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.

Bibliography

Books

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

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

"Music Criticism in Ancien Régime France," *Cambridge History of Music Criticism* (forthcoming).

"Rameau's Cartesian Wonder," *Eighteenth-Century Music* 14 (2017), 31-52.

"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

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).

Recording

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

Recent Scholarly Papers/Public Lectures

International

August 2003 "The Problem of Language in Opera Criticism," paper read at the Eleventh International Congress on the Enlightenment, Los Angeles.

National

Nov 2018 Chair, "Rethinking Music and Enlightenment." Session at the annual meeting of the American Musicological Society, San Antonio, Texas.

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.