BENJAMIN WALTON

Professor of Music History, University of Cambridge
Jesus College, Jesus Lane, Cambridge, CB5 8BL, UK
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EDUCATION

2000	PhD (Music History and Literature)	University of California, Berkeley
1995	MA with Distinction (Musical Aesthetics and Analysis)	University of Sussex
1994	BA with First-Class Honours (Music)	King's College, Cambridge

EMPLOYMENT

2006-present	Faculty of Music, University of Cambridge
2006-present	Fellow and Director of Studies in Music, Jesus College, Cambridge
2002-2006	Lecturer in Music, University of Bristol
2000-2002	Kathleen Bourne Junior Research Fellow, St Anne's College, University of Oxford

PUBLICATIONS

Books

2007 *Rossini in Restoration Paris: The Sound of Modern Life* (Cambridge University Press)

2013 *The Invention of Beethoven and Rossini: Music: Historiography, Analysis, Criticism*, co-edited with Nicholas Mathew (Cambridge University Press)

2019 *Nineteenth-Century Opera and the Scientific Imagination*, co-edited with David Trippett (Cambridge University Press)

2019 *Rossini, 1868-2018: La musica e il mondo*, co-edited with Ilaria Narici, Emilio Sala and Emanuele Senici (Fondazione Rossini)

2027 *The Cambridge History of Italian Opera, 1800-present*, co-edited with Emanuele Senici (Cambridge University Press)

Academic Articles and Book Chapters

'The Professional Dilettante: Ludovic Vitet and *Le Globe*', in Roger Parker and Mary Ann Smart, *Reading Critics Reading: Opera and Ballet Criticism in France from the Revolution to 1848*, (Oxford: Oxford University Press, 2001)

'"Quelque peu théâtral": The Operatic Coronation of Charles X', *19th-Century Music* 26/1 (Summer 2002), 3-22

'Looking for the Revolution in Rossini's *Guillaume Tell*',*Cambridge Opera Journal* 15/2 (July 2003),127-151

'Rossini and France', in Emanuele Senici, ed., *The Cambridge Companion to Rossini* (Cambridge University Press, 2004)

'Romantic Opera', in Michael Ferber, ed., *A Companion to European Romanticism* (Blackwell, 2005)

Introduction, annotation and edition of Joseph d'Ortigue, 'Frantz Liszt' for Christopher H. Gibbs and Dana Gooley, eds., *Liszt and His World* (Princeton: Princeton University Press, 2006)

'*Rara avis* or fozy turnip: Rossini as Celebrity in 1820s London', in Tom Mole, ed., *Romanticism and Celebrity Culture* (Cambridge University Press, 2009), 81-102

'Rossini in Sudamerica', *Bollettino del Centro Rossiniano di Studi* 51 (2011); also in English as 'Rossini in South America', *Tonkunst* (October 2018), 111-136

'Italian Operatic Fantasies in Latin America', *Journal of Modern Italian Studies* 17/4 (2012), 460-471; also in Portuguese as 'Fantasias operísticas italianas na América Latina', *Atualidade da Ópera, Série Simpósio Internacional de Musicologia da UFRJ*, ed. Maria Alice Volpe (Rio de Janeiro, 2012), 31-40

'Quirk Shame', *Representations* 132/1 (2015), 121-129

'Malibran's Favourite Aria', *Cambridge Opera Journal* 28/2 (2016), 161-165

'*L'italiana* in Calcutta', in *Operatic Geographies: The Place of Opera and the Opera House*, ed. Suzanne Aspden (University of Chicago Press, 2017), 119-132

'Technological Phantoms of the Opéra', in *Nineteenth-Century Opera and the Scientific Imagination* (Cambridge, 2019), 199-226

'The Laboratory and the Stage', with David Trippett, in *Nineteenth-Century Opera and the Scientific Imagination* (Cambridge, 2019), 1-18

'Canons of Real and Imagined Opera: Buenos Aires and Montevideo, 1810-1860', in *The Oxford Handbook to the Operatic Canon*, ed. William Weber and Cormac Newark (Oxford University Press, 2019), 271-291

'Escasez y abundancia en la historiografía operística del Río de la Plata', *Revista Argentina de Musicología*, 21/1 (2020), 33-49

'Operatic Encounters in a Time of War', *Journal of War and Culture Studies* 14/2 (2021), 211-229

'Epilogue', in *Italian Opera in Global and Transnational Perspective: Reimagining* italianità *in the Long Nineteenth Century*, ed. Axel Körner and Paulo M. Kühl (Cambridge University Press, 2022), 298-303.

'Society: Unthinking Musical History', in *A Cultural History of Western Music in the Industrial Age*, ed. Alex Rehding and Naomi Waltham-Smith (Bloomsbury, 2023), 29-50.

'Listening Through the Operatic Voice in 1820s Rio de Janeiro', in *Acoustics of Empire: Sound, Power, and Media in the Long Nineteenth Century* (Oxford University Press, 2024), 225-243

'Global Italian Opera', in *Cambridge History of Italian Opera Since 1800* (Cambridge University Press, 2027)

Articles for Recordings

'The Creation of *La straniera*', Bellini, *La straniera*, Opera Rara ORC38 (2008)

'The Sound of the Pirate's Voice', Bellini, *Il pirata*, Opera Rara ORC45 (2011)

'Bellini's First Opera', Bellini, *Adelson e Salvini*, Opera Rara (2017)

'*Semiramide* in the Present Tense', Rossini, *Semiramide*, Opera Rara (2018)

Reviews

In *British Journal of Aesthetics*, *19th-Century Music Review, Cambridge Opera Journal*, *Journal of the American Musicological Society* etc

Grants and Fellowships

Early Career Fellowship, Centre for the Research in the Arts, Social Sciences and Humanities (CRASSH), University of Cambridge, 2009

British Academy Small Research Grant, 2009

Mellon Teaching Fellowship, CRASSH, University of Cambridge, 2010

British Academy Mid-Career Fellowship, 2012

Small Research Grant, School of Humanities, University of Cambridge, 2015

Leverhulme Research Fellowship, 2020-21

Selected Conference Papers and Invited Lectures

'Romanticisms and Nationalisms: The Case of *Robin des Bois*', *International Conference on 19th-Century Music*, University of Nottingham (July 1996).

'Romanticisms and Nationalisms: The Case of *Robin des Bois*', Oxford University Colloquium Series (June 1996).

'"Truth" in Stendhal's Opera Criticism', Stanford Humanities Center Opera Workshop, Palo Alto (June 1997).

'Deciphering Hyperbole: Stendhal and *Tancredi*', Northern California Chapter of the AMS, Palo Alto (October 1998); *Annual Meeting of the American Musicological Society*, Boston (November 1998).

'Balzac, Rossini and the Sublime Musical Phrase', *North American Society for the Study of Romanticism*, University of Washington, Seattle (August 2001).

'Looking for the Revolution in Rossini's *Guillaume Tell*', Oxford University Colloquium Series (October 2001).

'The Operatic Coronation of Charles X', *Annual Meeting of the American Musicological Society*, Atlanta (November 2001).

'Rossini's *Le Siège de Corinthe* and the Greek War of Independence', University College, Dublin (November 2002).

'After Nietzsche: Images of Apollo in Twentieth-Century Opera', *Apolline Politics and Poetics: An International Symposium*, European Cultural Centre of Delphi, Delphi (July 2003).

'Revolutionary Tourism in Restoration France: The Case of *Guillaume Tell*', *North American Society for the Study of Romanticism*, Fordham University, New York (August 2003).

'Looking for the Revolution in Rossini's *Guillaume Tell*', *39th Annual Conference of the Royal Musical Association: Musical Historiography*, Cardiff (September 2003); *Annual Meeting of the American Musicological Society, Houston* (November 2003).

'"Les Grecs sont français": Musical Philhellenism in Paris During the Greek War of Independence', *Romanticism and Nationalism in Music Conference*, Ionian University, Corfu (October 2003).

'Music as Revolution', University of Surrey Seminar Series (March 2004).

'Remembering Rossini', *Symposium of the International Musicological Society*, Melbourne, Australia (July 2004).

'Rossini's Bust: The Twin Styles and the Demands of Romantic Biography', *1st International RILM Conference: Music's Intellectual History: Founders, Followers and Fads*, New York (March 2005).

'Rossini's *Mosè* and National Romanticisms', *Opera in Europe and the New World, 1750-1830: Constructing National Identities*, University of Nottingham (March 2005).

Seminar on Article and Conference Paper Writing, Royal Musical Association Study Skills Day, Oxford University (October 2005).

'Biography as Manifesto: Joseph d'Ortigue and the Creation of French Romantic Music', *Artists and Writers on the Arts: Manifestos and Treatises in France from 1800*, University of Bristol (March 2006).

'Rossini's *La donna del lago*', Edinburgh International Festival, Edinburgh (August 2006).

'Rehearing Beethoven in Paris', University of Oxford Colloquium Series (October 2006); RMA Colloquium Series, University of Glasgow (October 2007).

'Rehearing Beethoven in Paris', *Annual Meeting of the American Musicological Society, Los Angeles* (November 2006).

'"So you do history too?" Interdisciplinary Reflections', keynote address for 'Text and (Con)text: Interdisciplinary Challenges', RMA Study Day, University of Nottingham (March 2007).

'Vocabularies of Music Criticism', part of roundtable on 'Critical Domains: Music Journalism, Reception Studies and the Public, 1800-1920', *Annual Meeting of the American Musicological Society, Quebec City* (November 2007).

'Rara avis or fozy turnip: Rossini as celebrity in 1820s London', *Beethoven and Rossini: Crossing Musical Cultures*, CRASSH, University of Cambridge (May 2008).

'Rossini in South America', King's College London Department of Music Colloquium Series (January 2009).

'Singing to the New World: The Invention of Italian Opera in Argentina', University of California, Berkeley Colloquium Series, Stanford University Colloquium Series (April 2009), Opera and Nation conference, Budapest (October 2010).

'Italian Opera in Macao in 1833', *The Traveling Virtuoso*, University of Bristol (July 2010).

'Rossini in South America', invited keynote presentation, First International Musicological Conference, Universidade Federal do Rio de Janeiro (August 2010).

‘French language music criticism in Rio de Janeiro’, *Francophone Music Criticism Network*, Indianapolis (November 2010).

‘Teresa Schieroni and the Birth of Global Opera’, *Annual Meeting of the American Musicological Society*, Indianapolis (November 2010); John Bird Seminar Series, University of Cardiff (February 2011).

‘The Idea of Global Opera’, Institute for Musical Research, London (February 2011).

‘Italian Opera as Global Opera’, Workshop on Italian Opera, King’s College London (May 2011)

‘*L’italiana* in Calcutta’, *Italian Opera and Urban Culture, 1810-1870*, University of California, Berkeley (November 2011); International Musicological Society, Rome (July 2012); British Association of Victorian Studies, Venice (June 2013)

‘Operatic Fantasies in Latin America’, invited paper and seminar at University of Utrecht (May 2012)

‘The Invention of Global Opera’, *Wagner World-Wide 2013*, Bern (November 2012); University of Hull Seminar Series (November 2012)

‘Global Italian Opera’, *Global Italy*, Cambridge (May 2014)

‘Quirk Shame’, *Quirk Historicism*, Berkeley (November 2014)

‘The Beginnings of Global Opera’, Oxford (Feb 2015)

‘Latin America and Beginnings of Operatic Globalization’, *Latin American Music Seminar*, University of London (May 2016)

‘Global Opera?’ *Music History and Cosmopolitanism*, Helsinki (June 2016)

‘Touring Italian Opera in the Nineteenth Century: Fantasy vs Reality’, *Shared Histories of Italian Opera in the Nordic Countries: Migration, Cultural Transfer and Urban Spaces (18th-19th Centuries)*, Copenhagen (May 2017)

‘Technological Phantoms of the Opéra’, *Transnational Opera Studies Conference*, Bern (July 2017)

‘Brokering Italian Opera in Chile’, *Embedding Cultural Brokers*, Konstanz (July 2017)

‘Feast and Famine in the Operatic Historiography of the Río de la Plata’, *Annual Conference of the American Musicological Society*, San Antonio, Texas (November 2018)

‘Listening through the operatic voice in 1820s Rio de Janeiro’, *Acoustics of Empire*, Cambridge (December 2018)

‘Port Opera’, keynote address for *Sensing Colonial Ports and Global History: Agency, Affect, Temporality*, Oxford (May 2019)

‘Looking for the Beginnings of Global Opera’, *Inventing ‘Global Theatre’*, Edinburgh (June 2019)

‘Operatic Encounters in a Time of War’, keynote address for *Theatre on the Move in Times of Conflict, 1750-1850*, Oxford (September 2019)

'Alternative Histories of Nineteenth-Century Opera', John Bird Seminar, University of Cardiff (April 2024)

University Administrative Positions

Director of Graduate Studies, University of Bristol, 2004-6

Senior Internal Examiner, M.Phil., Faculty of Music, Cambridge, 2006-8

Director of Undergraduate Studies, Faculty of Music, Cambridge, 2009-12

University Subject Convenor for Music, 2009-12

Director of Studies in Music, Jesus College, 2006-present

Director of Graduate Education, Faculty of Music, Cambridge, 2015-17

Dean of College, Jesus College, 2015-2020

University Postgraduate Funding Competition Committee, 2018-20

Chair of Degree Committee, Faculty of Music, 2021-24

Advisory Readings

Advisory Readings for Cambridge University Press**,** Ashgate, University of California Press, Routledge, University of Chicago Press, Bloomsbury, Berghahn, *19th-Century Music*, *19th-Century Music Review*, *Acta Musicologica*, *Music & Letters*, *Cambridge Opera Journal*, *Journal of the American Musicological Society*, *Journal of the Royal Musical Association*, *Theatre Survey* etc.

Grant reviews for British Academy, European Research Council etc.

Tenure and Promotion reviews for University of California Berkeley, Cornell University, Case Western, Eastman School of Music, University of Michigan, Peabody Institute, Yale University

Journal Editing

Co-Editor, *repercussions*, UC Berkeley, 1996-99

Reviews Editor, *Cambridge Opera Journal*, 2011-14

Editor, *Cambridge Opera Journal*, 2014-2019

Professional Roles

Co-founder of the Southwest Interdisciplinary Research Link (SWIRL), 2004

Co-organiser of first SWIRL conference on Interdisciplinary Approaches to Romanticism, Bristol, November 2004

Ordinary Member of Council, Member of Proceedings' Committee, Roche Prize Committee, Royal Musical Association, 2005-08

Founding Member of Francophone Music Criticism Network, 1789-1914 (music.sas.ac.uk/fmc)

Co-Organiser of 'Rossini and Beethoven: Crossing Musical Cultures' conference, CRASSH, Cambridge, May 2008

Co-Organiser of 'The Traveling Virtuoso' conference, Bristol, July 2010

Member of Comitato scientifico, Fondazione Rossini, 2009-present

Member of Editorial Advisory Board, *Journal of Music History Pedagogy*, 2010-2013

Co-Founder of Biennial Transnational Opera Conference (TOSC@), and Co-Organizer of first conference in Bologna, June 2015

Co-Organiser of *Nineteenth-Century Music Conference*, Oxford, July 2016

Senior Research Associate on 'Sound and Materialism in the Nineteenth Century', five-year European Research Council-funded project led by David Trippett, 2015-2019

Senior Research Associate on 'Music and Italianità', four-year Leverhulme Trust-funded network led by Axel Körner and Francesca Vella, 2015-2019

Organiser of 'Cultural brokerage and materiality', DAAD interdisciplinary workshop, Cambridge, December 2018

Member of Editorial Board, *Cambridge Opera Journal*, 2019-

Member of Editorial Board, *Bollettino del Centro Rossiniano di Studi*, 2020-present

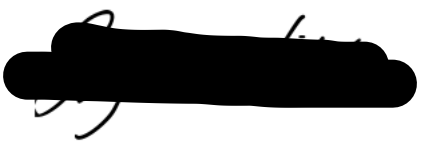
Member of Editorial Board, *Elements in Music and the City*, Cambridge University Press, 2020-present

Member of Advisory Board, *Opera Lab* series, Chicaco University Press, 2020-present

Member of Programme Committee, TOSC@Bayreuth, July 2022, TOSC@Lisbon, July 2023

Organizer of Transnational Opera Studies Conference (TOSC@Cambridge), Faculty of Music and Jesus College, 7-9 July 2025

Member of Programme Committee, TOSC@Santiago, July 2027



23 ottobre 2026