**Kristi Brown-Montesano**

Chair, Music History and Literature

Colburn School of Performing Arts—Colburn Conservatory of Music

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**Education**

**Ph.D.** Music History and Literature, University of California, Berkeley, 1997, with distinction

Dissertation: *A Critical Study of the Female Characters in Mozart’s* Don Giovanni *and* Die Zauberflöte

**M.A.** Music History and Literature, University of California, Berkeley, 1988

**B.A.** Music, University of California, Davis, 1985, magna cum laude

**Academic Teaching**

**Colburn Conservatory of Music: Chair, Music History** (Fall 2003–present; department chair since 2010)

* Designed the music-history curriculum for the Conservatory’s undergraduate music-history division; have revised in response to needs of the program and new pedagogical philosophies. Co-designed the Conservatory’s new master’s curriculum.
* Undergraduate courses taught: music-history surveys and electives
  + Exploring Music: History, Culture and Practice (introductory course)
  + The Middle Ages through the Early Baroque
  + The Late Baroque to Early Romantic Eras
  + Late 19th Century to 1945
  + Topics on Music after 1945
  + Topics in Chamber Music: The String Quartet
  + Music on Stage and Screen: Opera, Ballet, Music Theater, Film
  + Writing about Music (Advanced Music History Seminar)
* Master’s courses taught:
  + Graduate Remedial Music History and Literature
  + Music on Stage and Screen: Opera, Ballet, Music Theater, Film
  + The Figaro Project: From Beaumarchais to Mozart, Rossini, and Corigliano
  + Music “In Memoriam”: repertoire of music for the dead/commemorative works
  + Exploring Beethoven’s “Ninth”
  + Master’s Comprehensive Review: Style and Idea
* Seminars:
  + Community Engagement Leadership Seminar

**University of California, Los Angeles:** Visiting Faculty Lecturer (Spring 2010)

* Course taught: MUSHST 12W: “Writing about Music”

**Dominican University:** Adjunct Faculty (Spring 2002)

* Created and taught new graduate seminar for the Masters in Humanities program, “Musical Women and ‘Womanly’ Music”

**University of California, Davis:** Lecturer (1989, 1998, 2001)

* Courses Taught: Music History for Majors: the 18th and early 19th Century; Music of a Major Composer: Bach; Music of a Major Composer: Stravinsky; Introduction to Music Literature

**Other Educational and Public Musicology Activities**

**Current season contracts:**

* Los Angeles Opera: “Opera for Educators” (lecturer)
* Mason House Concerts (preconcert lecturer)
* Los Angeles Philharmonic (“Upbeat Live” faculty)
* The Colburn Orchestra (preconcert lecturer)
* Guest Lecturer, UCLA Department of Comparative Literature
* Opera League of Los Angeles (seminar educator)
* Le Salon de Musiques chamber-music concerts (resident musicologist and lecturer/co-host since 2015)

**Past activities:**

* Presenter: Panel on Public Musicology, Annual Meeting of the College Music Society, Santa Fe (October 2016)
* Lecturer for Los Angeles Opera for Educators Program (2012-13; 2014-15)
* Pre-concert lecturer for Colburn Chamber Music Society (2010–2012)
* Advisor, research consultant for script by John de Lancie: pre-concert show for Cleveland Orchestra on Mozart’s early years and the “Haffner” Serenade in D Major, K. 250.

(January–March 2010)

* Lecturer for Los Angeles Opera, Opera for Educators Program (2004-2005)

**Publications, Papers and Editorial Work**

**Book publications:**

* ***Understanding the Women of Mozart’s Operas*** (University of California Press, 2007)
* **“The Troll Among Us”** in ***Changing Tunes: Issues in Music and Film.*** Edited by Phil Powrie and Robynn Stilwell. (Ashgate Press, January 2005)

**Essays in journals and online forums:**

* **“A Very Modern, Major Generalist (at the Conservatory),”** *Musicology Now* (6 March 2017) <http://musicologynow.ams-net.org/2017/03/a-very-modern-major-generalist-at.html>
* **“The Classical Style, of Sorts,”** *Musicology Now* (20 June 2014) <http://musicologynow.ams-net.org/2014/06/the-classical-style-of-sorts.html>
* **“*Pathètique* Noir: Beethoven and *The Man Who Wasn’t There*,”** Beethoven Forum, 10/2 (Fall 2003)
* **“Iron Ludwig Sees His Shadow: A Cautionary Tale,”** Journal of Musicological Research, 19/1 (1999), 27–36

**Papers Read:**

* **“The Wagnerian Roots of Lars von Trier’s ‘Depression’ Trilogy”**; Annual Meeting of the American Musicological Society: Rochester, NY (12 November 2017)
* **“Monstrous Burden: Wagner’s *Ring* and Lars von Trier’s ‘Depression Trilogy’”**; Music and the Moving Image Conference, NYU/Steinhardt (27–29 May 2016)
* **“‘Strad Fever’ and Sherlock’s Violin”**;UCLA Musicology Department, Distinguished Lecture Series (20 November 2015)
* **“The Secret of Sherlockʼs Violin: A Study in (Musical) Motives”;** presented at the North American and British Studies Association biennial conference, University of Nevada, Las Vegas (July 31 –August 3, 2014**)**
* **“Opera Education, Ethics, and Carmen for Families”**; presented at the 6th VERGE Conference: Arts and Ethics, School of the Arts, Media, and Culture, Trinity Western University, Langley, BC (October 18-19, 2012)
* **“The Magic Flute as Family Entertainment”**; presented at the Mozart Society of American biennial conference, University of Minnesota, Minneapolis. (20-23 October 2011)
* **“No Child’s Play, or A Young Person’s Guide to *The Magic Flute*”**; interdisciplinary conference, “After *The Magic Flute*,” University of California, Berkeley (March 5-7, 2010)
* **“*Il dissoluto punito*, or Don Giovanni Unmasked,”** presented at scholarly seminar and panel “In Search of Don Giovanni: The Origins, Interpretations, and Legacy of Mozart and Da Ponte's Anti-Hero,” sponsored by the Center for Austrian Studies and the School of Music Opera Theatre, University of Minnesota (April 2005)
* **“When Sharon met Sergei or Bibbidi Bobbidi Bach: Creating Popular Markets for Classical Music for Children,”** presented at the U.S. Chapter Meeting of the International Association for the Study of Popular Music, University of California Los Angeles (September 2003)
* **“Pathetique Noir: Beethoven, Isolation, and Longing in *The Man Who Wasn't There*,”** presented at the conference Reviewing the Canon: Borrowed Music in Film, Stanford University (May 2003)
* **“Perfectly Executed: Bach’s Music, Technology, and Violence in Film,”** presented at the National Meeting of the American Musicological Society, Columbus, OH (November 2002)
* **“Cultured Killers, or Terminal Bach,”** presented at the conference Music/Image in Film and Multimedia: Cliché or Emerging Language?, New York University (June 2001)
* **“The Daughter of Superstition and Patriarchal Reason: Power and Parenting in *Die Zauberflöte*,”** presented at the conference Feminist Theory and Music II: A Continuing Dialogue, Eastman School of Music/University of Rochester (June 1993)

**Program essays:**

* **“Ah! non credete al perfido: la mujeres y Don Giovanni”;** ”]; program essay for Asociación Bilbaina de Amigos de la Ópera, 2016.
* **“Sisters of Choice: Susanna and the Countess”:** program essay for the National Opera, Washington DC, April 2010; also published by the Houston Grand Opera in 2011.
* **“The Taming of Isis: Women and Freemasonry in *The Magic Flute*”;** program essay for the Royal Danish Theater (Det Kongelige Teater), January 2010
* **“Vivan le femmine! Las mujeres en *Don Giovanni*”** [Vivan le femmine! The Women in *Don Giovanni*”]; program essay for Asociación Bilbaina de Amigos de la Ópera, 2005.

**Editorial and Journalist Experience:**

* Review Editor: materials for 2011–2012 US Academic Decathlon on Romantic Music.
* Reviewer: Choral/symphonic-concert reviews for the San Francisco Classical Voice (April 1999–September 2000)
* Co-founding Editor: ***Repercussions: Critical and Alternative Viewpoints on Music and Scholarship*** (vols. 1–2, 1992–1993)
* Assistant Editor: ***Nineteenth-Century Music*** (Spring 1985–Fall 1986)

**Performance experience**

* Training on flute, piano, and voice
* Undergraduate: soprano and soloist with University Chorus, University Chamber Chorus, Early Music Ensemble, and Jazz Chorus
* Graduate: Teaching Assistant and soprano (including solo work) for University Chorus and University Chamber Chorus (sectionals and conducting; director, Philip Brett); Collegium Musicum (director, Alan Curtis); choral singer (including solos) with Philharmonia Baroque (director, Nicholas McGegan)
* Vocal studies with Stephanie Friedman and Jeffrey Thomas
* Choral singer with Philharmonia Baroque,
* Professional soprano (choral) and lecturer with the American Bach Soloists (1993–2002)

**Administration and Professional Service**

* Search Committee (Dean of Colburn Conservatory of Music, Spring 2016)
* Secretary of the Pacific Southwest Chapter, American Musicological Society (June 2015–present)
* Chair of Music History Department, Colburn Conservatory of Music (2010–present)
* Curriculum Committee (Spring 2014)
* Academic Affairs Committee, Colburn Conservatory of Music (2005–present)
* Master’s Faculty Advisor; Colburn Conservatory (2013–present)
* Undergraduate Faculty Advisor; Colburn Conservatory (2011 to present)
* Special Curriculum Committee, Colburn Conservatory of Music (Spring 2014)
* Chair, Committee for Emerson Prize (Mozart Society of America, 2011 and 2012)
* Committee for Emerson Prize (Mozart Society of America, 2010)
* Faculty advisor to Student Council, Colburn Conservatory of Music, 2009–2010
* Benefits Advisory Committee, Colburn Conservatory of Music, 2009–2010
* Steering Committee for Launching of Degree Program, Colburn Conservatory of Music, 2003–2004

**Professional Memberships**

American Musicological Society

College Music Society

Pacific Southwest Chapter, American Musicological Society