

**Jen-yen Chen**

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**Education**

Ph.D., Historical Musicology, Harvard University, 2000

M.M., Historical Piano Performance, New England Conservatory of Music, 1994

Special Student, Piano Performance, Hochschule für Musik und darstellende Kunst, Vienna, Austria, 1991-1992

A.B., Music, Harvard University, 1991

**Dissertation**

“The Tradition and Ideal of the *Stile Antico* in Viennese Sacred Music, 1740-1800.” Adviser: Christoph Wolff.

**Publications**

“Teaching Western Music History at National Taiwan University: Western Music in a World Context,” *Journal of Music History Pedagogy* 4/2 (2014), 325-28.

“The ‘Virtue’ Mass in Early Eighteenth-Century Austria: Beyond the Viennese Imperial Court,” *Sakralmusik im Habsburgerreich 1570-1770*, ed. Tassilo Erhardt (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 2013), 95-108

“Antonio Caldara in Vienna (1716-1736) and the ‘Indigenization’ of an Italian Composer at a Foreign Italianate Court,” *Sun Yat-sen Journal of Humanities* 33 (July 2012), 71-110.

“Habermas’ Conception of the Bourgeois Public Sphere and Publicness in Musical Culture of the Viennese Enlightenment,” *Soochow Journal of Foreign Languages and Cultures* 34 (March 2012), 1-42.

“Wagenseils *Missa alla cappella* und die Fuxschen Lehre,” *Im Schatten des Kunstwerks: Komponisten als Theoretiker in Wien vom 17. bis Anfang 19. Jahrhundert*, ed. Dieter Torkewitz (Vienna: Praesens, 2011), p. 143-57.

“Aristocratic Patronage and the Symphony in Late Eighteenth-Century Austria,” *Instrumental Music and the Industrial Revolution*, ed. Roberto Illiano and Massimiliano Sala (Bologna: Ut Orpheus Edizioni, 2010), 109-20.

“Musical Culture and Social Ideology in Vienna circa 1800: Aristocratic Patronage and Bourgeois Reception of Joseph Haydn’s Oratorios,” *Concentric: Literary and Cultural Studies* 36/1 (March 2010), 189-215.

“Catholic Sacred Music in Austria,” *Cambridge History of Eighteenth-Century Music*, ed. Simon Keefe (Cambridge: Cambridge University Press, 2009).

“Johann Georg Albrechtsbergers *Gründliche Anweisung zur Composition* und die Kontrapunktspraxis im späten 18. Jahrhundert,” *Musiktheorie* 23/4 (2008), 319-33.

“Fux, Caldara, and Their Canonic Masses as Evidence of Professional Rivalry,” *Fux-Forschung. Standpunkte und Perspektiven: Bericht des wissenschaftlichen Symposions auf Schloss Seggau 14.-16. Oktober anlässlich des Jubiläums “50 Jahre Johann-Joseph-Fux-Gesellschaft*, ed. Thomas Hochradner and Susanne Janes (Tutzing: Hans Schneider, 2008), 159-70.

“Johann Christian Bach and the Church Symphony,” *About Bach*, ed. Gregory G. Butler, George B. Stauffer, and Mary Dalton Greer (Champaign, Illinois: University of Illinois Press, 2008), 89-108.

“Missa Constantiae,” *Johann Joseph Fux: Sämtliche Werke* (Graz: Akademischer Druck und Verlagsanstalt, 2006).

“Church Music, ‘Classical’ Style, and the Dialectic of Old and New in Late Eighteenth-Century Musical Culture,” *Music in 18<sup>th</sup>-Century Life: Cities, Courts, Churches*, ed. Mara Parker (Ann Arbor, Michigan: Steglein Press, 2006), 26-43.

“Three Masses from Vienna: A Cappella Masses by Georg Christoph Wagenseil, Georg Reutter, and Leopold Hofmann,” *Recent Researches in Music of the Classic Era* (Middleton, Wisconsin: A-R Editions, 2004).

“The Sachsen-Hildburghausen Kapelle and the Symphonies of Christoph Willibald Gluck,” *Ad Parnassum* I/ii (2003), 81-109.

“Palestrina and the Influence of ‘Old’ Style in Eighteenth-Century Vienna,” *The Journal of Musicological Research* 22/1-2 (2003), 1-44.

“Missa Confidentiae,” *Johann Joseph Fux: Sämtliche Werke* I/8 (Graz: Akademischer Druck und Verlagsanstalt, 2002).

### **Presentations**

“Metastasio’s *Le cinesi* and the Practice of Reflexive Critique Within Austrian Court Ceremonial Culture,” *The Serenata and the Festa Teatrale in 18th-Century Europe*, Queluz, Portugal, 26-28 June 2015.

“Maria Theresia and the ‘Chinese’ Voicing of Austrian Imperial Self: The Contexts of Metastasio’s China Operas,” *Ideas and Enlightenment: The Long Eighteenth Century*, 15<sup>th</sup> David Nichol Smith Seminar in Eighteenth-Century Studies, Sydney, Australia. 10-12 December 2014. Paper also presented at the 16<sup>th</sup> International Conference on Baroque Music, Salzburg, Austria, 9-13 July 2014.

“The Legacy of Johann Joseph Fux’s *Gradus ad Parnassum* (1725) and the Historicized Practice of Theory,” *History, Theory, and Analysis: Interactions, Conflicts, Resolutions*, The Hague, Netherlands, 28 February to 1 March 2014.

“Interrogating Culture and Identity: The Case Study of Taiwan” (roundtable chair), *Music, Culture, Identity*, 19<sup>th</sup> Congress of the International Musicological Society, Rome, Italy, 1-7 July 2012.

“Antonio Caldara in Vienna (1716-1736) and the ‘Indigenization’ of an Italian Composer at a Foreign Italianate Court,” *Current Musicological Scene in East Asia*, inaugural meeting of the East Asian Regional Association of the International Musicological Society, Seoul, Korea, 16-18 September 2011. Paper also presented at the 17<sup>th</sup> Annual Conference of the Italian Musicological Society, Pisa, Italy, 29-31 October 2010.

“Utopian Universalism and the Modern Idea of the West in the Reception of European Musical Culture circa 1800,” *Negotiating the West Music(ologic)ally*, Utrecht, Netherlands, 11-12 April 2011.

“Johann Joseph Fux’s Eucharistic and Marian Compositions and Habsburg Political Self-Conception in the Era of Charles VI,” 14<sup>th</sup> Biennial International Conference on Baroque Music, Belfast, Northern Ireland, 30 June to 4 July 2010.

“The ‘Virtue’ Mass in Early Eighteenth-Century Austria: Beyond the Viennese Imperial Court,” *Symposium: Sacred Music in the Habsburg Empire 1619-1740 and Its Contexts*, Middelburg, Netherlands, 5-8 November 2009.

“Haydn’s Late Oratorios: Aristocratic Patronage, Bourgeois Reception, and the Sociological Theory of Norbert Elias,” *Haydn 2009*, conference of the Haydn Society of North America, Cambridge, Massachusetts, USA 28-31 May 2009. Paper also presented at *Purcell, Handel, Haydn, and Mendelssohn: Anniversary Reflections*, Oxford, England, 27-29 March 2009.

“The Seven Last Words: Genre and Expression in Late Eighteenth-Century Musica da Chiesa,” *Haydn: Forms of Expression*, International Musicological Conference, Wellington, New Zealand, 22-24 May 2009.

“Aristocratic Patronage, the Musical Public, and the Symphony in Late Eighteenth Austria,” eighteenth congress of the International Musicological Society, Zürich, Switzerland, 10-15 July 2007. Earlier version delivered for *Instrumental Music and the Industrial Revolution*, International Conference, Cremona, 1-3 July 2006.

“Wagenseils *Missa alla cappella* und die Fuxschen Lehre,” *Im Schatten des Kunstwerks*, International Conference for Music Theory, Vienna, Austria, 3-5 May 2007

“Fux, Caldara, and Their Canonic Masses as Evidence of Professional Rivalry,” symposium on the fiftieth anniversary of the founding of the Fux-Gesellschaft, Schloss Seggau, Austria, 14-16 October 2005.

“Musical Life in Late Eighteenth-Century Vienna and Habermas’ Conception of the Public Sphere,” fortieth annual meeting of the Royal Music Association, Birmingham, England, 12-14 November 2004.

“The Virtue Masses of Johann Joseph Fux: Constancy and Fortitude in Sacred Music at the Court of Charles VI,” Eleventh Biennial International Conference on Baroque Music, Manchester, England, 15-18 July 2004.

“Church Music, ‘Classical’ Style, and the Dialectic of Old and New in Late Eighteenth-Century Musical Culture,” *Music in 18<sup>th</sup>-Century Life: Cities, Courts, Churches*, meeting of the Society for Eighteenth-Century Music, Washington, D.C., 30 April to 2 May 2004.

“The Aristocratic House Orchestras of Mid-Eighteenth-Century Austria: Private Context and Public Expression in the Genre of Symphony,” sixty-ninth annual meeting of the American Musicological Society, Houston, Texas, 13-16 November 2003.

“Fux’s *Gradus ad Parnassum* and the Ideal of a Timeless Music,” *Early Music: Context and Ideas*, International Conference in Musicology, Cracow, Poland, 18-21 September 2003. Earlier version delivered at the seventeenth annual meeting of New England Conference of Music Theorists, Boston, Massachusetts, 16-17 March 2002.

“Historiographical Conceptions of the Symphony and the *Hauskapellen* of Eighteenth-Century Austria,” *Music Historiography*, thirty-ninth annual meeting of the Royal Music Association, Cardiff, Wales, 12-14 September 2003.

“The Assimilation of Symphonic Style in the Revision of the Dürnitz Sonata, K. 284 (205b),” *Mozart and the Keyboard*, second biennial meeting of the Mozart Society of America, Ithaca, New York, 28-30 March 2003.

“Palestrina as Compositional Ideal in Eighteenth-Century Vienna: The Modernism of the *Stile Antico*,” seventeenth congress of the International Musicological Society, Leuven, Belgium, 3 August 2002. Earlier version delivered at the Winter 2001 meeting of the New England Chapter of the American Musicological Society, Providence, Rhode Island, 3 February 2001.

### Teaching Experience

Associate Professor, Graduate Institute of Musicology, National Taiwan University, 2006 to present.

*Western Music and Asia*, fall 2013

*Music and Culture in Baroque Italy*, fall 2012, fall 2014

*Beethoven: Music and Reputation*, fall 2012

*Mozart and the Enlightenment*, fall 2011

*Introduction to Western Music Theory*, fall 2011, fall 2012

*Western Music in the World Context*, fall 2009

*Soundscapes: Musical Traditions of the World and of Taipei*, fall 2008, spring 2010

*Music and Romanticism*, fall 2008, fall 2014

*Proseminar: Historical Musicology*, spring 2008, spring 2009, spring 2010, spring 2011, spring 2012, spring 2013, spring 2014, spring 2015

*Mozart*, spring 2008, fall 2009, fall 2013, spring 2015

*Music and Colonialism*, fall 2007

*Popular Music: Concept and Research Methods*, fall 2007

*The Sociology of Music*, spring 2007, spring 2009, spring 2011, spring 2013

*Introduction to Music Cultures of the World*, spring 2007

*Mozart’s Operas and the Enlightenment*, fall 2006

*First Nights*, fall 2006

*Jazz*, fall 2006, spring 2014, fall 2015

Visiting Professor, Department of Music, University of Hong Kong, February to March 2013.

*The Introduction of European Music Into East Asia: Practices and Theories.*

Visiting Professor, Graduate Institute of Music, National Chiao-Tung University, spring 2012.

*Musical Representations of East Asia in 18<sup>th</sup>-Century European Music.*

Assistant Professor, Occidental College, 2003-2006.

*Music in Western Culture: From Chant to 1600*, fall 2003, fall 2005.

*Music in Western Culture: 1600-1800*, fall 2004.

*Music in Western Culture: Romanticism*, fall 2003, spring 2005.

*Music in Western Culture: From Modernism to the Present*, spring 2004, fall 2004, fall 2005.

*Senior Seminar: The Mass from the Middle Ages to the Present*, fall 2005.

*Senior Seminar: Mozart's Operas and the Enlightenment*, spring 2004.

*Topics in Opera*, spring 2005.

*Topics in Popular Music*, spring 2004.

*Materials of Music*, fall 2003.

Lecturer, Harvard University, Fall 2001.

*Mozart's Vienna.*

Lecturer, Northeastern University, 2000-2001.

*Music of the Romantic Era*, spring 2001.

*Historical Traditions: Eighteenth- and Nineteenth-Century Music*, fall 2000.

Head Teaching Fellow, Harvard University

*The Swing Era*, Professor Robert Levin, spring 2002.

*Soundscapes*, Professor Kay Kaufman Shelemay, spring 2001, fall 2001.

*First Nights*, Professor Thomas Forrest Kelly, fall 1998.

Teaching Fellow, Harvard University

*First Nights*, fall 2000, spring 1997.

*Tutorial: Music History and Repertory*, Professor Carol Babiracki, 1997-1998.

*Ethnography of the Early Music Movement in Boston*, Professors Carol Babiracki, Thomas Forrest Kelly, and Kay Kaufman Shelemay, fall 1996.

### **Fellowships and Awards**

Grant from the National Science Council, Taiwan, 2008-2009, 2009-2010.

Oscar Straus Schafer Award, Department of Music, Harvard University, for teaching excellence, 2002-2003.

Packard Institute for the Humanities Fellowship, for dissertation completion, 1999-2000.

Graduate Society Fellowship, Graduate School of Arts and Sciences, Harvard University, for dissertation research in Vienna, Austria, 1998.

John Knowles Paine Fellowship, Department of Music, Harvard University, for dissertation research in Vienna, Austria, 1997.

Ford Foundation grant, for senior thesis research in West Berlin, Federal Republic of Germany, 1990 (thesis: "The Autograph Manuscripts of Mozart's Piano Sonata in B flat major, K. 333 and Piano Concerto in C major, K. 503").

**Professional Memberships**

American Musicological Society