

# JOHN GABRIEL

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## EMPLOYMENT

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**Melbourne Conservatorium of Music, University of Melbourne**, Melbourne, VIC, Australia  
Lecturer in Music (Musicology), 2020-present

## PREVIOUS

**Society of Fellows in the Humanities, University of Hong Kong**, Hong Kong SAR, China  
Post-Doctoral Fellow, 2017-2020

**Peabody Conservatory, Johns Hopkins University**, Baltimore, MD, USA  
Visiting Assistant Professor of Musicology, 2016-2017

## EDUCATION

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**Harvard University**, Cambridge, MA, USA

**PhD in Historical Musicology**, Secondary field in Germanic Languages & Literatures, 2016  
Dissertation: "Opera After Optimism: The Fate of *Zeitoper* at the End of the Weimar Republic"  
Committee: Anne Shreffler (chair), Carolyn Abbate, Alexander Rehding

**Freie Universität Berlin**, Berlin, Germany

**MA in Musikwissenschaft**, 2009

Thesis: "Zu den Kompositionen und musikalischen Tätigkeiten Boris Blachers während und nach der NS Zeit und deren Einfluss auf seine Karriere und die Rezeption seiner Werke in der Nachkriegszeit"  
Advisor: Albrecht Riethmüller, Second reader: Michael Custodis

**University of Chicago**, Chicago, IL, USA

**AB in Music** with Departmental and General Honors, minor in German Studies, 2006  
Advisor: Berthold Hoeckner

## PUBLICATIONS

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### FORTHCOMING AND UNDER REVIEW

"From Acoustic Scenery to Sonic Dramaturgy: Music in Radio-Specific Drama of Weimar Republic Germany." Accepted for inclusion pending peer review in *Word, Sound and Music in Radio Drama*, edited by Pim Verhulst and Jarmila Mildorf. Leiden: Brill, originally anticipated publication in 2020, delayed due to Covid.

"New Objectivity and the Middlebrow." Commissioned pending peer review for inclusion in *The Oxford Handbook of Music and the Middlebrow*, edited by Kate Guthrie and Christopher Chowrimootoo. New York: Oxford University Press, anticipated publication in 2021.

### ARTICLES AND CHAPTERS

"Reimagining China in Interwar German Opera: Eugen d'Albert's *Mister Wu* and Ernst Toch's *Der Fächer*." In *German-East Asian Musical Entanglements: Transnational Affinity in the 20th and 21st Centuries*, edited by Joanne Cho, 125-49. New York: Palgrave MacMillan, 2021.

"'What Exactly Is China' in Bertolt Brecht and Hanns Eisler's *Die Maßnahme (The Measures Taken)*." In *Sino-German Encounters and Entanglements: Multifaceted Transnational Partnerships, 1890-1950*, edited by Joanne Cho, 211-37. New York: Palgrave MacMillan, 2021.

"There and Back Again: *Zeitoper* and the Transatlantic Search for a Uniquely American Opera in the 1920s." *Journal of the Society for American Music* 13, no. 2 (May 2019): 195-215.

“Twentieth-Century Ideologies of Late Style in the Reception of Elliott Carter’s Music.” *Elephant and Castle: Laboratorio dell’immaginario* 18 (November 2018). <https://elephantandcastle.unibg.it/web/saggi/twentieth-century-ideologies-of-late-style-in-the-reception-of-elliott-carter-s-music/279>.

“Ernst Krenek’s *Leben des Orest* and the Idea of a Meyerbeer Renaissance in Weimar Republic Germany.” In *Meyerbeer and Grand opéra from the July Monarchy to the Present*, edited by Mark Everist, 431-456. Turnhout, Belgium: Brepols, 2016.

“Staatssymbolmusik: Germania Vertont.” In *Paradestück Militärmusik: Beiträge zum Wandel staatlicher Repräsentation durch Musik*, edited by Peter Moorman, Albrecht Riethmüller, and Rebecca Wolf, 69-79. Bielefeld, Germany: transcript Verlag, 2012.

## REVIEWS, ENCYCLOPEDIA ENTRIES, ETC.

“Harry Hay, the Mattachine Society, and Musicology’s Role in the Early U.S. Gay Rights Movement.” *Musicology Now*, 20 June 2018. <https://musicologynow.org/harry-hay-the-mattachine-society-and-musicologys-role-in-the-early-u-s-gay-rights-movement/>.

Review of the CD “Plays and Operas for the Radio (CPO 777 839-2)” with works by Hindemith, Weill, Grosz, Gronostay, and Sutermeister. *Kurt Weill Newsletter* 35, no. 2 (Fall 2017): 17.

“Geiringer, Karl,” “Keller, Hans,” “Lowinsky, Edward,” and “Salzer, Felix.” In *Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit*, edited by Claudia Maurer Zenck and Peter Petersen. 2017. [www.lexm.uni-hamburg.de](http://www.lexm.uni-hamburg.de).

## TRANSLATIONS

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Haug, Andreas. “Tropes.” Translated by John Gabriel. In *Cambridge History of Medieval Music*, edited by Mark Everist and Thomas F. Kelly, 263-299. Cambridge: Cambridge University Press, 2018.

## CONFERENCE PRESENTATIONS

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### PEER REFEREED

“Pirates, Petroleum, and Prelapsarian Fantasy: The South Pacific in the Musical Imaginary of Weimar Republic Germany”  
*Music in the Pacific World: Change and Exchange Through Sound and Memory*, International Musicological Society Study Group on the Global History of Music, Taipei, Taiwan/online, 14-17 October 2021.

“Staging Neo-Classicism between Interwar Paris and Berlin: Giorgio di Chirico’s Designs for Ernst Krenek’s *Leben des Orest*”  
*Association for Art History*, University of Birmingham, Birmingham, UK/online, 14-17 April 2021.

“S(w)inging for Hitler: African-American Jazz Musician Herb Flemming’s Subversion of Nazi Racial Categories”  
*American Musicological Society*, Minneapolis, Minnesota/online, 7-8 and 14-15 November 2020.

“Instrumentalizing China in the Music Theatre of Late Weimar Republic Germany”  
*Music and Politics in the 1930s*, University of Melbourne Conservatorium of Music, Melbourne, Australia, 7-8 December 2019.

“S(w)inging for Hitler: African-American Jazz Musician Herb Flemming’s Subversion of Nazi Racial Categories”  
*Society for Ethnomusicology*, Bloomington, Indiana, 7-10 November 2019.

- “China as Political Allegory in the Music Theater of Weimar Republic Germany”  
**International Musicological Society East Asia**, Biennial Conference, Soochow University, Suzhou, China, 18-20 October 2019.
- “China as Political Allegory in the Music Theater of Weimar Republic Germany”  
**Music Since 1900**, University of Huddersfield, Huddersfield, UK, 8-10 September 2019.
- “Topicality and Reportage in the Discourse of Radio Music Theater in Weimar Republic Germany”  
**Sonic Circulations 1900-1950: Musical Thought, Scientific Fantasies, Global Contexts**, Senate House, University of London, in association with the Institute of Musical Research, London, UK, 24-25 June 2019.
- “Experimental Radio Music Theater in Weimar Republic Germany: From *Neue Sachlichkeit* to *Funk*”  
**American Musicological Society**, San Antonio, Texas, 1-4 November 2018.
- “From Foxtrots and Factory Labor to Proletarian Revolution: Hanns Eisler’s *Kampfmusik*”  
**Machines and the Musical Imagination (1900-1950)**, University of Ottawa, Ottawa, Canada, 5 October 2018.
- “East Berlin?: China as Political Allegory in the Music Theater of the Weimar Republic”  
**German Studies Association**, Pittsburgh, Pennsylvania, 27-30 September 2018.
- “Medievalism between Communism and Austrofascism in the Work of Hanns Eisler and Ernst Krenek”  
**Music, Medievalism, and Modernism**, University of Huddersfield, Huddersfield, UK, 27-28 June 2018.
- “From *Zeitgeist* to *Zeitkritik*: Two Late *Zeitoper*n of Ernst Toch and Ernst Krenek”  
**Music Since 1900**, University of Surrey, Guildford, UK, 11-14 September 2017.
- “Music, Dramaturgy, and Space in the Radio Music Theater of the Weimar Republic”  
**German Studies Association**, San Diego, California, 29 September - 2 October 2016.
- “The Transatlantic Search for a uniquely American Opera: German and American Cultural Exchange in the 1920s”  
**Society for American Music**, Boston, Massachusetts, 9-13 March 2016.
- “From *Gebrauch* to *Funktion*: Hanns Eisler's Politics as Analytic Lens”  
**Neue Sachlichkeit, Political Music, or Vernacular Avant-Garde? Hanns Eisler and his Contemporaries**, International Hanns Eisler Society, Department of Arts and Cultural Studies at the University of Copenhagen, the Danish Royal Library, Copenhagen, Denmark, 17-19 September 2015.
- “From *Jonny spielt auf* to *Die Massnahme*: Brecht’s *Lehrstücke* and the Influence of *Zeitoper*”  
**Modern Language Association**, Vancouver, British Columbia, 8-11 January 2015.
- “Ernst Krenek’s *Leben des Orest* and the Idea of a Meyerbeer Renaissance”  
**Meyerbeer and French Grand Opéra**, Biblioteca Forteguerriana, Pistoia, Italy, 12-14 September 2014.
- “Hanns Eisler and *Motorik*: Expanding the Borders of Jazz’s Influence on German Music”  
**Rhythm Changes: “Jazz Beyond Borders”**, Amsterdam, Netherlands, 4-7 September 2014.
- “Social Engagement and the Search for Commercial Success in Viktor Ullmann’s *Der Sturz des Antichrist* and *Der zerbrochene Krug*”  
**Viktor Ullmann: Composer and Cultural Hero of Ghetto Theresienstadt**, Hebrew University of Jerusalem and the Theresienstadt Martyrs Remembrance Association, Beit Theresienstadt at Kibbutz Givat Chaim Ichud, Israel, 13 August 2014.

“Selective Memory, Selective History: An Investigation of Boris Blacher’s Postwar Reputation”  
**German Studies Association**, Denver, Colorado, 4-6 October 2013.

“Jonny Strikes up (more than just) the Band: *Jonny spielt auf* at the Met in 1929”  
**Society for American Music**, Little Rock, Arkansas, 6-10 March 2013.

#### PANELS ORGANIZED

“Germany and China: Mutual Musical Imaginaries in the Early Twentieth Century,” with papers by John Gabriel, Helan H.L. Yang, and Lufan Xu.  
**International Musicological Society East Asia**, Biennial Conference, Soochow University, Suzhou, China, 18-20 October 2019.

“The Humanities Book Today and in the Future.” Roundtable discussion with Frank Dikötter (Department of History, University of Hong Kong), Judith Audin (CEFC, French Centre for Research on Contemporary China, Hong Kong), and Eric Mok (Acquisitions Editor, University of Hong Kong Press), moderated by John Gabriel and Harriet Hulme. University of Hong Kong, 5 February 2018.

#### BY INVITATION AND COLLOQUIA

“Marxist Machine-Age Modernism: Refunctioning Jazz in Hanns Eisler’s *Kampfmusik*.”  
**Melbourne Conservatorium of Music Musicology/Ethnomusicology/Performance Graduate Research Seminar**, University of Melbourne, Melbourne, Australia, 5 March 2020.

“*Amerikanismus* in America: *Zeitoper* across Borders of Nation, Race, and Media.”  
**Mediating Music/Sound: Discourses, Technologies, Socialities**, Department of Music, University of Hong Kong, Hong Kong, 1 December 2018.

“From Musical Scenery to Sonic Dramaturgy: Radio Music Theater in Weimar Republic Germany.”  
**University of Hong Kong Music Department Research Colloquia**, University of Hong Kong, Hong Kong, 14 November 2018.

“The Uncanny Archive.” Response to Yiu-Fai Chow, “Thinking Sound in Hong Kong, or How to Hear a Ghost.”  
**Thinking Sound in Hong Kong: Practices and Prospects**, University of Hong Kong, Hong Kong, 18 May 2018.

“Topical Opera for Troubled Times: Two Late *Zeitoper*n of Ernst Toch and Ernst Krenek”  
**Harvard Opera Seminar**, Mahindra Humanities Center at Harvard University, Cambridge, Massachusetts, 16 February 2017.

“Jazz as *Technikum* and *widerliche Ware* in the *Kampfmusik* of Hanns Eisler”  
**Hanns Eisler Today**, Conference organized by the University of North Carolina Department of Music as part of the *Talking Music* Series, Chapel Hill, North Carolina, 3-5 March 2016.

“Staatssymbolmusik: Germania Vertont”  
**Staatsmusik**, Conference organized by the German Research Foundation (DFG): “Kulturen des Performativen” with the Seminar for Musicology of the Free University Berlin and the National Institute for Music Research (SIM), Berlin, 10-11 June 2010.

## TEACHING

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### CERTIFICATION

**Melbourne Teaching Certificate**, Melbourne Centre for the Study of Higher Education, University of Melbourne, 2020

**Teaching Certificate**, Derek Bok Center for Teaching and Learning, Harvard University, 2016

### SUBJECT COORDINATION / COURSE HEAD

**Melbourne Conservatorium of Music**, Melbourne, Australia

*Music and Gender* (undergraduate music majors and breadth [elective]), Semester 2, 2021

*Music History 2: Nineteenth-century Music and Ideas* (undergraduate music majors), Semester 1, 2021; Semester 1, 2020

*Music and Politics* (undergraduate music majors and breadth [elective]), Semester 2, 2020

**University of Hong Kong**, Hong Kong

*Music in Western Culture II: Modernism and After, 1860 to Today*, (undergraduate music majors), Spring 2019

**Peabody Conservatory, Johns Hopkins University**, Baltimore, MD

*Making Music Functional in Weimar Republic Germany* (graduate seminar), Fall 2016

*Lateness in the Writing of Music History* (graduate seminar), Fall 2016

*Graduate Music Bibliography*, Fall 2016 and Spring 2017

*Music History II: Baroque and Classical* (undergraduate music majors), Spring 2017

### GUEST TEACHING

“Political Musics, Left and Right: Interwar Germany,” *Music History 3: Impressionism to Present*, Melbourne Conservatorium of Music, 22 March 2021

“Topical Opera: Modern *Zeitoper*?” *Studies in Opera*, Melbourne Conservatorium of Music, 19 August 2020

“Rationality and Abstraction, c. 1920s to 1940s,” “Accessibility and Politics, c. 1920s to 1940s,” “New Exoticisms and Global Modernisms,” “Postmodern Revolutions, c. 1960s-1980s,” and “Postmodernism or Late Modernism? c. 1960s to 1980s,” *Music History 3: Impressionism to Present*, Melbourne Conservatorium of Music, 16, 23, 30 March and 11 May 2020

“Meyerbeer and French *Grand opéra*,” *Music History and Repertory: Classical to Contemporary*, Harvard University, Prof. Anne Shreffler, 8 March 2017

### TUTOR / TEACHING ASSISTANT

**Harvard University**, Cambridge, MA

*Introduction to Music from Beethoven to the Present* (general education), Head Teaching Fellow, Spring 2014

*Introduction to Music from the Middle Ages to Mozart* (general education), Head Teaching Fellow, Fall 2013

*Theory I*, chromatic harmony, imitative counterpoint, timbre (music majors), Teaching Fellow, Spring 2013

*Music History and Repertory: Classical to Contemporary* (music majors), Teaching Fellow, Fall 2012

### SUPERVISION / ADVISING

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Joshua Healey (principal supervisor, 50%), “Gideon Klein: A Comparative Analysis,” Master of Music Research in Musicology, anticipated completion 2021.

Christine Audrey Sharp (principal supervisor, 90%), “Surviving Everyday Trauma: Top 40 Popular Music and Teaching Resilience in the Neoliberal State,” Master of Music Research in Musicology, anticipated completion 2022.

Adam Weitzer (co-supervisor, 20%), “American Responses to the 1933 Centenary of Johannes Brahms,” Master of Music Research in Musicology, anticipated completion 2022.

Alexander Hazelbank (principal supervisor, 50%), “The Music of Frederick Septimus Kelly (1881-1916),” Master of Music Research in Performance (piano), anticipated completion 2022.

Tina Tao (co-supervisor, 30%), “How did Wang Li-San combine Western and Eastern Elements in his music?” Master of Music Research in Performance (piano), anticipated completion 2022.

## **SERVICE**

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**University of Melbourne**, Melbourne, VIC, Australia

Faculty of Fine Arts and Music Research Committee, 2021

Melbourne Conservatorium of Music Staff Research Committee, 2021

Southbank Library Committee, 2020-2021

Faculty of Fine Arts and Music Graduate Research Committee, 2020

### **Musicology Society of Australia**

Annual Conference Co-Convener, 2020

Annual Conference Programme Committee, 2020

### **Society of Fellows in the Humanities**, University of Hong Kong

Lecture Series, Spring 2018: Co-organizer

Annual Conference, 2018, “Contacts, Collisions, Conjunctions”: Co-organizer

### **American Musicological Society**

*Journal of the American Musicological Society*, Editorial Assistant, 2015-2016

### **Department of Music**, Harvard University

Graduate Student Advisory Committee for Junior Faculty Search, 2013-2014

Graduate Music Forum, President, 2012-2013

Annual Conference, Graduate Music Forum, Program Coordinator, 2012

Annual Conference, Graduate Music Forum, Program Committee, 2011, 2013, 2014, 2015, 2016

Graduate Student Advisory Committee for Senior Faculty Search, 2010-2011

## **SELECTED GRANTS AND AWARDS**

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Virginia and George Bozarth Travel Grant for Research in Austria, American Musicological Society, 2017

Presidential Fellowship, Harvard University, 2010-2016

Graduate Dissertation Research Fellowship, Minda de Gunzburg Center for European Studies, Harvard University and the Krupp Foundation, 2014-2015

Foreign Languages and Area Studies Fellowship (FLAS), United States Department of Education, 2014

Study Fellowship, German Academic Exchange Service (*DAAD*), 2008-2009

Research Fellowship, Research Foundation of the Berlin House of Representatives, 2007-2008

## **LANGUAGES**

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German – fluent

French – proficient

Italian – intermediate

Czech – intermediate

Russian – basic

## PROFESSIONAL ASSOCIATIONS

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Musicological Society of Australia  
American Musicological Society  
German Studies Association  
International Hanns Eisler Society

## ACADEMIC REFERENCES

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### **Anne Shreffler**

James Edward Ditson Professor of Music  
Harvard University Department of Music  
3 Oxford Street  
Cambridge, MA 02138  
[acshreff@fas.harvard.edu](mailto:acshreff@fas.harvard.edu)

### **Giorgio Biancorosso**

Associate Professor of Music  
University of Hong Kong Department of Music  
Director, Society of Fellows in the Humanities  
11/F Run Run Shaw Tower  
University of Hong Kong  
Pokfulam  
Hong Kong  
[rogopag@hku.hk](mailto:rogopag@hku.hk)

### **Elizabeth Tolbert**

Professor of Musicology (Ethnomusicology)  
Peabody Conservatory Department of Musicology  
1 East Mount Vernon Place  
Baltimore, MD 21202  
[tolbert@peabody.jhu.edu](mailto:tolbert@peabody.jhu.edu)

### **Nicholas Tochka**

Senior Lecturer in Music (Ethnomusicology)  
University of Melbourne  
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Last updated: 16 October 2021