

Benjamin Toby Walton

Curriculum Vitae

Faculty of Music
University Senior Lecturer

Fellow of Jesus College
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Education

BA in Music (First-Class Honours), King's College, Cambridge, 1994

University of Sussex, MA with Distinction in Musical Aesthetics and Analysis, 1995

PhD in Music History and Literature, University of California Berkeley, 2000

Professional Employment

Kathleen Bourne Junior Research Fellow, St Anne's College, University of Oxford, 2000-2002

Lecturer in Music, University of Bristol, 2002-2006

University Lecturer in Music, University of Cambridge, 2006-10

Fellow and Director of Studies in Music, Jesus College, Cambridge, 2006-present

Promotion to University Senior Lecturer, 2010

Dean of College, Jesus College, 2015-present

Books

Rossini in Restoration Paris: The Sound of Modern Life (Cambridge University Press, 2007), 349pp.

The Invention of Beethoven and Rossini: Historiography, Analysis, Criticism, co-edited with Nicholas Mathew (Cambridge University Press, 2013), 384pp.

Nineteenth-Century Opera and the Scientific Imagination, co-edited with David Trippett (Cambridge University Press, 2019), 381pp.

Rossini, 1868-2018: La musica e il mondo, co-edited with Ilaria Narici, Emilio Sala and Emanuele Senici (Pesaro: Fondazione Rossini, 2019), 455pp.

Book Chapters

'The Professional Dilettante: Ludovic Vitet and *Le Globe*', in *Reading Critics Reading: Opera and Ballet Criticism in France from the Revolution to 1848*, ed. Roger Parker and Mary Ann Smart (Oxford: Oxford University Press, 2001), 69-85.

'Rossini and France', in *The Cambridge Companion to Rossini*, ed. Emanuele Senici (Cambridge: Cambridge University Press, 2004), 25-36.

'Romantic Opera', in *A Companion to European Romanticism*, ed. Michael Ferber (Oxford: Blackwell, 2005), 522-537.

Introduction, annotation and edition of Joseph d'Ortigue, 'Frantz Liszt', in *Liszt and His World*, ed. Christopher H. Gibbs and Dana Gooley (Princeton: Princeton University Press, 2006), 303-334.

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

'Fantasias operísticas italianas na América Latina', in *Atualidade da Ópera*, ed. Maria Alice Volpe (Rio de Janeiro: Universidade Federal do Rio de Janeiro, 2012), 31-40.

'*L'italiana* in Calcutta', in *Operatic Geographies: The Place of Opera and the Opera House*, ed. Suzanne Aspden (Chicago: University of Chicago Press, 2019), 119-132.

'Introduzione', with Ilaria Narici, Emilio Sala and Emanuele Senici, *Rossini, 1868-2018: La musica e il mondo* (Pesaro: Fondazione Rossini, 2019), 1-8.

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

'Technological Phantoms of the Opéra', in *Nineteenth-Century Opera and the Scientific Imagination*, ed. Trippett and Walton, 199-226.

Articles

'"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 [winner of Royal Musical Association Jerome Roche Prize, 2004].

'Rossini in Sudamerica', *Bollettino del Centro Rossiniano di Studi* 51 (2011), 111-136; in English as 'Rossini in South America', *Die Tonkunst* 12/4 (October 2018), 364-380.

'Italian Operatic Fantasies in Latin America', *Journal of Modern Italian Studies* 17/4 (2012), 460-471.

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

'Malibran's Favourite Aria', *Cambridge Opera Journal* 28/2 (2016), 161-166.

Review Article

Mark Everist, *Music Drama at the Paris Odéon, 1824-1828* and John D. Drysdale, *Louis Véron and the Finances of the Académie Royale de Musique*, in *Cambridge Opera Journal* 17/1 (March 2005), 95-104.

Articles for Recordings

'The Creation of *La straniera*', Bellini, *La straniera*, Opera Rara ORC38 (2008), 7-48.

'The Sound of the Pirate's Voice', Bellini, *Il pirata*, Opera Rara ORC45 (2012), 9-42.

'Bellini's First Opera', Bellini, *Adelson e Salvini*, Opera Rara (2016), 12-22.

'*Semiramide* in the Present Tense', Rossini, *Semiramide*, Opera Rara (2018), 14-31.

Reviews

Lawrence Kramer, *Musical Meaning: Toward a Critical History*, in *British Journal of Aesthetics* 43/4 (October 2003), 432-435.

Denise Gallo, *Routledge Research Guide to Rossini*, in *19th-Century Music Review* 1/1 (May 2004), 165-169.

William Weber, *The Great Transformation of Musical Taste: Concert Programming from Haydn to*

Brahms, Journal of the American Musicological Society 64/1 (Spring 2011), 239-244.

Grants and Fellowships

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

British Academy Small Research Grant, April-September 2009.

Mellon Teaching Fellowship, CRASSH, University of Cambridge, Lent Term 2010.

British Academy Mid-Career Fellowship, January-October 2013.

Senior Research Associate (including 20% buy out over 3 years, 2015-2017) on 'Sound and Materialism in the Nineteenth Century', five-year European Research Council-funded project led by David Trippett, 2015-present.

Leverhulme Research Fellowship, April 2020-July 2021.

Keynote Lectures

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

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

Annual Leconfield Lecture of the British-Italian Society (<https://www.british-italian.org/leconfield-lectures/>) on 'The Beginnings of Global Opera', November 2016.

'Port Opera', keynote address for *Sensing Colonial Ports and Global History: Agency, Affect, Temporality*, Oxford, May 2019.

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

Selected Conference Papers and Invited Lectures

'Romanticisms and Nationalisms: The Case of *Robin des Bois*', Oxford University Colloquium Series, June 1996; *International Conference on 19th-Century Music*, University of Nottingham, July 1996.

"Truth" in Stendhal's Opera Criticism', Stanford Humanities Center Opera Workshop, Palo Alto, CA, 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 Annual Conference, University of Washington, Seattle, August 2001.

'Looking for the Revolution in Rossini's *Guillaume Tell*', Oxford University Colloquium Series, October 2001; Annual Conference of the Royal Musical Association, Cardiff, September 2003; Annual Meeting of the American Musicological Society, Houston, November 2003.

'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, Greece, July 2003.

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

'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.

'Rehearing Beethoven in Paris', University of Oxford Colloquium Series, October 2006; Annual Meeting of the American Musicological Society, Los Angeles, October 2006; Royal Musical Association Colloquium Series, University of Glasgow, October 2007.

'Vocabularies of Music Criticism', 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.

'French language music criticism in Rio de Janeiro', Francophone Music Criticism Network Conference, 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 Italian Research Network Annual Conference, May 2014.

'Quirk Shame', *Quirk Historicism*, University of California, Berkeley, November 2014.

'The Beginnings of Global Opera', Oxford Faculty of Music Colloquium Series, February 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 Rio 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.

'Looking for the Beginnings of Global Opera', *Inventing 'Global Theatre'*, Edinburgh, June 2019.

Collaborative Work

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

Other Appointments and Affiliations

Member of American Musicological Society (from 1998), Royal Musical Association (from 2002)

Journal Editing

Editor, *repercussions*, University of California Berkeley, 1996-1999

Reviews Editor, *Cambridge Opera Journal*, 2011-2014

Editor, *Cambridge Opera Journal*, 2014-2018

Co-Founder of biennial Transnational Opera Studies Conferences (TOSC@)

Peer reviews

i. Grant applications

European Research Council (2010-2011)
British Academy (2016)

ii. Book proposals

Cambridge University Press (from 2007 onwards)
Ashgate/Routledge (from 2009 onwards)
University of California Press (from 2011 onwards)
University of Chicago Press (from 2014 onwards)
Oxford University Press (2018)

iii. Journal submissions

19th-Century Music (2009)
19th-Century Music Review (2011, 2016)
Acta Musicologica (2007, 2019)
Music & Letters (2009, 2011)
Urban History (2011)
Cambridge Opera Journal (2009, 2012)
Journal of the American Musicological Society (2013)
Journal of the Royal Musical Association (2019)
Theatre Survey (2019)

iv. Tenure and Promotion reviews

University of California Berkeley (2013, 2019)
Eastman School of Music (2014)
Cornell University (2016)
Case Western Reserve University (2016)
University of Michigan (2017)

v. Blurbs for monographs

University of California Press (2014, 2016)
University of Chicago Press (2017-2019)

Prizes, Awards and other Honours

Jerome Roche Prize, Royal Musical Association, 2004 ('for a distinguished article by a scholar in the early stages of his or her career')

Comitato Scientifico della Fondazione Rossini, 2012-present

Pilkington Prize for outstanding teaching, University of Cambridge, 2013