

Christopher Campo-Bowen
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EMPLOYMENT

New York University, New York City, NY September 2018- May 2020
Assistant Professor/Faculty Fellow – Provost’s Postdoctoral Fellowship Program (see below).

HIGHER EDUCATION

University of North Carolina at Chapel Hill, Chapel Hill, NC August 2013- May 2018
Dissertation – “‘We Shall Remain Faithful’: The Village Mode in Czech Opera 1866–1928.” Adviser: Annegret Fauser.

University of North Carolina at Chapel Hill, Chapel Hill, NC August 2011- May 2013
M.A. in Musicology – “‘What a Wonderful Kiki!’: Music and Queerness at Mixtape, a Washington DC Gay Dance Party.” Adviser: David Garcia.

The Catholic University of America, Washington, DC August 2009- May 2011
M.M. in Orchestral Conducting

Stanford University, Stanford, CA September 2005- June 2009
B.A. in Music with Honors: Conducting

AWARDS AND SCHOLARSHIPS

NYU Provost’s Postdoctoral Fellowship Program September 2018- May 2020
NYU Provost’s Office – Supports individuals from diverse backgrounds whose life and research experience will contribute significantly to academic excellence at NYU. The program provides fellows with faculty mentoring, professional development, and academic networking opportunities.

Glen Haydon Award for an Outstanding Dissertation in Musicology April 2018
UNC Chapel Hill – The Glen Haydon Award honors the founder of the Department of Music at UNC, and results from the nomination of the student’s dissertation adviser and the full support of the dissertation committee and the entire academic faculty.

CES-Mellon Dissertation Completion Fellowship July 2017- May 2018
Council for European Studies – This dissertation completion fellowship supports the applicant’s final year and permits the recipient to serve on the editorial board of the Council’s online journal, *EuropeNow*. It also includes professional development workshops and conference participation.

The Thomas S. and Helen Borda Royster and Snowden and Elspeth Merck Henry Dissertation Fellowship July 2017- May 2018
UNC Graduate School – Dissertation completion fellowship that also inducts the students into the prestigious Royster Society of Fellows at UNC. Accepted without stipend.

Howard Mayer Brown Fellowship June 2016- May 2017
American Musicological Society – This fellowship supports one year of graduate work for a musicology student of minority background at a U.S. or Canadian university.

Graduate Certificate in Russian, Eurasian, and East European Studies May 2016
UNC Center for Slavic, Eurasian, and East European Studies – This certificate documents specialization in the region and associated language skills.

Future Faculty Fellowship Program January- April 2016
UNC Center for Faculty Excellence – This fellowship places graduate students in groups of their peers with faculty mentors to discuss issues of teaching and pedagogy.

Fulbright US Students Grant September 2014- June 2015
Affiliated with the musicology department at Charles University under the mentorship of Jarmila Gabrielová; conducted dissertation research in Prague and Brno.

Chancellor's Doctoral Candidacy Award February 2015
UNC Initiative for Minority Excellence – This one-time grant is awarded to students from underrepresented minority backgrounds as part of a time-to-degree initiative supported by UNC's chancellor. Students are selected for this award on nomination-only basis.

Jan LaRue Travel Award May 2014
American Musicological Society – Awarded to Ph.D. candidates, post-doctoral scholars, independent scholars, and junior faculty to travel to Europe to carry out research.

Pre-Dissertation Travel Fellowship March 2013
UNC Center for Global Initiatives – The fellowship funds travel for students who are early in their PhD work do preliminary research. Used for research on opera manuscripts in Prague.

Foreign Language Area Studies Summer Travel Grant March 2012, 2013
UNC Chapel Hill Center for Slavic Studies – Fellowship funded language studies in the Czech Republic at Masaryk University, Brno.

James W. Pruett Summer Research Fellowship May 2012- July 2012
UNC Music Department – Two-month fellowship in the Music Division of the Library of Congress that funded archival work and primary research.

Eileen Southern Travel Grant October 2010
American Musicological Society – Awarded to students of underrepresented ethnicities for the purposes of attending the national AMS conference.

Sudler Prize April 2009
Stanford University School of Humanities and Sciences – Awarded for exemplary work and excellence in conducting.

PUBLICATIONS

Refereed Articles

“An Operatic Locarno: The Paris Premiere of Smetana’s *The Bartered Bride* and Czechoslovak-French Cultural Diplomacy.” *Cambridge Opera Journal* 28, no. 3 (November 2016): 283–312.

“Bohemian Rhapsodist: Antonín Dvořák’s *Píseň bobatýrská* and the Historiography of Czech Music.” *19th Century Music* 40, no. 2 (November 2016): 159–81.

Translations

Křupková, Lenka and Jiří Kopecký, editors. *Czech Music Around 1900*. Translated by David Beveridge, Tomáš Adámek, and Christopher Campo-Bowen. Stuyvesant, NY: Pendragon Press, 2017.

Reviews and Dictionary Articles

“Kelly St. Pierre, *Bedřich Smetana: Myth, Music, and Propaganda*.” *European History Quarterly* 48, no. 1 (January 2018): 184–186.

“Janáček, Leoš, ” “Smetana, Bedřich,” and “National-classical music: Czech.” In *Encyclopedia of Romantic Nationalism in Europe*. 2 vols. Edited by Joep Leerssen. 362–363, 538–539, 769–771. Amsterdam: Amsterdam University Press, 2018.

SELECTED PRESENTATIONS

Council for European Studies Annual Meeting, Chicago, IL March 2018

“No Vague Specters”: Gender and the Operatic Village in the Czech *Fin-de-siècle*

American Musicological Society Annual Meeting, Rochester, NY November 2017

“Exemplar and Gospel”: The Village Mode in Czech Opera and Smetana’s *The Bartered Bride*

Branding “Western Music” Conference, Universität Bern September 2017

“‘The Time of Miracles’: Cosmopolitan Dreams and the Czech National Theater at the 1892 Exhibition of Music and Theater in Vienna”

19th Biennial Conference on 19th-Century Music, Oxford, UK July 2016

“The Peasant Prime Minister: The Village Mode in Antonín Dvořák’s *Čert a Káča*”

Invited Lecture, Catholic University of America, Washington, DC October 2015

“Smetana’s Apotheosis: Critical Polemics in Early Twentieth-Century Prague and the National Theater’s 1000th Performance of *The Bartered Bride*”

NYU Prague “Sounding Czech” Conference, Prague, Czech Republic September 2015

“Sound, Memory, Nation: The 1000th Performance of Smetana’s *The Bartered Bride* at the National Theater in Prague”

North American Conference on 19th-Century Music, Merrimack College July 2015

“Czech Villages and French Salons: Bedřich Smetana’s *The Two Widows*, the Rural in Czech Opera, and the Question of Authorship”

BASEES Russian and East European Music Conference, Durham, UK October 2014

“Bohemian Rhapsodist: Antonín Dvořák’s *Píseň bohatýrská* and the Politics of Biography”

AMS-SE Chapter Conference, UNC Chapel Hill February 2014

“‘Savage Sumptuousness’ in the City of Lights: The Paris Premiere of *The Bartered Bride*”

Invited Lecture, UNC LGBTQ Speaker Series, UNC Chapel Hill November 2013

“‘What a Wonderful Kiki!’: Queerness and Music at Mixtape, a Washington DC Dance Party”

Queer Studies Conference UNC Asheville; IASPM-US Conference April, February 2013

“Where’s the Kiki?: Music, Technology, and Queerness in the Scissor Sisters’ ‘Let’s Have A Kiki’”

TEACHING EXPERIENCE

Instructor of Record

June- August 2017

History of Western Music (Online)

I developed and wrote this course, aimed at a general non-major audience, and taught it during a compressed summer session, though it is intended to span the entire semester. It covers music in Western culture from the early middle ages up through the present. The course features robust student/student and student/teacher interaction through the use of discussion forums.

Graduate Teaching Assistant, UNC Chapel Hill

Theory I.

January- May 2016

My responsibilities for this class mainly consisted of grading student assessments and holding office hours. I also co-taught a lecture on the structure of triads while the professor was away.

Musicianship II.

August- December 2015

I led three discussion/lab sections for this class as an independent instructor. The class focused on intermediate level ear training and other musicianship skills.

Western Music History III.

January- May 2014

My responsibilities for this class mainly consisted of grading student assessments and holding office hours. I also delivered two full lectures entitled “Nationalism and Music” and “The Figure of the Diva in Music.”

Introduction to Rock Music.

August- December 2013

My responsibilities for this class mainly consisted of grading student assessments and holding office hours. I also delivered a full lectures on Michael Jackson, Madonna, and Prince.

Introduction to World Music.

January- May 2013

For this class, I was required to both grade student assessments and hold independent discussion sections, which expanded on themes and materials presented in lecture.

Western Music History II.

August- December 2012

My responsibilities for this class mainly consisted of grading student assessments and holding office hours. I also delivered a full lecture entitled “The German Lied, Schubert, and Schumann.”

Theory II.

January- May 2012

In addition to grading, I was also required to write all tests and quizzes for this class. I also lectured for multiple class periods while the professor was away.

Musicianship I.

August- December 2011

I led three independent lab/discussion sections for this class, which covered basic ear training and musicianship skills.

Undergraduate Teaching Assistant, Stanford University

Men, Women, and Opera.

September 2007

This three-week intensive seminar course was a part of Stanford Sophomore College program. I served as a teaching assistant for a small group of underclassmen while a rising junior.

LANGUAGES

Czech – fluent; German – reading knowledge; Spanish – native speaker

PROFESSIONAL EXPERIENCE

Conference Co-Organizer

February- October 2018

“Staging Witches: Gender, Power, and Alterity in Music.” Full day pre-conference at the American Musicological Society Annual Meeting in San Antonio, TX.

AMS-SE Student Representative

March 2016- March 2018

American Musicological Society. Served as student representative for the local chapter at the AMS national meeting.

Carolina Symposia in Music and Culture Selection Committee

September 2012- May 2014

UNC Chapel Hill. This committee is responsible for selecting speakers for invitation to the Carolina Symposia in Music and Culture lecture series.

Copland Symposium Co-Organizer

August 2014

UNC Chapel Hill. The symposium was entitled “Aaron Copland and the American Cultural Imagination”; it brought senior scholars to UNC to discuss Copland’s music and workshop graduate student writing for eventual publication.

Pre-Concert Lecturer

February 2012

North Carolina Symphony chamber series concert. Gave a pre-concert lecture on Dvořák’s American String Quartet.

Faculty Student Committee

September 2011- January 2013

UNC Chapel Hill. This committee is intended to foster dialogue between the students in the graduate musicology program and the academic faculty.

PROFESSIONAL MEMBERSHIPS

American Musicological Society (AMS)**International Association for the Study of Popular Music (IASPM-US)****Association for Slavic, East European, and Eurasian Studies (ASEEES)****OTHER WORK EXPERIENCE**

Czech Language Translator

October 2014- present

I have translated texts for several institutions and groups, including the Antonín Dvořák Society Prague and the Academy of Sciences of the Czech Republic Department of Musicology. I also collaborated on translations for a collected edition, entitled *Czech Music Around 1900*, published with Pendragon Press in 2017.