

# Nicholas Vazsonyi

## curriculum vitae

College of Architecture, Arts and Humanities  
 Clemson University  
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### EDUCATION

|           |                                       |   |
|-----------|---------------------------------------|---|
| 1990-1993 | University of California, Los Angeles | Ph.D. Germanic Languages                                      |
| 1986-1988 | University of California, Los Angeles | M.A. German   |
| 1979-1982 | Indiana University, Bloomington       | B.A. German <i>summa cum laude</i> ,<br><i>Phi Beta Kappa</i> |
| 1976-1978 | Westminster School, London            | 8 O' Levels<br>(Oxford & Cambridge Board)                     |

### EMPLOYMENT HISTORY

|              |   |                          |
|--------------|---|--------------------------|
| 2020-current | College of Architecture, Arts and Humanities<br>Clemson University          | Dean                     |
| 2013-2020    | Dept of Languages, Literatures and Cultures<br>University of South Carolina | Chair                    |
| 2011-2020    | Jesse Chapman Alcorn Memorial Professor of Foreign Languages                |                          |
| 2010-2020    | University of South Carolina, Columbia                                      | Professor                |
| 2001-2010    | University of South Carolina, Columbia                                      | Associate Professor      |
| 1997-2001    | University of South Carolina, Columbia                                      | Assistant Professor      |
| 1994-1997    | Vanderbilt University, Nashville  | Visiting Assistant Prof. |
| 1993-1994    | UCLA Extension, Humanities Division   | Instructor               |
| 1990-1992    | University of California, Los Angeles                                       | Teaching Fellow          |
| 1984-1990    | Telemusic, Inc.<br>Documentary Film Production                              | Artistic Director        |

## PUBLICATIONS

### BOOKS

*Richard Wagner. Die Entstehung einer Marke. Bd. 7. Wagner in der Diskussion.* Trans. Michael Halfbrodt. Würzburg: Königshausen & Neumann, 2012.

[reviews to date in: *klassik.com*, *Das Orchester*, *Süddeutsche Zeitung*, *Klassiek Centraal* (Netherlands); *Literaturkritik.de*; *Der Tagespiegel*, *Versorgerin* (Austria); *Germanistik*]

*Richard Wagner: Self-Promotion and the Making of a Brand.* Cambridge: Cambridge University Press, 2010. Paperback 2012.

[reviews to date in: *WhatsOnStage.com*, *Opera*, *Wall Street Journal*, *Wagner Notes*, *Musical Times*, *WagnerSpectrum*, *The Wagner Journal*, *Opera News*, *Die Musikforschung*, *Cambridge Opera Journal*, *Notes: Quarterly Journal of the Music Library Association*, *Classical Voice North America*, *Mcana Web Journal*, *Nineteenth-Century Music Review*, *German Studies Review*, extensive mention in: *Los Angeles Times*]

*Lukács Reads Goethe: From Aestheticism to Stalinism.* Columbia, SC: Camden House, 1997.

[reviews to date in: *TLS*, *Choice*, *German Quarterly*, *Journal of English & Germanic Philology*, *Germanistik*, *Seminar*, *Monatshefte*, *Journal of European Studies*, *Austrian History Yearbook*]

### EDITED BOOKS

*The Cambridge Companion to Richard Wagner's Der Ring des Nibelungen.* Eds. Mark Berry & Nicholas Vazsonyi. Cambridge: Cambridge University Press, 2020.

*Music Theater as Global Culture: Wagner's Legacy Today.* Eds. Anno Mungen, Nicholas Vazsonyi, Julie Hubbert, Ivana Rentsch, Arne Stollberg. Würzburg: Königshausen & Neumann, 2017.

*The Cambridge Wagner Encyclopedia.* Ed. Nicholas Vazsonyi. Cambridge: Cambridge University Press, 2013. Paperback 2019.

[reviews to date in: *the-wagnerian.com*; *entartetemusik.blogspot.com*; *wagnerspectrum*; *BBC Music Magazine*; *Classical Music* "Editor's Choice"; *Opera*; *Notes*; *Cambridge Opera Journal*]

*Wagner's Meistersinger: Performance, History, Representation.* Ed. Nicholas Vazsonyi. Rochester, NY: University of Rochester Press, 2003. Paperback edition 2004.

[reviews to date in: *Wagner Notes*; *BBC Music Magazine*; *Gramophone*; *Opera*; *Choice*; *Music & Letters*; *TLS*; *German Quarterly*; *Opera Quarterly*; *Musical Times*; *Monatshefte*; *WagnerSpectrum*]

*Searching for Common Ground: Diskurse zur deutschen Identität 1750-1871.* Ed. Nicholas Vazsonyi. Cologne & Weimar: Böhlau, 2000.

[reviews in: *German History*, *Comparativ*, *German Studies Review*, *Monatshefte*]

## ARTICLES &amp; CHAPTERS

34. “Die Weimarer Idee und das »Ereignis« Bayreuth,” *Wagner – Weimar – Eisenach. Wechselwirkungen und Spannungsfelder zwischen Kultur und Politik*, ed. Helen Geyer (Bielefeld: Transcript, 2020): 39-52.
33. “Wagner in China: Negotiating the National, the Universal, and the Global,” *Digitalizing the Global Text: Philosophy, Literature, and Culture*, ed. Paul Allen Miller (Columbia, University of South Carolina Press, 2019): 69-82.
32. “Warning: Consuming Wagner Can Be Hazardous to Your Health – *Tristan und Isolde* and *Death in Venice*,” *The Wagner Journal* 12.3 (2018): 62-69.
31. “Bayreuth: Capital and Anti-Capital,” *Other Capitals of the Nineteenth Century: An Alternative Mapping of Literary and Cultural Space*, ed. Richard Hibbitt (New York: Palgrave Macmillan, 2017): 205-22.
30. “Introduction: History and Nationalism,” *Music Theater as Global Culture: Wagner’s Legacy Today*. Eds. Anno Mungen, Nicholas Vazsonyi, Julie Hubbert, Ivana Rentsch, Arne Stollberg. (Würzburg: Königshausen & Neumann: 2017): 15-24.
29. “The Play’s the Thing: Schiller, Wagner, and Gesamtkunstwerk,” *Gesamtkunstwerk: Foundations, Articulations, and Inspirations*, Eds. Margaret Menninger & Anthony Steinhoff (New York: Berghahn, 2016): 21-38.
28. “A German in Paris: Richard Wagner and the Masking of Commodification,” *The Idea of Art Music in a Commercial World 1800-1930*, Christina Bashford and Roberta M. Marvin, eds. (Woodbridge: Boydell & Brewer, 2016): 114-29.
27. “Gender, Sexuality, & Love in Wagner: An Electronic Roundtable,” Nicholas Vazsonyi, Moderator, Barry Emslie, Sanna Pederson, Eva Rieger, Participants, *Wagner Journal* 9.2 (July 2015): 4-18.
26. “Playing the Race Card: Anti-Semitism and Wagner®,” *Opera in a Multicultural World: Coloniality, Culture, Performance*, Mary Ingraham, Joseph K. So and Roy Moodley, eds. (New York: Routledge, 2015): 84-96.
25. “Reading Right From Left: Hans Mayer and Post-War Wagner Reception,” *Opera Quarterly* 30.2/3 (2014): 228-45. Advance access doi: 10.1093/oq/kbu024.
24. “Wagner: The Business Plan,” *Quo Vadis, Wagner?: Approaching the Bicentennial*, Ed. J.K. Holman (Washington DC: Wagner Society of Washington DC, 2011): 149-62.

23. “The Wagner Industry,” *The Journal of Music* 2.1 (April/May 2010): 18-22.
22. “Wagner®: The Making of a Brand,” *The Wagner Journal* 4.1 (2010): 22-37.
21. “Eine Pilgerfahrt zu Wagner: Kunstreligion und ihre Vermarktung,” *WagnerSpectrum* 5.2 (2009): 199-218.
20. “Infomercial in Three Acts: *Die Meistersinger von Nürnberg* as Wagner’s Consumer Guide to Wagner,” *Wagner Outside the Ring: Essays on the Operas, Their Performance and Their Connections with Other Arts*, ed. John Louis DiGaetani (Jefferson, NC: McFarland, 2009): 122-40.
19. “Press Releases From the Bayreuth Festival, 1876: An Early Attempt at Spin Control,” *Wagner and His World*, ed. Thomas Grey (Princeton: Princeton UP, 2009): 391-408.
18. “Beethoven Instrumentalized: Richard Wagner’s Self-Marketing & Media Image,” *Music & Letters* 89.2 (May 2008): 195-211. doi:10.1093/ml/gcm089.
17. “Selling the Ring: Wagner’s ‘Enterprise,’ ” *Inside the Ring, Essays on Wagner’s Opera Cycle*, Ed. John Louis DiGaetani (Jefferson, NC: McFarland, 2006): 51-68.
16. “*Bluebeard’s Castle*: The Birth of Cinema From the Spirit of Opera,” *Hungarian Quarterly* 46.178 (Summer 2005): 132-144.
15. “Marketing German Identity: Richard Wagner’s Enterprise,” *German Studies Review* 28.2 (May 2005): 327-346.
14. “The Wagner Industry and the Politics of German Culture,” *The Intersections of Politics and German Literature: A Festschrift in Honor of Ehrhard Bahr*, *New German Review* 19: Special Issue (2003-2004): 103-116.
13. “Hegemony Through Harmony: German Identity, Music, and Enlightenment Around 1800,” *Sound Matters: Essays on the Acoustics of Modern German Culture*. Eds Nora M. Alter & Lutz Koepnick. Oxford & New York: Berghahn, 2004. 33-48.
12. “*Die Meistersinger*: Performance, History, Representation,” *Wagner’s Meistersinger: Performance, History, Representation*. Ed. Nicholas Vazsonyi. Rochester, NY: University of Rochester Press, 2003. 1-20.
11. “Goethe in Moscow: Georg Lukács’s ‘Anti-Fascist’ Readings 1933-1945.” *Goethe im Exil 1933-1945: Deutsch-Amerikanische Perspektiven*. Eds. Frank Baron & Gert Sautermeister. Bielefeld: Aisthesis, 2002. 199-215.

10. "Bluebeard's Castle: Staging the Screen – Screening the Stage," *Arcadia* 36.2 (2001): 344-362.
9. "Einleitung: Searching for Common Ground?" *Searching for Common Ground: Diskurse zur deutschen Identität*. Ed. Nicholas Vazsonyi. Cologne & Weimar: Böhlau, 2000. 1-20.
8. "Montesquieu, Friedrich Carl von Moser and the 'National Spirit Debate' in Germany (1765-1767)." *German Studies Review* 22.2 (1999): 225-46.
7. "Of Genius and Epiphany: *Schlafes Bruder*, *Das Parfum*, and *Babette's Feast*." *Studies in 20th Century Literature* 23.2 (1999): 331-51.
6. "Liszt, Goethe and the *Faust Symphony*." *Journal of the American Liszt Society* 40 (1996): 1-23.
5. "A Wall of Silence?: The Case of Christa Wolf." *The Berlin Wall: Representations and Perspectives*. Eds. Ernst Schürer, Manfred Keune, Philip Jenkins. New York: Peter Lang, 1996. 181-90.
4. "Searching for 'The Order of Things': Does Goethe's *Faust, Part II* Suffer from the 'Fatal Conceit'?" *Monatshefte* 88.1 (1996): 83-94.
3. "Deflated Hybris – Uncertain Telos: The Humbling of Faust and the Revival of Merlin." *Merlin versus Faust: Contending Archetypes in Western Culture*. Ed. Charlotte Spivack. Lewiston: Edwin Mellen Press, 1992. 41-64.
2. "Schiller's *Don Carlos*: Historical Drama or Dramatized History?" *New German Review* 7 (1991): 26-41.
1. "Goethe's *Wilhelm Meisters Lehrjahre*: A Question of Talent." *The German Quarterly* 62.1 (1989): 39-47.

Additional reviews, edited journals, seminars, workshops. Complete CV available upon request

PRESENTATIONS

INVITED LECTURES / PANELS

40. “Richard Wagner: Self-Marketing und Die Entstehung einer Marke,” Wagner Society of Karlsruhe, Karlsruhe, 28 June 2019.
39. “Richard Wagner: Die Entstehung einer Marke,” Wagner Society of Bonn in collaboration with the Colloquium Humanum, Bonn-Bad Godesberg, 27 June 2019.
38. “Richard Wagner – Selbstmarketing und die Entstehung einer Marke,” School of Business, Heinrich-Heine-Universität Düsseldorf, 26 June 2019.
37. “Richard Wagner: Die Entstehung einer Marke,” Wagner Society of Düsseldorf, Düsseldorf, 25 June 2019.
36. “Richard Wagner: Self-Promotion and the Making of a Brand,” Wagner Society of the Netherlands, Amsterdam, 24 June 2019.
35. “Die Weimarer Idee und das »Ereignis« Bayreuth,” *Wagner – Weimar – Eisenach: Wechselwirkungen und Spannungsfelder zwischen Kultur und Politik* Conference at Institut für Musikwissenschaft, Hochschule Franz Liszt, Weimar, Germany, 14-15 June 2018.
34. “Wagner und die Modernität” Guest Lecture at the Institut für Musikwissenschaft Humboldt Universität, Berlin, 2 July 2015.
33. “*Meistersinger* and Modernity,” Public Lecture, Wagner Society of New York, NY, 7 December 2014.
32. “Wagner and Modernity?” Ron Alexander Memorial Lecture in Musicology at Department of Music, Stanford University, CA, 3 March 2014.
31. Panelist – “Wagner als globale Marke für Bayern?” *WagnerWorldWide: Reflections*, Staatstheater Nürnberg, Germany, 15 December 2013.
30. Panelist – “Music and Sound Studies: Conclusions” German Studies Association Conference, Denver, CO, 3-6 October 2013.
29. “Launching the Wagner Brand: *Die Meistersinger von Nürnberg*,” Lecture at the Shanghai Conservatory of Music, Shanghai, China, 25 September 2013.

Complete listing available upon request

## CONFERENCE TALKS

26. “Warning: Consuming Wagner Can Be Hazardous to Your Health. On *Tristan and Isolde* and *Death in Venice*” *Wagner 1900*, Jesus College, University of Oxford, 11 April 2018.
25. “Wagner in China: Negotiating the National, the Universal, and the Global,” *Globalization in the Digital Age*. National Chung Hsing University, Taichung, 1 November 2016.
24. “Wagner in China: Negotiating the National, the Universal, and the Global,” *Literature and the Global Public: A Transnational Forum*. National Taiwan U., Taipei, 28 October 2016.
23. “Canon Formation in Wagner’s *Die Meistersinger von Nürnberg*” ACLA conference, Harvard University, Boston, MA, 17-20 March 2016.
22. “Uses and Abuses of Gesamtkunstwerk,” GSA Conference. Oakland, CA, 8-11 October 2010.
21. “Advertising the First Bayreuth Festival of 1876,” GSA Conference. Washington, DC, 8-11 October 2009.
20. “i’m lovin’ it®”: Modeling Consumption in *Tristan und Isolde*,” GSA Conference. St. Paul, MN, 2-5 October 2008.
19. “Theodor Uhlig and the *Neue Zeitschrift für Musik* (1849-1852): Launching the Wagner Industry,” International Conference on Nineteenth-Century Music, University College Dublin, Ireland, 23-28 June 2008.
18. “Remaking the Opera Market: The Wagner ‘Brand’ and the Bayreuth Idea,” GSA Conference. San Diego, CA, 4-7 October 2007.
17. “*Die Meistersinger* as Infomercial: Richard Wagner’s ‘Audience of the Future’.” GSA Conference. Washington, DC, 6-10 October 2004.
16. “vox populi vox dei?: Richard Wagner’s Iconography of ‘Pop’.” USC Comparative Literature Conference. Columbia, SC. 26-28 February 2004.
15. “Marketing German Identity: The Wagner Industry.” GSA Conference. New Orleans, 18-21 September 2003.
14. “*Bluebeard’s Castle* and the Transfiguration of Opera.” MLA Conference. New Orleans, 27-31 December 2001.

Complete listing available upon request

## LANGUAGES

English - native

German - near native

French - intermediate

Italian - intermediate

Hungarian - intermediate

Latin

Ancient Greek