

Kristi Brown-Montesano

Chair, Music History and Literature
Colburn School of Performing Arts—Colburn Conservatory of Music
200 South Grand Avenue, Los Angeles, CA 90012
(213) 621-4705 — kbrown@colburnschool.edu

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>
- “*Pathétique 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 Sherlock’s 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)
- **“Pathétique 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