

Daniel Albright

Position: Ernest Bernbaum Professor of Literature, Harvard University

Education: B.A., Rice University, 1967

M.Phil., Yale University, 1969

Ph.D., Yale University, 1970

Teaching Experience: Assistant Professor, University of Virginia, 1970-75
Associate Professor, University of Virginia, 1975-81
Professor, University of Virginia, 1981-87
Visiting Professor, Universität München, 1986-87
Professor, University of Rochester, 1987-2003
Richard L. Turner Professor in the Humanities, University of Rochester, 1995-2003
Affiliate, Department of Musicology, Eastman School of Music, 1998-2003
Professor of English and American Literature and Languages, Harvard University, 2003-
Ernest Bernbaum Professor of Literature, 2004-
Affiliate, Department of Music, Harvard University, 2005-

Repertory of Courses:

Undergraduate:

	Drama	Modern Poetry	Modern
Modern Fiction		Putting Modernism Together	
Victorian Poetry		Comparative Arts	
		Comparative Literature, Milton to Proust	Techno-Lit: Physics and Literature
British Literature (survey)		Words and Music	

Graduate:

Beckett & Auden	Yeats	Pound
Tennyson & Browning		D. H. Lawrence
Kafka, Nabokov, & Borges		The Lyric
Virginia Woolf & T. S. Eliot		

Music:

	Dramatic Modes of Twentieth-Century Music	Shakespeare and Music
		Faust in Literature and Music
	Music	The Meaning of Music
	From Modernism to Postmodernism	Music's Body: Nineteenth-Century Opera

Academic Awards: Phi Beta Kappa, 1966

NEH Fellowship, 1973-74

Goergen Award for Excellence in Teaching, 1999

Winner, Susanne M. Glasscock Humanities Book

Prize for

Guggenheim Fellowship, 1976-77 Interdisciplinary Scholarship, Texas A&M Center, 2000

Deems Taylor Award from ASCAP, 2000

Professional Service:

Delegate from the South Atlantic region to the Modern Language Association, 1973-75

Center for the Liberal Arts (special seminar for high-school teachers), summer, 1986

Panelist, "Issues in Current Yeats Scholarship," *American Conference for Irish Studies*, April 1989

Director, NEH summer seminar for college teachers, "Yeats and his Circles," 1989

Participant, Conference on the Remembered Self, Emory Cognition Project, Emory University, Jan. 1991

Participant, Institute for Gounod Studies, March 1991 & 1993

Instructor and Lecturer, Yeats School, Sligo Ireland, August 1991, 1993, 2001

Director, NEH summer seminar for college teachers, "Modernism in Literature and Music," 1995

Lecturer and Panel Director, conference on Words and Music, Graz, Austria, 1997

Member, executive committee for the Anglo-Irish discussion group, Modern Language Association, 1998-2002

Panelist, "Ezra Pound and the coming century," Ezra Pound International Conference, Beijing, 1999

Panelist, "Sharing the Field," American Musicological Society, November 2000

Chair, MLA session on the Celtic Twilight and Modernism, December 2001
Chair, American Musicological Society panel on Rachmaninov and Ravel, November 2005
Director of Undergraduate Studies, Harvard University English Department, 2008
Chair, Curriculum Task Force of the Harvard University English Department, 2008 (this task force devised an entirely new curricular model for the English Department, approved February 2009)

Publications: Books:

- The Myth against Myth: A Study of Yeats's Imagination in Old Age.* Oxford University Press, 1972
Personality and Impersonality: Lawrence, Woolf, Mann. University of Chicago Press, 1978
Representation and the Imagination: Beckett, Kafka, Nabokov, and Schoenberg. University of Chicago, 1981
Lyricality in English Literature. University of Nebraska Press, 1985
Tennyson: The Muses' Tug-of-War. University Press of Virginia, 1986
Stravinsky: The Music-Box and the Nightingale. Gordon and Breach, 1989
Quantum Poetics: Yeats, Pound, Eliot, and the Science of Modernism. Cambridge University Press, 1997;
Paperback edition, 2006
Untwisting the Serpent: Modernism in Music, Literature, and the Visual Arts. University of Chicago Press, 2000
Berlioz's Semi-Operas: Roméo et Juliette and La damnation de Faust. University of Rochester Press, 2001
Beckett and Aesthetics. Cambridge University Press, 2003
Modernism and Music: An Anthology of Sources. University of Chicago Press, 2004
Musicking Shakespeare: A Conflict of Theatres. University of Rochester Press, 2007
Music Speaks: On Opera, Dance, and Song. University of Rochester Press, 2009
- Editor, *Poetries of America: Essays in the Relation of Character to Style*, by Irvin Ehrenpreis. University Press of Virginia, 1988
- Editor and Translator (with Heinz Vienken), *Amerikanische Lyrik: Texte und Deutungen.* Peter Lang Verlag, 1989
- Editor, *W. B. Yeats: The Poems.* J. M. Dent and Sons, 1990. Revised third printing, 1994
- General Editor: *Border Crossings: Modernism in Music, Literature, and the Visual Arts*, a series of volumes of new essays in comparative arts, published by Garland Publishing.
- Encrypted Messages in Alban Berg's Music*, ed. Siglind Bruhn (1998)
Samuel Beckett and the Arts: Music, Visual Arts, and Non-Print Media, ed. Lois Oppenheim (1999)
Bronze by Gold: The Music of Joyce, ed. Sebastian D. G. Knowles (1999)
Political and Religious Ideas in the Works of Arnold Schoenberg, ed. Charlotte Cross & Russell Berman (1999)
Virginia Woolf in the Age of Mechanical Reproduction, ed. Pamela L. Caughie (1999)
Walt Whitman and Modern Music: War, Desire, and the Trials of Nationhood, ed. Lawrence Kramer (2000)
Black Orpheus: Music in African-American Fiction, ed. Saadi A. Simawe (2000)
T. S. Eliot's Orchestra: Critical Essays on Poetry and Music, ed. John Xiros Cooper (2000)

Articles:

- "Virginia Woolf as Autobiographer," *The Kenyon Review*, Fall 1984
"Pound, Yeats, and the Japanese Noh Theater," *The Iowa Review*, 1985
"Toy Nightingales and Dancing Dolls: The Origins of Stravinsky's Drama," *Kenyon Review*, Winter 1988
"Stravinsky's Assault on Language," *Journal of Musicological Research*, 1989
"Beckett's Recent Activities: The Liveliness of Dead Imagination," in *Omnium Gatherum: Essays for Richard Ellmann*, ed. Susan Dick et al. Colin Smythe, 1989
"Lyrical Anti-biography," in *Victorian Connections*, ed. Jerome J. McGann. University Press of Virginia, 1989
"The Fool by the Pool," *Yeats Annual* 7, 1990
"Personality and Impersonality in Virginia Woolf," in *Major Literary Characters: Clarissa Dalloway*, ed. Harold Bloom. Chelsea House, 1990
"Tennysonian: The Rowland Collins Collection," in *The University of Rochester Library Bulletin* 43,

1993

"Berlioz's Faust: The Funeral March of a Marionette," *Journal of Musicological Research*, 1993

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Articles (continued)

- "Literary and Psychological Models of the Self," in *The Remembering Self: Construction and Accuracy in the Self-Narrative*, ed. Ulric Neisser and Robyn Fivush. Cambridge: Cambridge University Press, 1994
- "Yeats and the Avant-garde," *The Recorder*, Winter 1994
- "Yeats and Science Fiction," *Bullán: An Irish Studies Journal*, Winter/Spring 1996
- "Beckett at the Bowling Alley," *Contemporary Literature*, Summer 1997
- "An Opera with No Acts: *Four Saints in Three Acts*," *Southern Review*, Summer 1997
- "Ineffability": essay in *Encyclopedia of Aesthetics*, ed. Michael Kelly. Oxford University Press, 1998
- "Beckett as Marsyas": in *Samuel Beckett and the Arts*, ed. Lois Oppenheim, Garland Publishing, 1999
- "Untwisting the Serpent: Recasting *Laokoon* for Modernist Comparative Arts": in *Word and Music Studies* I, ed. Walter Bernhart et al. Amsterdam: Rodopi, 1999.
- Berlioz's *Romeo et Juliette*: Symphonic Metamorphoses on a Theme by Shakespeare": in *Journal of Musicological Research*, Apr2000, Vol. 19 Issue 2.
- "Kurt Weill as Ironist": in *Modernism / Modernity*, April 2000
- "Yeats's Waves": in *The Norton Critical Edition: Yeats's Poetry, Drama, and Prose*, ed. James Pethica. New York: W. W. Norton, 2000
- "Chiliasm in the Twentieth Century," in *Critica del Novecento*, ed. Massimo Bacigalupo. Genoa: Tilgher, 2001
- Foreword to *Symphonic Program Music* by Lawrence Casler. Lewiston: Edwin Meller, 2001
- "Postmodern Interpretations of Satie's *Parade*," in *Canadian University Music Review* #22/1 (2001)
- "Pound, Picabia, and Surrealism," in *Pound and Referentiality*, ed. Hélène Aji. Paris: Presses Universitaires de Paris Sorbonne, 2003
- "Exhibiting Modernism: A View from the Air," in *Make it New: The Rise of Modernism*, ed. Kurt Heinzelman. Austin: Harry Ransom Humanities Research Center, 2003
- "The Witches and the Witch: Verdi's *Macbeth*," in *Cambridge Opera Journal* 17, 3 (2005)
- "The Diabolical Senta," *The Opera Quarterly*, Vol. 21, no. 3 (2005)
- "Stances toward Music as a Language," in *Phrase and Subject: Studies in Literature and Music*, ed. Delia da Sousa Correa. London: Legenda, 2006
- "Golden Calves: The Role of Dance in Opera," *The Opera Quarterly* (November 2006)
- "Fools and Prima Donnas: Shakespeare's Songs," *Parnassus*, Vol. 30, nos. 1 and 2 (2008)
- "Three Poems," *International Literary Quarterly*, August 2008
- "Butchering Moses," *Opera Quarterly*, October 2008
- "One Sees What One Sees" [on the friendship of Stein and Picasso], in *A New Literary History of America*, ed. Greil Marcus and Werner Sollors. Cambridge: Harvard University Press, 2009
- "Zemlinsky's Lost Chords," in *Alexander Zemlinsky und die Moderne*, ed Katharina John. Berlin: Nicolai Verlag, 2009
- "Heine and the Composers," in *Parnassus*, Vol. 31, nos. 1 and 2 (2009)
- "Yeats, Pound, Asia, and the Music of the Body," *English and American Literary Studies*, Shanghai International Studies University, May 2011

Essay-reviews in *The New York Review of Books*, *The Recorder*, *The Scriblerian*, *Virginia Quarterly Review*, *Modern Philology*, *Western Humanities Review*, *Quarterly Journal of the Music Library Association*, *The Kurt Weill Newsletter*, and others

Some Lectures:

- "Why Listening to Schoenberg is Good for You," University of Virginia, March 1980
- "Unmaking in the Novels of Beckett," Rice University, December 1980
- "Virginia Woolf as Autobiographer," Joyce-Woolf Centennial Lecture, University of Michigan, March 1982
- "Pound, Yeats, and the Japanese Noh Theater," East-Asian Festival, University of Virginia,

September 1982

A series of lectures and colloquia on lyric poetry at Emory University, October 1983

"Lyrical Paradoxes," University of Melbourne, Australia, September 1984

"Lyrical Anti-biography," Modern Language Association, December 1984

- "Beckett's Recent Activities: The Liveliness of Dead Imagination," Louisiana State University, March 1985. Also University of Münster, November 1986, and University of Munich, December
- 1986
- "The Unnaturalness of Nature: Stravinsky and Modern Thought," Eastman School of Music, April 1988
- "An Introduction to Yeats's Poetry," St. John Fisher College Exhibition of Yeatsiana from the National Library of Ireland, January 1990
- "Discrepancies between Literary and Psychological Models of the Self," Emory Cognition Project, Emory University, January 1991
- "Tom Stoppard's *Travesties*: The Transvestism of World Theater and Farce," University of Rochester, November 1991
- "Franck and Vinteuil: The Real Meaning of Imaginary Music," Institute for Gounod Studies, Carnegie-Mellon University, Pittsburgh, March 1993
- "Yeats and the Avant-Garde," American Irish Historical Society, New York, April 1993
- "Yeats and Science Fiction," Yeats Summer School, Sligo, Ireland, August 1993;
also at the American Irish Historical Society, sponsored by CUNY, November 1995
- "Beckett as Marsyas: Life-Writing in Music," Modern Language Association, December 1996
- "The *War Requiem* of Britten and Owen," public lecture, Eastman School of Music, September 1997
- "Modern Science and Modern Literature," Australian Broadcasting Company interview, September 1997
- "Opera as Picture: *Four Saints in Three Acts*," graduate student colloquium, October 1997
- "Untwisting the Serpent: Modernism in Music," graduate student colloquium at Eastman School, Jan.
- 1998
- Introduction to Brahms' *Ein deutsches Requiem*, Roberts Wesleyan college, Oct. 1998
- "Kurt Weill as Modernist," Kurt Weill international symposium, Eastman School of Music, Nov. 1998
- "Noble Savages in Armani Suits: American Art Right Now" AISNA conference, Siracusa, and Università di Salerno, Nov. 1999
- Keynote address, "America Now: Highways and Labyrinths," Associazione Italiana Studi Americani (AISNA), November 1999, Siracusa, Sicily
- "The Hemingway Hero and the World of the Sagas," Università di Roma III, Nov. 1999
- "The Composer as Rebel," SUNY-Geneseo, Oct. 2000
- "Stances toward Music as a Language," Open University Conference on Words and Music, London, May 2001
- "Pound, Picabia, and Surrealism," Ezra Pound conference, Paris, July 2001
- "The Chameleon Way," Yeats School, Sligo, Ireland, July 2001
- "Verdi's *Macbeth*: The Witches and the Witch," UC Berkeley musicology dept., November 2001
- "Bottom and the Fairies: Britten's *A Midsummer Night's Dream*," Stanford musicology dept., November 2001
- "Noble Savages in Armani Suits," UC Santa Barbara, November 2001; Rice University April 2002
- Colloquium on Beckett's multimedia projects, UC Santa Barbara, November 2001
- "Belletristic Music in the Twentieth Century," Harvard University, November 2001
- "Extensions of Lawrence's *Women in Love* into music and painting," Sorbonne Lawrence Conference, Paris, January 2002; Yale University, November 2003
- A series of lectures on twentieth-century criticism and literature, Southwest China Normal University (Chongqing), June 2002
- "Music as an Extension of Literary Modernism," Modernist Studies Association, Madison, November 2002
- "Evil Epigrams in Verdi's *Macbeth*," Harvard Opera Colloquium, February 2004
- "Britten's *Curlew River* and Orientalism," Wellesley College, March 2004
- "Elliott Carter and the Poets: Listening to, Listening Though," Boston Symphony panel, November 2004
- "The Diabolical Senta in *The Flying Dutchman*," Boston Symphony Panel, March 2005
- A series of lectures on Yeats, Noh plays, and Modernism at universities in Tokyo and Kyoto, September 2005
- "Urban Modernism," Osaka City University, September 2005
- Keynote address, "Golden Calves: Idolatry in Operatic Ballet," *Sound Moves* conference, Roehampton

“Shakespeare’s *Tempest* as a Virtual Opera,” graduate student colloquium, Oxford University, November 2005

A series of colloquia on modern European literature in Wuhan, China, June 2006

“Elephants and Swans: The Dancer as Décor,” Princeton University, December 2006

“A Midsummer Night’s Dream as Valentine,” Lyrica Society, Harvard, February 2007

“Far Sounds in Zemlinsky and Schreker,” Deutsche Oper, Berlin, May 2007

“Overtures to Lear and Coriolanus,” Utah Shakespeare Festival, July 2007

“Music as a Translation of Speech,” University of Ghent, December 2007

“Music’s Pentecost, Music’s Stupidity,” Wesleyan University, January 2008

“Sophoclean Opera,” Oxford University, May 2008

A series of colloquia on Yeats’s *A Vision*, NEH Institute, Galway, Ireland, July 2008

A series of lectures on American Literature at Nanjing Normal University, China, Oct 2008

“Elephant Swan Space Grace: Dance as Language,” Yale University Music Dept., Dec 2008

A series of lectures at the Hangzhou Modernism conference, and at several universities in Guangzhou and Shanghai, on “Debussy, Ezra Pound, Yeats, and the Flute,” and on “Anglophone Modernist appropriation of Chinese Semantics,” June 2010

“Game Theory and *Parsifal*: Not Asking the Question,” University of London, July 2010

Two lectures at Bard College: “Wozzeck as Orpheus” and “Music and Morality,” Aug 2010