

# Nicholas Stevens, Ph.D.

Lecturer in Musicology  
Case Western Reserve University

11118 Bellflower Road, Room 216  
Cleveland, OH 44106  
nicholas.david.stevens@gmail.com  
nickstevenswrites.com  
(216) 202-9773

## Education

2017	Case Western Reserve University	Ph.D. in Musicology
2012	University of Rochester	B.A. in Music

## Employment

2017-2018	Case Western Reserve University	Lecturer in Musicology
2016	Case Western Reserve University	Graduate Instructor in Music
2012-2015	Case Western Reserve University	Teaching and Research Assistant
2011	University of Rochester	Undergraduate Teaching Assistant

## Honors

Adel Heinrich Award for Excellence in Musicological Research  
Department of Music, Case Western Reserve University, May 2017

Departmental Honors on completion of the Doctoral Qualifying Exam in Musicology,  
Case Western Reserve University, September 2014

## Fellowships

Baker-Nord Center for the Humanities Graduate Affiliate Program, August-December 2016

CWRU/Library of Congress Research Fellowship in Music, May-July 2015

## Research Areas

Contemporary Opera ca. 1980-Present (esp. Thomas Adès, Kaija Saariaho)

Modernist Art Music ca. 1920-1940 (esp. Alban Berg, George Antheil)

Tin Pan Alley Song ca. 1920-1940

Sound Studies

Film Music

Music Cognition and Perception

The Music Criticism of Theodor Adorno

Secondary interests in *Ars subtilior* song, J.S. Bach, François Couperin, and *grand opéra*

## Publications in Preparation

“Portrait of Lulu as Orpheus: The Tragic Histories of Thomas Adès’s *Powder Her Face*.”  
Article in preparation for submission, 19,600 words, Fall 2017.

*Threshold, Substance, Screen: Reading Contemporary Opera and/as Medium*. In discussion with a publisher, Fall 2017 (further information on request).

## Reviews and Program Essays

Review of John Luther Adams, *Become Ocean*, the Seattle Symphony conducted by Ludovic Morlot, Cantaloupe B00L5VZL4S, 2014, CD, in *Journal of the Society of American Music* 11 no. 3 (Summer 2017).

Review of Silvio dos Santos, *Narratives of Identity in Alban Berg’s “Lulu”*  
(Rochester: University of Rochester Press, 2013), in *German Studies Review* 39 no. 1 (February 2016).

Program Essays for M.U.S.i.C. (*Music’s Upcoming Stars in the Classics*) Chamber Music Concerts (Northeast Ohio). Bimonthly programs, February 2014-September 2017.

## Papers

“Divinest Feeling: Popular Song as Shelter in Adès’s *Powder Her Face*,” conference talk.  
-IASPM-US Conference 2017, Case Western Reserve University, February 2017.  
-American Musicological Society Annual Meeting, Rochester, NY, November 2017.

“Time Passes: Multimedia Interludes in Three Contemporary Operas,” conference talk.  
-Lightning talk version: Film and Multimedia Interest Group Meeting, Society for Music Theory Annual Meeting, Vancouver, November 2016.  
-Music and the Moving Image XII, New York University, May 2017.

“The Hotel Room and The Imaginary Museum: Curation and Cultural Memory in Thomas Adès’s *Powder Her Face*,” conference talk.  
- Musicology and the Present, University of Massachusetts at Amherst, September 2016.  
-Case Western Reserve University Music Colloquia Series, January 2017.  
-Be not afraid: Language, Music and Cultural Memory in the Operas of Thomas Adès, University of London, April 2017.

“American *femmes fatales*: A Cultural History of Contemporary Opera’s Anti-Heroines,”  
public lecture. Baker-Nord Center for the Humanities Graduate Student Work-in-Progress Series, Case Western Reserve University, December 2016.

““They say her love is queer, perverted:’ Deviance, Decency, and the Duchess of *Powder Her Face*,” conference talk.  
-Early version: Yale Graduate Music Symposium, Yale University, March 2014.  
-Indecent Musicology, New York University, March 2016.

“The ‘Bad Boy’ and the Tough Guys: George Antheil and *Noir* Aesthetics, 1940-50,” conference talk.  
-American Musicological Society Midwest Chapter Fall 2014 Meeting, University of Illinois Urbana-Champaign, September 2014.  
-Music and the Moving Image X, New York University, May 2015.

“Secluded Space, Absent Landscapes: Arnold Schoenberg’s Private Performances,” conference talk, Rutgers University Musicological Society Graduate Student Conference, Rutgers University, March 2015.

### **Courses Taught**

MUHI 401 – Methodologies of Music History, Case Western Reserve University College of Arts and Sciences. Required for candidates for the Master of Music degree.  
Lecturer, August 2017-May 2018.

MUGN 212 – History of Rock and Roll, Case Western Reserve University College of Arts and Sciences. Elective for undergraduate non-majors.  
Lecturer, August 2017-May 2018; Graduate Instructor of Record, 2016.

MUGN 201 – Introduction to Music: The Listening Experience, Case Western Reserve University College of Arts and Sciences. Elective for undergraduate non-majors.  
Instructor of Record, January-May 2016.

### **Selected Teaching Assistance and Tutoring**

MUHI 303 – History of Western Art Music III (1890-Present), Case Western Reserve University College of Arts and Sciences. Course taught by Susan McClary.  
Required for undergraduate majors.  
Teaching Assistant, January-May 2015.

MUTH 108 – Music Theory II (Chromatic Harmony, Ear-Training, and Keyboard Skills), Case Western Reserve University College of Arts and Sciences. Course taught by Lisa Rainsong. Required for undergraduate majors.  
Teaching Assistant, Guest Leader, and Tutor, August-December 2014.

MUHI 302 – History of Western Art Music II (1685-1890), Case Western Reserve University College of Arts and Sciences. Course taught by Francesca Brittan.  
Required for undergraduate majors.  
Teaching Assistant, January-May 2014.

BCS 260 – Music and the Mind, University of Rochester School of Arts and Sciences.  
Course taught by Elizabeth West Marvin. Elective for undergraduate students.  
Teaching Assistant, January-May 2011.

## Guest Lectures

“The Legacy of Peter Sellars: Three Productions of Mozart’s *Così fan tutte*.” Case Western Reserve University, Department of Music: MUHI 390 – Mozart Operas, an undergraduate Seminar in Music History coordinated by Francesca Brittan. Guest Lecturer and Seminar Leader, December 2016.

“Selling the Undone Woman: Marketing and Staging in Three Productions of *Anna Nicole*.” Case Western Reserve University, Department of Music: MUHI 450 – Opera and Its Audiences, a Graduate topics course in Musicology coordinated by Georgia Cowart. Guest Lecturer, February 2015.

## Research Assistance

Susan McClary, *The Passions of Peter Sellars: Staging Music Drama* – Monograph project on contemporary opera direction.  
Research and Bibliographic Assistant, August-December 2015.

Mahler Manuscript Database – Digital humanities project coordinated by Stephen Hefling.  
Research Assistant and Musical Example Creator, August 2012-December 2013.

## Service

Case Western Reserve University Music Graduate Students’ Association, 2015-2017  
President, 2015-16  
President, 2016-17

CWRU Faculty Senate Committee on University Libraries, 2016-2017  
Graduate Student Member, 2016-17

CWRU Faculty Senate Committee on Research, 2015-2016  
Graduate Student Member, 2015-17

CWRU Center for Popular Music Studies Conference Planning Committee, Spring 2015  
Graduate Student Member, 2015

## Professional Affiliations

American Musicological Society  
International Association for the Study of Popular Music – U.S.  
Society for American Music

## Journalism

ClevelandClassical.com, Correspondent and Reviewer, 2017-present

*I Care if You Listen*, Album Reviewer, ant. 2018