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## PUBLICATIONS

### Scholarly Books

[\*Music as Thought: Listening to the Symphony in the Age of Beethoven.\*](#) Princeton: Princeton University Press, 2006. Spanish translation (Barcelona: Acanalado) in press.

[\*After Beethoven: Imperatives of Originality in the Symphony.\*](#) Cambridge, MA: Harvard University Press, 1996.

[\*Wordless Rhetoric: Musical Form and the Metaphor of the Oration.\*](#) Cambridge, MA: Harvard University Press, 1991.

### Textbooks

[\*Listen to This.\*](#) A music appreciation textbook for general undergraduates, with an accompanying set of five CDs. Upper Saddle River, NJ: Pearson Prentice-Hall, 2009.

[\*A History of Music in Western Culture.\*](#) 3rd ed. Upper Saddle River, NJ: Pearson Prentice-Hall, 2009. Textbook with an accompanying two-volume anthology of scores and a set of 14 CDs. 1st ed. 2003; 2nd ed. 2006; 3rd ed. 2009.

[\*A Brief History of Music in Western Culture.\*](#) Upper Saddle River, NJ: Pearson Prentice-Hall, 2004. Chinese translation: Beijing: Pearson Education Asia and Peking University Press, 2006.

## Book Chapters

“The Beethoven Paradigm.” In *The Cambridge Companion to the Symphony*. Ed. Julian Horton. Cambridge: Cambridge University Press, forthcoming.

“Aufführungen: Die Musikfeste als Multiplikatoren.” In *Beethoven-Handbuch*, vol. 1: *Orchestermusik*. Ed. Rainer Cadenbach and Albrecht Riethmüller. Laaber: Laaber-Verlag, forthcoming.

“Listening to Listeners.” In *Communication in Eighteenth-Century Music*, pp. 34-52. Ed. Danuta Mirka and Kofi Agawu. Cambridge: Cambridge University Press, 2008.

“Rhetoric versus Truth: Listening to Haydn in the Age of Beethoven.” In *Haydn and the Performance of Rhetoric*, pp. 109-28. Ed. Sander Goldberg and Tom Beghin. Chicago: University of Chicago Press, 2007.

“Ästhetische Prämissen der musikalischen Analyse im ersten Viertel des 19. Jahrhunderts, anhand von Friedrich August Kannes ‘Versuch einer Analyse der Mozart’schen Clavierwerke’.” In *Mozartanalyse im 19. und frühen 20. Jahrhundert*. Ed. Gernot Gruber. Laaber: Laaber-Verlag, 1999.

“Haydn’s ‘Cours complet de la composition’ and the ‘Sturm und Drang’.” In *Haydn Studies*, pp. 152-176. Ed. W. Dean Sutcliffe. Cambridge: Cambridge University Press, 1998.

“The Symphony as Pindaric Ode.” In *Haydn and his World*, pp.131-153. Ed. Elaine Sisman. Princeton: Princeton University Press, 1997.

## Essays in Journals

“Symphonic Politics: Haydn’s ‘National Symphony’ for France.” *Eighteenth-Century Music*. In press.

“The Spatial Representation of Musical Form.” *Journal of Musicology* 27 (2010): 265-307.

“Replacing Haydn: Mozart’s ‘Pleyel’ Quartets.” *Music & Letters* 88 (2007): 201-25.

“Idealism and the Aesthetics of Instrumental Music at the Turn of the Nineteenth Century.” *Journal of the American Musicological Society* 50/2-3 (1997): 387-420.

“The Sincerest Form of Flattery? Mozart’s ‘Haydn’ Quartets and the Question of Influence.” *Studi musicali* 22 (1993): 365-409.

“*Sinfonia anti-eroica*: Berlioz’s *Harold en Italie* and the Anxiety of Beethoven’s Influence.” *Journal of Musicology* 10 (1992): 417-63.

“Haydn, Laurence Sterne, and the Origins of Musical Irony.” *Journal of the American Musicological Society* 44 (1991): 57-91.

“The Albert Schatz Opera Collections in the Library of Congress: A Guide and a Supplemental Catalogue.” *Notes* 44 (1988): 655-95.

“Gregorian Chant in the Works of Mozart.” *Mozart-Jahrbuch 1980-83*, pp. 305-10.

“Die Funktion des ‘Hamlet’-Motivs in ‘Wilhelm Meisters Lehrjahre’.” *Goethe-Jahrbuch 1979*, pp. 101-10.

## Entries in Reference Sources

“Sonata Form,” “Monothematicism,” and “Fausse Reprise.” *The Oxford Companion to Haydn*, ed. David Wyn Jones. New York: Oxford University Press, 2002.

“Symphony: 19th Century.” *The New Grove Dictionary of Music and Musicians*, 2nd ed. London: Grove, 2000.

## Editorial Work

Editor-in-Chief, *Beethoven Forum* (University of Nebraska Press, University of Illinois Press), vols. 7-9 (1996-2002).

## Recent Courses

**Undergraduate:** Studies in Music History, 1650-1850; Music and Politics (Honors Seminar); The Orchestra and its Music; The String Quartet from Haydn to Bartok; Music and Drama (Freshman Honors Seminar); The Music of Beethoven; The Music of Haydn and Mozart; Survey of Western Music History; Great Musical Works

**Graduate:** Beethoven’s Ninth Symphony; The Aesthetics of Absolute Music; The American Symphony in the Nineteenth Century; The Fugal Finale; The String Quartets of Haydn; Theories of the Symphony, 1720- 1900; The String Chamber Music of Mozart; Wagner’s Theory of Music Drama; Resources and Methods in Musicology