

[updated February 2024]

W. Anthony Sheppard
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Current and Previous Positions

Marylin and Arthur Levitt Professor of Music, Williams College, 2018-
Professor of Music, Williams College, 2007 to 2018
Associate Professor of Music, Williams College, 2002 to 2007
Assistant Professor of Music, Williams College, 1996 to 2002
Affiliated Faculty in Asian American Studies, Williams College, 2023 to present
Affiliated Faculty in Asian Studies, Williams College, 1998 to present

Series Editor, *AMS Studies in Music*, Oxford University Press, 2016-2022
Editor-in-Chief, *Journal of the American Musicological Society*, 2014, 2015, 2016
Editorial Board Member, *Cambridge Opera Journal*, 2016-
Director-at-Large, Board of the American Musicological Society, 2011-2013

Chair, Department of Music, Williams College, 2012-2015, 2021-2022
Marshal for Honorary Degree Recipients and Trustees, Williams College, 2023-
Faculty Marshal, Williams College, 2022-2023
Administrative Co-Chair of the Department of Dance, Williams College, 2009-2010
Acting Chair of the Department of Music, Williams College, 2006
Visiting Scholar in Music, University of Chicago, 1999-2000
Visiting Lecturer in Music, Princeton University, 1995-1996

Education

Ph.D., Music, Princeton University, June 1996
M.F.A., Music, Princeton University, June 1993
B.A., *summa cum laude* Music, *magna cum laude* English, Amherst College, May 1991

Honors, Awards, Fellowships, and Grants

Irving Lowens Book Award, Society for American Music, 2021
Music in American Culture Award, American Musicological Society, 2020
John Hyde Teaching Fellowship (for excellence in teaching), Williams College, 2020-2023
ACLS Susan McClary and Robert Walser Fellowship in Music Studies, 2019
H. Colin Slim Award, American Musicological Society, 2016
Edward T. Cone Member, with additional funding from the Mellon Foundation, Institute for
Advanced Study, Princeton, New Jersey, 2011-2012
American Philosophical Society Sabbatical Fellowship, 2007-2008
Herbert H. Lehman Fellow, Williams College, Fall 2007
ASCAP Deems Taylor Award, 2006
Kurt Weill Book Prize (biennial), Modern Language Association, American Musicological
Society, American Society for Theatre Research, and Kurt Weill Foundation, 2003
NEH Fellowship recipient, 2003-2004
Oakley Center for the Humanities and Social Sciences Fellow, Williams College, 2003-2004,
Fall 2007, Fall 2015, Fall 2019

Alfred Einstein Award, American Musicological Society, 2002
NEH Summer Stipend recipient, 2002
NEH Dissertation Grant Finalist (not funded), 1995
Cotsen Graduate Student Teaching and Research Fellowship, Princeton University, 1993-94
Edward Poole Lay Graduate Fellowship in Music, awarded by Amherst College, 1991-94
Phi Beta Kappa, Amherst College, 1991
Henry G. Mishkin Prize in Music, Amherst College, 1991

Publications

Books

Beyond the Bandstand: Paul Whiteman in American Musical Culture, editor and contributor, forthcoming from the University of Illinois Press in Fall 2024
Sondheim in Our Time and His, editor and contributor, Oxford University Press, 2022, 456pp. (paperback, hardcover, and audiobook). Reviews in: *Music & Letters*.
Extreme Exoticism: Japan in the American Musical Imagination, Oxford University Press, 2019, 640pp. Received the 2020 Music in American Culture Award, American Musicological Society, and the 2021 Irving Lowens Book Award, Society for American Music. Reviews in: *Journal of the American Musicological Society*; *Music & Letters*; *The World of Music*; *Ethnomusicology Forum*
Revealing Masks: Exotic Influences and Ritualized Performance in Modernist Music Theater, University of California Press, 2001, 365pp. Selected to launch the new book series *California Studies in 20th-Century Music*. Received the 2003 Kurt Weill Book Prize. Reviews in: *Theatre Journal*; *MLA Notes*; *Music & Letters*; *American Music*; *Theater*

Articles

"Compelled by the Primitive in Cinematic Dance," forthcoming in *Cinematic Elsewheres from a US-American Perspective: Transnational Appeals, Exoticism, and Enduring Stereotypes*
"The Male Siren: Countertenor Voices in Contemporary Opera," forthcoming
"Integration and Segregation in Whiteman's Music Television, 1948-55" and "Introduction: Naming and Placing Whiteman," forthcoming in *Beyond the Bandstand: Paul Whiteman in American Musical Culture* (University of Illinois Press, 2024)
"Allusion in the Composition of Contemporary Opera," *Cambridge Opera Journal* 33, 3 (2021; published June 2022): 212-272
"Finishing the Line: Wit, Rhythm, and Rhyme in Sondheim" and "Introduction: Our Sondheim," in *Sondheim in Our Time and His* (New York: Oxford University Press, 2022), 1-11; 391-416
"Learning from Bartók: The Promises and Perils of a Globalized Music History," in *Listening Across Borders: Musicology in the Global Classroom*, eds. James A. Davis and Christopher Lynch, (New York: Routledge, 2022), 85-100
"Morality and Meaning in Lady Gaga's Vocal Masking," in *Un/Masking: Reflections on a Transformative Process*, eds. Anna Baccanti, Franziska Link, Johanna Spangenberg, Antonia Stichnoth (Berlin: Neofelis Verlag, 2021), 207-237
"Puccini und der Exotismus," in *Puccini Handbuch*, ed. Richard Erkens (Stuttgart: Metzler/Bärenreiter, 2017), 144-58. Article on exoticism throughout Puccini's oeuvre and in operas by other *giovane scuola* composers. Named "2018 book of the year" by *Opernwelt*.
"Puccini and the Music Boxes," *Journal of the Royal Musical Association* 140, 1 (Spring 2015), 41-92. Received the 2016 AMS H. Colin Slim Award.
"Exoticism," *The Oxford Handbook of Opera*, ed. Helen M. Greenwald, (Oxford University Press, 2014), 795-816

- "Global Exoticism and Modernity," *The Cambridge History of World Music*, ed. Philip V. Bohlman (Cambridge University Press, 2013), 606-633. Article focused on Chinese-language popular music and hip hop. Volume awarded 2015 Bruno Nettl Prize for the History of Ethnomusicology, Society for Ethnomusicology.
- "The Persistence of Orientalism in the Postmodern Operas of Adams and Sellars," in *Representation in Western Music*, ed. Joshua S. Walden (Cambridge University Press, 2013), 267-86
- "Music Box as Muse to Puccini's 'Butterfly'," *The New York Times* (17 June 2012): AR 1, 9; online 15 June 2012; published also in Chinese and in Spanish, French, and Portuguese. This research has also been featured on the PBS program "State of the Arts," <http://www.youtube.com/watch?v=gou5SF1NBs8&feature=plcp>, in the book *Hidden Treasures: What Museums Can't or Won't Show You* (2013), in *USA Today Travel* (3 January 2014), in *Mechanical Music* (July 2015), in *The Times of Malta* (December 2015), and in the Met Opera Guild Podcast episode 84 (2017).
- "Tan Dun and Zhang Yimou Between Film and Opera," *Journal of Musicological Research* 29, 1 (January 2010): 1-33
- "Blurring the Boundaries: Tan Dun's *tinte* and *The First Emperor*," *Journal of Musicology* 26, 3 (Summer 2009): 285-326
- "Continuity in Composing the American Cross-Cultural: Eichheim, Cowell, and Japan," *Journal of the American Musicological Society* 61, 3 (Fall 2008): 465-540
- "Cinematic Realism, Reflexivity and the American 'Madame Butterfly' Narratives," *Cambridge Opera Journal* 17, 1 (2005): 59-93. Received the 2006 ASCAP Deems Taylor Award.
- "Representing the Authentic: Tak Shindo's 'Exotic Sound' and Japanese American History," *ECHO* 6, 2 (2004) [<http://www.echo.ucla.edu/Volume6-issue2/sheppard/sheppard1.html>]
- "An Exotic Enemy: Anti-Japanese Musical Propaganda in World War II Hollywood," *Journal of the American Musicological Society* 54, 2 (Summer 2001): 303-57. Received the 2002 AMS Alfred Einstein Award.
- "Bitter Rituals for a Lost Nation: Partch's *Revelation in the Courthouse Park* and Bernstein's *Mass*," *The Musical Quarterly* 80, 3 (Fall 1996): 461-99

Reviews, Encyclopedia Entries, Program Notes, etc.

- Review of Arthur Groos, *Madama Butterfly/Madamu Batafurai: Transpositions of a 'Japanese Tragedy'*, *Music & Letters* (February 2024).
- "The Enigmas of Musical Exoticism in *Turandot*," program essay for the Vienna State Opera production of Puccini's *Turandot*, (December 2023): 48-55. Published in English and German editions.
- "A *Bel Canto* Babel" and "Interrupted Performances, Interrupted Lives" program essays and synopsis for the Aspen Music Festival and School production of López Bellido's *Bel Canto*, summer 2023, <https://aspenmusicfestival.readz.com/bel-canto>
- "At Tanglewood, Evocative Tributes to Two Titans: Stephen Sondheim and John Williams," review of Boston Symphony Tanglewood performances "Remembering Stephen Sondheim" and "John Williams—The Tanglewood 90th Birthday Celebration," *Boston Globe* (August 22, 2022)
- "Desiring the Countertenor: Operatic Indulgence in Corigliano and Adamo's *The Lord of Cries*," *Opera Quarterly* 36, 3-4 (Summer-Autumn 2020; appeared April 2022): 221-229
- "Alan Hovhaness and Japan," *Foundation Papers no. 10*, Armenian Cultural Foundation, 2021
- Review essay, "Centennial Reflections at the New York Japan Society: *Certain Noble Plays of Japan* (1916) and *At the Hawk's Well* (1916)," *International Yeats Studies* 1, 2 (2017): 49-57
- Review of Bonnie C. Wade, *Composing Japanese Musical Modernity*, in *Asian Music* 48, 1

- (Winter/Spring 2017): 132-134
- "Tak Shindo" and "Claude Lapham" entries in the *Grove Dictionary of American Music*, 2nd edition, 2013
- "The Sound of Scholarly Serendipity," Institute for Advanced Study, *Institute Letter*, Fall 2012
- Online essay on Nico Muhly's opera *Dark Sisters* for OPERA America, June 2012,
<http://www.operaamerica.org/content/education/onlineLearning/index.aspx>
- "Exoticism," *Oxford Bibliographies in Music*, ed. Bruce Gustafson, Oxford University Press, Fall 2012 (revised and updated summer 2015)
- Review of *Wagner and Cinema*, Sander Gilman and Jeongwon Joe, eds., *Journal of the American Musicological Society* 64, 2 (Summer 2011): 444-55
- Review of Peter Lieberon's *Rilke Songs* and *Neruda Songs*, *Journal of the Society for American Music* 4, 1 (2010): 111-15
- "Hearing History in Corigliano's *The Ghosts of Versailles*," program essay for the Wexford Opera Festival, Ireland (Fall 2009)
- Review of Anthony Minghella's production of *Madama Butterfly* at the Metropolitan Opera, *Opera Quarterly* 24, 1 (Winter 2008): 139-47
- Review of *The Cambridge Companion to Twentieth-Century Opera*, *Opera Quarterly* 23, 4 (Autumn 2007): 478-85
- Review of the Metropolitan Opera's new HD movie theater broadcasts, *American Music* 25, 3 (Fall 2007): 383-87
- Program notes for the New York City Japan Society production of Harry Partch's *Delusion of the Fury*, December 2007
- "Henry Cowell" and "Harry Partch," in *Gay Histories and Cultures: An Encyclopedia*, Garland Publishing, 2000
- Review of *Samuel Beckett and the Arts: Music, Visual Arts, and Non-Print Media*, in *Notes* 56, 3 (March 2000): 730-731
- Review of *Enclosure 3: Harry Partch*, in *Notes* 55, 3 (March 1999): 679-80
- Review of *Samuel Beckett and Music*, in *Notes* 55, 3 (March 1999): 682-84

Edited books as Series Editor for *AMS Studies in Music* (Oxford University Press)

- Mark Ferraguto, *Beethoven 1806*, 2019
- Margaret Notley, *"Taken by the Devil": The Censorship of Frank Wedekind and Alban Berg's Lulu*, 2019
- Rebecca Maloy, *Songs of Sacrifice: Chant, Identity, and Christian Formation in Early Medieval Iberia*, 2020
- Braxton D. Shelley, *Healing for the Soul: Richard Smallwood, the Vamp, and the Gospel Imagination*, 2021. Received the AMS Lewis Lockwood Award, the SMT Emerging Scholar Award, the SEM Ruth Stone Prize, and the SEM Portia Maultsby Prize.
- Emily Zazulia, *Where Sight Meets Sound: The Poetics of Late-Medieval Music Writing*, 2021
- Jennifer Walker, *Sacred Sounds, Secular Spaces: Transforming Catholicism through the Music of Third-Republic Paris*, 2021. Received the AMS H. Robert Cohen/RIPM Award.
- Katharine Ellis, *French Musical Life: Local Dynamics in the Century to World War II*, 2022. Received the AMS Otto Kinkeldey Award.
- Matthew Gelbart, *Musical Genre and Romantic Ideology: Belonging in the Age of Originality*, 2022

Work in Progress

- A book currently entitled *The Performer's Voice: Timbre and Expression in Twentieth-Century Vocal Music*
- A book currently entitled *Opera Since Einstein: Essays in Contemporary Opera*

Conference Papers, Colloquia, and Symposia

- "Compelled by the Primitive in Cinematic Dance," delivered at Columbia University, Department of Music, Center for Ethnomusicology, Department of Film Studies, and the Barnard College Department of Dance, January 2023
- "The Countertenor Voice in Contemporary Opera," delivered at the Transnational Opera Studies Conference at Bayreuth, Germany, June 2022; and at the 2022 meeting of the American Musicological Society
- "Integration and Segregation in Whiteman's Music Television, 1948-1955," delivered at *Paul Whiteman in American Music*, organizer, a symposium held at Williams College, August 2022, and at the May 2023 Music and the Moving Image conference, New York University
- Visiting Professor, Artois University and Amiens University, Arras, France, May 2022, graduate seminar: "Masking the Voice in Modernist Theater and Postmodernist Music Video"
- Invited keynote speaker at the international conference *Elsewhere from an American Perspective: Foreign Places in American Cinema*, Artois University, Arras, France, May 2022
- "Lady Gaga's Vocal Masking," delivered at the Faculty of Music, Oxford University, June 2021, at Duke University, October 2021
- Response, "Representational Intersections in Contemporary Opera," Yale "Why Opera/Studies Today (YOST)" symposium, Yale University, May 2021
- "Shara Nova's *YOU US WE ALL* and #MeToo," delivered online for the Yale "Why Opera/Studies Today (YOST)" symposium, Yale University, May 2020
- "Finishing the Line: Wit, Rhythm, and Rhyme in Sondheim," organizer and speaker, *Sondheim@90@Williams*, a symposium in honor of Sondheim's 90th birthday and 70th Williams College reunion year, March 2020
- "Allusive Play in the Operas of Adams, Andriessen, and Adès," delivered at the 2019 meeting of the American Musicological Society, the Williams College Department of Music, October 2019, and the Oakley Center for the Humanities and Social Sciences, Williams College, November 2019; also at the University of California–Davis, April 2018
- "Morality and Meaning in Vocal Masking," keynote address delivered at the international and interdisciplinary conference on masks and concepts of (un)masking, "Un/masking. On a Mimetic Form," Zentralinstitut für Kunstgeschichte, Munich, July 2019; also delivered at the University of Toronto, October 2019. Munich version available at: https://cast.itunes.uni-muenchen.de/clips/d60jOBE6FY/vod/high_quality.mp4
- "Indie Opera: Out of the Pit and Into the Audience," delivered at the Yale "Why Opera/Studies Today (YOST)" symposium, Yale University, May 2019
- "Cold War Diplomacy and Musical *Japansime*," delivered at Kobe University for the Japanese Musicological Society, March 2019
- "Chinese Music Performance in a Liberal Arts Context," delivered at the US-China Music Institute's "Tradition and Discovery: Teaching Chinese Music in the West" international conference, Bard College Conservatory of Music, March 2019
- "'Poor Butterfly' from *Belasco* to Katy Perry," Rey M. Longyear lecture, University of Kentucky, delivered February 2019
- "Exotic Models in Glass," delivered at the 2017 meeting of the American Musicological Society
Keynote address at the Musical Box Society International annual meeting, delivered September 2017
- "Cold War Transnationalism: Musical Encounters from Tokyo to UCLA," University of California–Los Angeles Musicology Distinguished Lecture Series, April 2017
- Invited participant, "Music and Imperialism" seminar, University of California–Los Angeles, April 2017

"Seemingly Remote Associations': Roger Reynolds and Japan," delivered at the 2016 meeting of the Society for American Music

"Exoticism, Do Women Do it Differently?," invited speaker on "Women Writing Modern Opera" panel with Kaija Saariaho, 2015 meeting of the American Musicological Society

Keynote address, "No Ordinary Opera': Contemporary Opera and the Grawemeyer Award," Grawemeyer conference on contemporary music, University of Louisville, March 2015

"Puccini and the Music Boxes," delivered at the 2013 meeting of the American Musicological Society; full version delivered at Tufts University, the University of California–Davis, and the University of California–Berkeley in January 2013 and at Cornell University, April 2013

"Modes of Musical Migration," featured panelist, "Worlds of Discovery and Loss: The Art of Migration" interdisciplinary festival, University of California–Davis, Mondavi Center, January 2013

Keynote speaker on the operas of John Adams, Westminster Choir College annual Student Research Celebration, April 2012

"The Persistence and Parody of Orientalism in Recent Opera and Operatic Production," delivered as an invited speaker at Princeton University, September 2011, at the University of Michigan, April 2011, and at the Merton College, Oxford University international conference on "Music and Representation," March 2010; also delivered at the 2010 meeting of the American Musicological Society and at Williams College, November 2010

"American Musical Modernism and Japan," AMS-Library of Congress Lecture, Fall 2010: http://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=5127

"Claude Lapham and Japan: Extravagant *Japonisme* in the Hollywood Bowl," delivered at the March 2010 meeting of the Society for American Music

"Global Exoticism and Modernity: The Case of 'Chinked-Out' Music," delivered at the "In the Mix: Asian Popular Music" conference at Princeton University, March 2011; also delivered at Cornell University, April 2013 and the University of Pennsylvania, January 2010; the 2008 meeting of the Society for Ethnomusicology; for the Asian Studies Colloquium, Williams College, November 2009, and at the Oakley Center for the Humanities and Social Sciences, Williams College, October 2007

Featured speaker and panelist at the Eastman School of Music "Music and Globalization" International Symposium, September 2008

"Cold War *Japonisme*," delivered at the American Philosophical Society, May 2008

"Blurring the Boundaries: Tan Dun's *tinte* and *The First Emperor*," delivered at SUNY–Stony Brook and Rice University in March 2008 and at the University of Buffalo, April 2008

"Tan Dun's 'Operatic' Films and 'Cinematic' Opera," delivered at the "Music and the Moving Image" conference, New York University, May 2007 and at the winter 2008 American Musicological Society New England Chapter meeting

"Eichheim's Dream, Schoenberg's Nightmare, and Cowell's Credo: Continuity in Cross-Cultural Influence, 1850-2000," delivered at the Yale University Department of Music, March 2006

"Beyond Description': 19th-Century Americans Hearing Japan," delivered at the 2006 meeting of the Society for American Music and at the April 2006 Westminster Choir College/Lyrica Society symposium "Music and the Asian Diaspora" (45 min. version)

"*Japonisme* and the Forging of American Musical Modernism," delivered at the interdisciplinary "Staging Modernism" symposium at Texas A&M University, March 2006

"Cross-Cultural Passing in *Pacific Overtures*," delivered at the Middlebury College Sondheim symposium, November 2005

"Henry Eichheim, Henry Cowell, and Japan," delivered at the 2004 meeting of the Society for

- American Music and the fall 2004 American Musicological Society New England Chapter meeting, also delivered at the Oakley Center for the Humanities and Social Sciences, Williams College, March 2004
- "Pinkerton's Lament," (focused on Tin Pan Alley songs and Weezer's album *Pinkerton*), delivered at the 2003 meeting of the American Musicological Society
- "Representing the Authentic: Tak Shindo's 'Exotic Sound' and Japanese American History," delivered at the 2003 meeting of the Society for Ethnomusicology
- "Cinematic *Verismo*, Reflexivity, and the 'Madame Butterfly' Narratives," delivered at the University of California–Berkeley in March 2001; also delivered at the American Music Research Center, University of Colorado at Boulder in August 2001 and at the Oakley Center for the Humanities and Social Sciences, Williams College in October 2003
- "A Tale of Musical Orientalism, in Four Genres and Two Nations: *The Cheat*," delivered at the Royal Musical Association meeting in April 2001; a substantially different version delivered at the 2001 meeting of the American Musicological Society
- "Strains of *Japonisme* in Tin Pan Alley, 1900-1930," delivered at the Society for American Music meeting in Toronto in November 2000
- "An Exotic Enemy: Musical Propaganda in World War II Hollywood," delivered at the University of Chicago, February 2000; Faculty of Music, Oxford University, May 1999
- "Singing Sayonara: Musical Representations of Japan in 1950s Hollywood Film," delivered at 1998 meeting of the American Musicological Society; also at Princeton University, October 1997
- "Hearing Voices in *Jeanne d'Arc au bûcher*: Medievalism, Noh, and Technology in the Music Theater of Honegger and Claudel," delivered at the 1996 meeting of the American Musicological Society and at Williams College, Fall 1996
- "Hearing Uniformity in a Diverse Desert: Bartók and Biskra," delivered at the 1995 meeting of the Society for Ethnomusicology; also at the University of Pennsylvania, October 1993, Graduate Student Musicology Conference
- "Bitter Rituals for a Lost Nation: Partch's *Revelation in the Courthouse Park* and Bernstein's *Mass*," delivered at the 1995 Sonneck Society for American Music meeting; also at Columbia University, February 1995, Graduate Student Musicology Conference

Lectures

- "Listening for Social Critique in Sondheim's *Sweeney Todd*," Russell Sage Foundation, June 2023
- "Telling and Transcending Time in Puts's *The Hours*," lecture on Puts's *The Hours*, delivered at the Metropolitan Opera Guild, December 2022, and in the Met Opera Guild Podcast episode 210 (2022)
- Insight talk on Sondheim, Weston Theater Company, July 2022
- "Sondheim's Concepts: *Company* (1970); *Sunday in the Park with George* (1984)," Osher Lifelong Learning Institute Distinguished Speakers Series, July 2022
- Discussion with composer Matt Aucoin and soprano Liv Redpath, held at the Clark Art Institute, December 2021
- Lecture on Aucoin's *Eurydice*, delivered at the Metropolitan Opera Guild, November 2021, and in the Met Opera Guild Podcast episode 191 (2021)
- "Alan Hovhaness and Japanese Music," delivered for the "Hovhaness at 110" symposium, Armenian Cultural Foundation, April 2021
- "Cinematic Exoticism During Wartime," lecture for *The Musical "Other": Exoticism, Appropriation, Multiculturalism*, Bennington College, April 2020 and October 2023
- "Sondheim's Wit and Rhyme," Williams College Ephcasts, April 2020, <https://www.youtube.com/watch?v=aApz2O3XvZI>

Lecture on Glass's *Akhnaten*, delivered at the Metropolitan Opera Guild, November 2019, and in the Met Opera Guild Podcast episode 141 (2019)

"Crossing Borders: The Origins and Evolution of Puccini's *Turandot*," delivered at the Canadian Opera Company, Toronto, October 2019

"Finding Puccini's Music Box," delivered at the 92nd Street Y, April 2019

Lecture on Muhly's opera *Marnie*, delivered at the Metropolitan Opera Guild, October 2018, and in the Met Opera Guild Podcast episode 115 (2018)

"*Frozen*: From Screen to Stage," discussion with Kristen Anderson-Lopez and Robert Lopez held at the Princeton and Williams Clubs, New York, April 2018

Lecture on Adès's *The Exterminating Angel*, delivered at the Metropolitan Opera Guild, October 2017, and in the Met Opera Guild Podcast episode 85 (2017)

Lecture on Strauss's *Der Rosenkavalier*, delivered at the Metropolitan Opera Guild, April 2017

Lecture on "W. B. Yeats, Modernism, and Noh" followed by discussion with Japanese Living National Treasure Tomoeda Akiyo, Japan Society, New York City, November 2016

Panelist, "How Has the College Classroom Changed in the Past 25 Years?," Amherst College Reunion, May 2016

"The Operas of John Adams and Peter Sellars," Berkshire Osher Lifelong Learning Institute, May 2016

"Japanese American Musical Memories," a lecture/interview with Paul Chihara, Williams College, April 2016

Lecture on Berg's *Lulu*, "*Lulu's* Secrets, Berg's Secrets," delivered at the Metropolitan Opera Guild, November 2015

Lecture on John Adams's *The Death of Klinghoffer*, "Individual and Collective Voices in *The Death of Klinghoffer*," delivered at the Metropolitan Opera Guild, November 2014

Lecture on Indian Ragamala painting and music, Williams College Museum of Art, October 2014, brief excerpt: https://www.youtube.com/watch?v=gaM4Df_ZKzM

Pre-performance lecture, "The Diva's Voice," Williamstown Theatre Festival production of *Living on Love*, July 2014

"The Magical Power of 'Let It Go,'" video discussion of the song and film sequence in *Frozen*, March 2014, <https://www.youtube.com/watch?v=IHQqNIGQIEE> [noted in *The Boston Globe*, *Today.com*, *The Telegraph*, *Criticwire*, *NBC News*, *IndieWire*, etc.]

"Pop Orientalism: Tin Pan Alley to Taiwan Today," lecture for the TEDx conference at Williams College, January 2014, <http://www.youtube.com/watch?v=QSWvkDGsFd0>

Lecture on Nico Muhly's *Two Boys*, delivered at the Metropolitan Opera Guild, October 2013

"Dance and Music in *The Rite of Spring*," Berkshire Symphony and Dance Department performance, Williams College, three times in March 2013, <https://www.youtube.com/watch?v=z0xvnYYG3xo>

"Schoenberg's Transfiguration," keynote speaker, ArtsFest, Smith College, February 2013

"*Parsifal* and Rituals of the Future," invited lecture delivered for the Wagner Society of New York City, February 2013

"Mysterious *Madama Butterfly* Melodies at the Morris," Morris Museum, NJ, October 2012, also delivered at the Knickerbocker Club, New York, May 2013

"Operatic Oppenheimer and Orientalism," Institute for Advanced Study, March 2012

"Research Plans, Research Realities, and Research Serendipities," talk for the Friends of the Institute for Advanced Study, Princeton, February 2012

Series of four lectures on Modern Opera: "Seductive Dissonance: *Salome* and *Lady Macbeth*," "Expressionist Madness: *Wozzeck* and *Peter Grimes*," "Neoclassical Nostalgia: *Der Rosenkavalier* and *The Rake's Progress*," and "The Impact of Minimalism: *Satyagraha* and *Nixon in China*," delivered at the Metropolitan Opera, October 2011

"*Capriccio*: The Persuasive Charm of Music," delivered at the Metropolitan Opera, March 2011

Lecture on Wagner's *Die Walküre*, delivered at the Metropolitan Opera, March 2011, also delivered in March 2012

Lecture on Wagner's *Das Rheingold*, delivered at the Metropolitan Opera, March 2011, also delivered March 2012

"Making History in *Nixon in China*," guest lecture in a seminar on the operas of John Adams, Harvard University, February 2011

"My Fellow Americans': Political Personas and Postmodern Sensibility in *Nixon in China*," delivered at the Metropolitan Opera, February 2011

"Three Expressive Colors in *Turandot*," delivered at the Metropolitan Opera, November 2009

"Noblewomen of a Certain Age: The Women of Mozart and Strauss (*Le nozze di Figaro* and *Der Rosenkavalier*)," delivered at the Metropolitan Opera, October 2009

"Listening to Lucia's Romantic Madness," delivered at the Metropolitan Opera, January 2009

"Looking Back with Gluck's *Orfeo*," delivered at the Metropolitan Opera, January 2009

"An Evening with Alan Gilbert: *Doctor Atomic*," moderator/lecturer, Alan Gilbert and Eric Owens, delivered at the Japan Society, October 2008

"The Musical Perversion and Transfiguration of *Salome*," delivered at the Metropolitan Opera, September 2008

Recorded lecture series for the Metropolitan Opera website, 2007-08: *Lucia di Lammermoor*; *Aida*; *Rigoletto/La traviata/Un ballo in maschera*; *Die Zauberflöte*; *The First Emperor*; *La bohème*

"*Satyagraha*: Philip Glass and India," delivered at the Metropolitan Opera, April 2008

"Harry Partch and Japan," delivered at the New York City Japan Society, December 2007

"*Madama Butterfly* at the Movies," delivered at the Metropolitan Opera, October 2007

"The Persistence of the Past in Twentieth-Century Opera," delivered for the Metropolitan Opera Guild's Opera Experience series, February 2007

"'Is this Music?' Is this Opera?: Tan Dun's *The First Emperor*," lecture at the Metropolitan Opera for the world premiere of *The First Emperor*, December 2006

"The Strange Career of Stravinsky's *Rite of Spring*," Berkshire Institute for Lifetime Learning, September 2006 and for the Green Mountain Academy for Lifelong Learning, June 2008

"Encountering Japan in American Music: From Perry to Sondheim," delivered in Spring 2006 for the Williams College Faculty Lecture Series

Delivered guest lectures on the music of Harry Partch and on the piano music of Franz Liszt at Dartmouth College, February 1998

Delivered guest lecture entitled "Exotic Monks and Sainly Sounds: Medievalism in Modernism and the New Age" at Amherst College, April 1996

Delivered lecture series on opera as a Graduate Fellow of Rockefeller College, Princeton University, Spring 1996, Fall 1995, Spring 1995, Fall 1994, Spring 1994

Delivered guest lecture "Music in Thomas Mann's *Doctor Faustus*" for the Princeton University German Department, Spring 1996 and Spring 1994

Teaching Experience

Williams College:

Musics of the Twentieth Century (Fall '96, '97, '98, '00, '01, '02, '04, '05, '06, '08, '09, '10, '12, '13, '14, '16, '17, '18, '20, '21, '22, '23)

Music in History III: Art Music Since 1900 ('24)

Music in Modernism (Spring '98, Fall '98, Spring '02, '07, '11, Fall '17, Spring '25)

Music in the Global Cold War (Spring '21, '24)

Introduction to Twentieth-Century Music (Spring '97, Fall '01, Fall '06, Fall '08)

Hearing Race in America, 1890-1955 (Spring '22)

The Broadway Musical (Spring '18, '20, '24)

Rock and Roll Revolutions, 1950-1999 (Fall '96, '97, '98, '00, '02, Spring '10, '17, '24)
Words and Music in the 60s and 70s: Dylan, Mitchell, Lennon/McCartney (Fall '05, with Robert H. Bell)
Music and Film (Winter '02)
Music in Asian American History (Fall '22)
American Pop Orientalism (Spring '05, '07, '20, Fall '20)
Words and Music by Bob Dylan (Winter '10, '18)
Musics of Asia (Spring '99, '01, '03, Fall '04, Spring '10, Spring '16, Spring '25)
Introduction to Japanese Music and Theater (Winter '97)
Opera (Spring '97, '98, '01, '03, '06, '09, Fall '10, Spring '13, Fall '16, '18, '23)
Opera Since Einstein (Spring '16, with Judd Greenstein)
Verdi and Wagner (Spring '11, Spring '14)
Senior Seminar: Timbre (Spring '15, '17, '21)
Senior Seminar: Music and Language (Spring '98, '02, '05, '09)

Princeton University, Preceptor and Visiting Lecturer:

Introduction to Music Theory (Fall '95)
Introduction to Jazz (Spring '95)
World Music Cultures (Fall '94)
The Opera (Fall '93)
Introduction to 20th-Century Music (Spring '93)
Instrumental Music: The Symphony from Haydn to Stravinsky (Fall '92)
Introduction to Music (Spring '92)

Service to the Profession

- Member, Irving Lowens Article Award committee, Society for American Music, 2022-2025
- Series Editor, *AMS Studies in Music*, Oxford University Press, 2016-2022
- Editor-in-Chief, *Journal of the American Musicological Society*, 2014-2016
- Chair, Managing Editor Search Committee, *Journal of the American Musicological Society*, 2014
- Ex officio member, American Musicological Society Publications Committee, 2013-2021
- Director-at-Large, Board of the American Musicological Society, 2011-2013
- Member, Committee on Membership and Professional Development, American Musicological Society, 2011-2012
- Member, American Musicological Society Publications Committee, 2010-2011
- Chair, Einstein Award Committee, American Musicological Society, 2009
- Member, Einstein Award Committee, American Musicological Society, 2007 and 2008
- Chair, American Musicological Society Council Nominating Committee, 2006
- Member, American Musicological Society Council, 2005-2007
- Member, American Musicological Society 2004 National Meeting Program Committee
- Member, American Musicological Society New England Chapter Meetings Program Committee 2004-2006
- Member of the advisory board for the AMS Global East Asian Research Study Group, 2019-
- Invited presenter, American Musicological Society Committee on Career-Related Issues Panel, October 2002
- Chair, External Review Committee, Department of Music, Emory University, Fall 2018
- External Reviewer, Musical Studies Program, Oberlin College, Spring 2018
- External Reviewer, Department of Music, Vassar College, Fall 2015
- External Reviewer, Department of Music, Reed College, Fall 2006
- Organizer, *Paul Whiteman in American Music*, a symposium held at Williams College, August

2022

- Organizer, *Sondheim@90@Williams*, a symposium and alumni recital in honor of Sondheim's 90th birthday and 70th Williams College reunion year, March 2020
- Invited Organizer, 2008 Humboldt Foundation and American Philosophical Society German-American Frontiers of the Humanities international symposium on "Subjects of Coercion: Evocations and Experiences of War," 2007-2008
- Chair, Program Committee for the 2012 Society for American Music annual meeting
- Member, Program Committee for the 2011 Society for American Music annual meeting
- Chair, GLBT Interest Group of the Society for American Music, 2008 to 2012
- Consultant/contributor, "Voices Across Time," Center for American Music (University of Pittsburgh) and the Society for American Music, 2014
- Editorial Board Member, *Cambridge Opera Journal*, 2016-
- Editorial Board, *Mosaic*, 2011-2013
- Session Chair, "Opera," annual Society for American Music meeting, 2022
- Session Chair, "Reframing Opera," annual American Musicological Society meeting, 2015
- Session Chair, "Postmodern Memories," annual Society for American Music meeting, 2012
- Session Chair, "Politics and Subjectivities of Soundtracks: New Approaches to Classic Film Scores," annual American Musicological Society meeting, 2012
- Session Chair, "Exoticism Revisited," annual American Musicological Society meeting, 2011
- Session Chair, "Voices," annual American Musicological Society meeting, 2009
- Session Chair, "Film, Stage, and Tin Pan Alley," Society for American Music, 2004
- Member, Taconic Music Advisory Committee, 2016-2017
- Member, Japan Society Performing Arts Advisory Committee, 2007 to 2010
- Member of the Editorial Advisory Board, *A History of Western Music, 9th Edition*, Norton
- Referee for Cambridge University Press (twice)
- Referee for University of Rochester Press (once)
- Referee for University of Toronto Press (once)
- Referee for University of California Press (twice)
- Referee for Oxford University Press (4 times)
- Referee for W.W. Norton Press (3 times)
- Referee for the *Journal of Musicological Research* (once)
- Referee for the *Journal of the Society for American Music* (3 times)
- Referee for *American Music* (2 times)
- Referee for *Cambridge Opera Journal* (3 times)
- Referee for the *North American Opera Journal* (once)
- Referee for the *Journal of the American Musicological Society* (7 times)
- Referee for *Music and Politics* (once)
- Referee for *Acta Musicologica* (once)
- Referee for *Ethnomusicology Forum* (once)
- Referee for *CHINOPERL: Journal of Chinese Oral and Performing Literature* (once)
- Referee for *International Yeats Studies* (once)
- Referee for the *Journal of Popular Music Studies* (once)
- Referee for *Journal of World Popular Music* (once)
- Referee, ACLS, 2023
- Referee, National Humanities Center, 2019, 2020
- Referee, American Academy in Berlin, 2015
- Referee, Institute for Advanced Study, 2012, 2013, 2014
- Referee, American Philosophical Society Sabbatical Fellowship, 2008
- Panelist/Reviewer for the NEH Fellowship Competition (once)
- Panelist/Reviewer for the NEH Summer Stipend Competitions (3 times)

- Judge for the BOOST Summer Program, Tokyo, 2020
- Examiner, Masters candidate, University of Western Australia, 2022
- External Reader for a promotion review, summer 2008, fall 2009, summer 2010, fall 2010, summer 2011, summer 2015, summer 2019, summer 2023, fall 2023
- External Reader for two tenure reviews, 2009
- External Reader for a tenure review, 2004, 2008, 2012, 2018, 2020, 2021

Service to Williams College

Committees:

- Member of the Selection Committee for the Williams-Exeter Programme in Oxford, 2020, 2021
- Chair of the Faculty Lecture Committee, 2017-18
- Member of the Faculty Lecture Committee, 2016-17
- Chair of the evaluation committee for a Dance Department senior faculty member, 2022
- Member of the evaluation committee for a Dance Department faculty member, 2022-23
- Member of the evaluation committee for a Dance Department faculty member, 2020-21
- Member of the evaluation committee for a Dance Department faculty member, 2017-18
- Member of the Chapin Hall renovation committee, 2014-2015
- Member of the evaluation committee for a Dance Department faculty member, 2014-15
- Member of the '62 Center Series Programming Committee, 2012-2015
- Member of the Faculty Interview Panel, 2010-11
- Member of the Committee on the status of the Dance Program at Williams, 08-09
- Served as Mentor for two new faculty members, 08-09
- Member of the Faculty Interview Panel, 06-07
- Member of the '62 Center Series Programming Committee, January to July 2006
- Chair of the Faculty Compensation Committee 04-05 and 05-06
- Member of the Williams Performance Studies Program Advisory Committee 2005-present
- Served on Ruchman Fellowship Selection Committee, Spring 2004
- Member of the Faculty Compensation Committee Fall 2000 through Spring 2002
- Served on "Committee 2010," President's committee on the future of Williams, 1998-99
- Affiliated faculty member of the Asian Studies Department, 1998 to present

Lectures/Panels:

- Colloquium with Zachary Wadsworth on his orchestral music, Oakley Center for the Humanities and Social Sciences, Williams College, February 2024
- Two Lectures for Williams alumni on Cambodian and Thai music and dance, for the Southeast Asia tour, January 2024
- Lecture on Portuguese Fado, delivered for Williams alumni in Lisbon, April 2023
- Talk with Prof. Lara Shore-Sheppard, "Synergies Between Teaching and Research," for Williams alumni association of Japan in Tokyo, March 2019, also delivered for alumni in Lisbon May 2023
- Three Lectures for Williams alumni on Japanese aesthetics and arts ("Japanese Encounters," "Japanese Aesthetics," "Japanese Influences") for the "Insider's Japan" tour, March 2019
- Taught sample class, "Bob Dylan Tangling with the Past," Williams Admission Office's Previews for parents, April 2018
- Lectures for Williams alumni on Mozart, the Waltz, and Richard Strauss, for the "Symphony on the Blue Danube" tour, June 2017
- Panelist for NEH Workshop, March 2017
- Taught sample class, "Dancing the Revolution: Mozart's *Marriage of Figaro*," Williams Admission Office's prospectives' weekend, August 2016
- Moderator, Commencement Honorary Degree recipient conversation with Wang Leehom, 2016

- Moderator/Panelist, post-performance discussion of Judd Greenstein's new opera *A Marvelous Order*, with Greenstein, Tracy K. Smith, Joshua Frankel, and Will Rawls, March 2016
- Panelist, Faculty Grants Workshop, January 2016
- "Opera and the Liberal Arts," lecture for alumni donors, May 2015
- Panelist, "First Generation Faculty: Experiences, Challenges, Lessons," *Claiming Williams*, 2015
- Cameo appearance in opening event for *Claiming Williams*, 2015
- "Finding Puccini's Music Box," lecture for Williams College staff, October 2014
- Moderator, "Exploring the Songs of *Frozen*," reunion presentation with Kristen Anderson-Lopez and Robert Lopez, June 2014, <https://www.youtube.com/watch?v=ftddAzabQMM>
- Panelist, Publishing in Journals for the Humanities and Social Sciences, May 2014
- Moderator/Panelist, "Words and Music: The Songs of John Harbison," with Harbison, Lloyd Schwartz, Louise Glück, and Jessica Fisher, Williams College, April 2014, <https://www.youtube.com/watch?v=S2dPefPUNLM>
- Guest lecture "Analyzing Music in Film" for Music 149 "The Language of Film Music," March 2013
- Taught sample class, "Rhythm and Race in 1960s Popular Music," Williams Admission Office's prospectives' weekend, August 2007 and August 2008 and August 2014
- Led seminar with Robert Bell (English Department) on "Dylan's Words and Music" for alumni at the Williams Club, September 2005
- Lecture delivered on Verdi's *La traviata*, at the New York City Princeton Club for the Williams Club, April 2017
- Delivered lecture, "*con molto espressivo*: Singing Puccini's *La bohème*," at the New York City Princeton Club for the Williams Club, April 2016
- Delivered lecture "Gender vs. Class in Mozart's *Le nozze di Figaro*" at the New York City Princeton Club for the Williams Club, October 2014
- Delivered lecture "Operatic Norms in *Norma*" at the New York City Princeton Club for the Williams Club, October 2013
- Delivered lecture "Does Opera Die with the Diva in *The Makropulos Case?*" at the New York City Princeton Club for the Williams Club, April 2012
- Delivered lecture, "The Madness of Tchaikovsky's *Queen of Spades*," at the New York City Princeton Club for the Williams Club, March 2011
- Delivered lectures on opera at the New York City Williams Club, 1998, and 2000 to 2010
 - "Cutting Up: The Satiric and the Cinematic in Shostakovich's *The Nose*"
 - "Gender vs. Class in Mozart's *Le nozze di Figaro*"
 - "Telling Terrible Tales in *Il Trovatore*"
 - "Sounding Out the Outcast in *Peter Grimes*"
 - "*Madama Butterfly* at the Movies"
 - "Verdi's Portentous Party Music: *Rigoletto*, *La traviata*, *Un ballo in maschera*"
 - "Mozart *alla Turca*"
 - "*Aida*'s Audiences"
 - "'Easily Assimilated?': Bernstein's *Candide*"
 - "Switching Between the Sacred and Satanic in Gounod's *Faust*"
 - "The Delightful Double Nature of Mozart's *Magic Flute*" (delivered twice)
 - "Lucia's Romantic Madness"
 - "Who Are We Laughing at in *The Mikado*?"
 - "Britten's Dream"
 - "Verdi and Operatic Drama: *Otello*"
 - "Finding Our Place in *Samson et Dalila*"
 - "Terrible Realism in *Tosca*"

"Three Expressive Modes in *Turandot*"

- Taught class on "What's Red, Black, and Yellow in Between?: Racial Counterpoint in American Music" for Music 131: "Gender, Class, and Race," April 2004
- Taught class on "Musical Perversion in Strauss's *Salome*" for Theatre 325: "Decadence, Modernity, Performance," October 2002
- Taught class on "Ritualized Performance in Modernist Music Theater" for Theatre 328: "Approaching Performance Studies," April 2002
- Presented at the Williams Writing Workshop, April 2002
- Member of the Oakley Center Faculty Seminar on "Heritage and Well-Being," Fall 2001
- Taught sample class, "Hearing Politics: Soul and Motown in the Civil Rights Era," Williams Admission Office's prospectives' weekend, August 1997
- Participated in the BMG Symposium on New Music at Williams, October 1996, lecture entitled "Composing for the Record: The Effects of Recording on Musical Style"

Miscellaneous:

- Faculty Marshal, 2022-23
- Marshal for Honorary Degree Recipients and Trustees, 2023-
- Paul Whiteman Collection Fellowship selection committee, 2018-2020
- Workshop participant, "How the College Works," Fall 2017
- Administrative Co-Chair of the Department of Dance, Williams College, 2009-2010
- Served as Mentor for C3 Mellon Postdoctoral Fellow in Music, 2015-17
- Served as a Mentor, Williams College Undergraduate Research Fellowship Program, 2008-10
- Organized an Oakley Center Faculty Colloquium, December 2006
- Served as Secretary/Treasurer of the Williams College Phi Beta Kappa chapter, January 1998 to June 1999
- Organized the visit of a Bernhard Fellow in Music and Women's and Gender Studies, Fall 2000
- Participated in the Williams College Art Museum's exhibit "Labeltalk" 2013, also delivered a talk on Indian art and music in conjunction with this exhibit in February 2013
- Participated in the Williams College Art Museum's exhibit "Labeltalk," Indian ragamala painting, 2000
- Served as External Advisor for Art History Masters thesis students at Williams, 1998, 2000-01
- Served as a First Year Advisor, 1997 to present

Service to the Williams College Music Department

- Chair, Department of Music, 2012-2015, 2021-2022
- Acting Chair of the Department of Music, January to July 2006
- Advised honors thesis student in musicology, 1998-99; honors thesis student in clarinet performance, 2001-02; honors thesis student in musicology, 2003-2004 (while on leave); 2 honors theses in performance, 2005-06; honors thesis student in ethnomusicology, 2013-2014; honors thesis student in vocal performance, 2014-2015; honors thesis student in vocal performance, fall 2022
- Advised independent study course on "Expressions of Sexuality in Sondheim's Musicals," Fall 2018
- Advised two independent winter study projects in January 1999, one in January 2003, one in January 2010, one in January 2014, one in January 2015, one in January 2024
- Advised independent study course on "The Way of the Qin: The Cultural Significance and Ideology of the Chinese Guqin and its Music," Fall 2017
- Advised independent study course on "Staging Opera in the Postmodernist Era," Spring 2015
- Wrote grant proposal for a Williams World Music Concert Series, funded in January 1999, served as series coordinator each year up to 2014

- Coordinator, Class of 1960 Scholars Program in Music, Fall 1997 through Spring 2002; Spring 2009; Fall 2018; 2023-
- Graduate School advisor, 2018-
- Library Liaison for the Music Department, 2002-2010
- Evaluated the teaching of junior faculty, September 2002 to 2008, 2013-present
- Revised Music Department Honors Program, Fall 1997
- Narrator, Student Symphony, *My Neighbor Totoro Orchestral Stories*, May 2015

Selected Undergraduate and Graduate Work

- Ph.D. Dissertation: "Modernist Music Theater: Exotic Influences and Ritualized Performance," (advisors: Carolyn Abbate and Harold Powers)
- M.F.A. Examination Fields:
 - Twentieth-Century Opera
 - The Music of India
 - The Music of J. S. Bach
 - Ancient Greek, Roman, and Early Christian Musical Thought
 - Topics in Late Renaissance Italian Music (c. 1550-1600)
 - The String Quartet: Haydn to c. 1900
- M.F.A. First Year Paper: "Bartók and Arab Folk Music: Issues of Research and Influence"
- B.A. Honors Thesis in Music: "'A Mirror of the Words': Elliott Carter's Text Setting Techniques"
- B.A. Honors Thesis in English: "Beyond Description: Hearing Elizabeth Bishop in Her Poetry"
- Soloist, Mozart Clarinet Concerto, Valley Festival Orchestra, Amherst College, 1991

Workshop Participation

- Noh dance and instruments: November 2016, Kita Noh, New York City Japan Society
- Noh dance, instruments, and voice: March 2011 at the New York City Japan Society
- Noh dance and vocal technique: July 2007 at the New York City Japan Society and September 2002 at Williams College
- Taiko drumming, Spring 2004, Williams College
- Gagaku wind instruments, October 2008, New York Japan Society
- Private *utai* (noh vocal) lessons with Richard Emmert, Theatre Nohgaku Noh Training Project, 2020-2022

Memberships

- American Musicological Society, since 1992
- Society for American Music, since 1994
- Society for Ethnomusicology, since 1995
- International Association for the Study of Popular Music, U.S. Chapter
- Association for Asian American Studies

Bio:

W. Anthony Sheppard is the Marilyn and Arthur Levitt Professor of Music at Williams College where he teaches courses in 20th and 21st-century music, opera, popular music, and Asian music. He earned his B.A. at Amherst College and his M.F.A. and Ph.D. from Princeton University. His research interests include 20th- and 21st-century opera and music theater, film music analysis, Broadway musicals, vocal timbre, cross-cultural influence and exoticism, musical globalization, Japanese American music history, interdisciplinary modernism, music and language, and American art and popular music history. His first book, *Revealing Masks: Exotic Influences and Ritualized Performance in Modernist Music Theater* (University of California Press, 2001) received the Kurt Weill Prize, his article on *Madama Butterfly* and film earned the ASCAP Deems Taylor Award, and his article on World War II film music was honored with the Alfred Einstein Award by the American Musicological Society. His discoveries concerning Puccini's *Madama Butterfly* and *Turandot* and the influence of music boxes have been featured in the *New York Times* and on PBS and his *Journal of the Royal Musical Association* article on this subject received the 2016 AMS H. Colin Slim Award. Sheppard's research has been supported by grants from the NEH, the American Philosophical Society, the ACLS, and the Institute for Advanced Study, Princeton. *Extreme Exoticism: Japan in the American Musical Imagination* was published in 2019 by Oxford University Press and received the 2020 AMS Music in American Culture Award and the 2021 SAM Irving Lowens Book Award. Sheppard's edited volume, *Sondheim in Our Time and His*, was published by OUP in 2022 and his edited volume *Beyond the Bandstand: Paul Whiteman in American Musical Culture* is forthcoming in 2024 from University of Illinois Press. He is at work on two new projects entitled *Opera Since Einstein: Essays in Contemporary Opera* and *The Performer's Voice: Timbre and Expression in Twentieth-Century Vocal Music*. Sheppard has lectured frequently for the Metropolitan Opera Guild and at major universities in the U.S., Canada, Europe, and Japan, and he delivered the AMS-Library of Congress lecture in Fall 2010 and a TEDx talk in 2014. He has written program essays or delivered pre-performance talks for opera companies in Vienna, Ireland, Toronto, New York, and Colorado. He has served as a Director-at-Large of the American Musicological Society, Editor-in-Chief of the *Journal of the American Musicological Society*, editorial board member for the *Cambridge Opera Journal*, Chair of the Williams College Department of Music, and as Series Editor of *AMS Studies in Music* (Oxford University Press). In recognition of "excellence in teaching," Williams College named Sheppard the John Hyde Teaching Fellow for 2020-2023.

Shorter Bio:

W. Anthony Sheppard is Marilyn and Arthur Levitt Professor of Music at Williams College where he teaches courses in 20th and 21st-century music, opera, popular music, and Asian music. He earned his B.A. at Amherst College and his M.F.A. and Ph.D. from Princeton University. His first book, *Revealing Masks: Exotic Influences and Ritualized Performance in Modernist Music Theater* received the Kurt Weill Prize, his article on *Madama Butterfly* and film earned the ASCAP Deems Taylor Award, an article on World War II film music was honored with the Alfred Einstein Award by the American Musicological Society, and "Puccini and the Music Boxes" received the AMS H. Colin Slim Award. *Extreme Exoticism: Japan in the American Musical Imagination* appeared in 2019 and received the AMS Music in American Culture Award and the SAM Irving Lowens Book Award. His edited volume *Sondheim in Our Time and His* appeared in 2022 and *Beyond the Bandstand: Paul Whiteman in American Musical Culture* is forthcoming in 2024. Sheppard's research has been supported by the NEH, the American Philosophical Society, the ACLS, and the Institute for Advanced Study, Princeton. He has served as Editor-in-Chief of the *Journal of the American Musicological Society* and as Series Editor of *AMS Studies in Music*. For "excellence in teaching," Williams College named Sheppard the John Hyde Teaching Fellow for 2020-2023.