

# DAVID FREDERICK WILSON

*music scholar; tenor*

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## CURRENT

**Harvey Mudd College (Claremont, CA)**

Assistant Professor of Humanities and Social Sciences, Music

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## EDUCATION

### Academic:

**University of Chicago**

Ph.D., Music, 2024

Dissertation: "Media Dominance: Music, Emotion, and Pedagogies of Citizenship in Modern Taiwan and China"

**Stanford University**

Studies towards Ph.D., Musicology (2016-2018)

**Middlebury College** Summer Language Schools

M.A., German Literature, 2012

**Thesis:** „Ein politisches ‚Gesamtkunstwerk‘:

Kulturpolitik im Dritten Reich und die Entstehung einer politisierten Ästhetik“

### Performance:

**University of Southern California**

Thornton School of Music, D.M.A., Vocal Arts, 2016

Minor fields: Conducting, Comparative Literature

**New England Conservatory of Music**

M. Mus., Vocal Performance with highest honors, 2009

**University of Michigan**

School of Music, Theater and Dance

B. Mus., Voice Performance, *summa cum laude*, 2007

Minor in German Studies

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## GRANTS, FELLOWSHIPS, AND AWARDS

### GRANTS

Harvey Mudd College Alumni Association Board of Governors Curriculum Innovation Grant, 2025

University of Chicago Provost Dissertation Completion Fellowship, 2023-2024

Fulbright-Hays Doctoral Dissertation Research Abroad (DDRA) Grant, 2022-2023

Placement in Taiwan; funding for archival and ethnographic project: "Echoes across the Water: Musical Pedagogies of Citizenship in Modern Taiwan and China"

Blakemore Freeman Fellowship for Advanced Study of East Asian Languages, Winter-Spring 2022, Spring 2023

University of Chicago Council for Advanced Studies Graduate Student Research Grant, 2021

Taiwan Fellowship, National Library of Taiwan Center for Chinese Studies, 2020\*

Funded project: "The Chinese Cultural Renaissance and the Contest for Chinese Cultural Identity"

\**Travel not possible due to COVID-19*

Federal Language and Area Studies (FLAS) Summer Grant, University of Chicago, Summers 2020, 2021

Federal Language and Area Studies (FLAS) Academic Year Grant, University of Chicago, 2019-2020

Federal Language and Area Studies (FLAS) Summer Grant, University of Pittsburgh, Summer 2018

Max Kade Award for Study of German Culture, Middlebury Summer Language Schools, 2008, 2010

### FELLOWSHIPS

Pozen Center for Human Rights Doctoral Fellow, 2020-2021:

Competitive fellowship for graduate students whose work relates to issues of human rights broadly defined

Division of the Humanities Fellowship, University of Chicago, 2018-2022

Stanford Interdisciplinary Graduate Fellowship, Stanford University, 2018-2021\*:

Competitive, multi-year full-funding fellowship awarded for novel, cross-disciplinary research (music, East Asian studies, and nationalism)

*\*Declined due to transfer to University of Chicago*

Jody Pike Fund, Stanford University, 2017-2018

Vocal Arts Teaching Fellow, University of Southern California Thornton School of Music, 2013-2016

Scholarship, New England Conservatory, 2007-2009

Scholarship, American Institute for Musical Studies, 2006

Scholarship, University of Michigan School of Music, Theater, and Dance, 2004-2007

Scholarship, Oberlin Baroque Performance Institute, 2000

## AWARDS

Most Improved Student (advanced-high level), International Chinese Language Program (ICLP), 2023

Outstanding Student Paper Award, Taiwan Music Studies Association, 2022:

Given for presentation of “The *Ost*(algie) Is Red: Music, Memory, and Post-Socialist Cool in Contemporary China”

Chinese IV graduation speaker, Middlebury Summer Language Schools Chinese School, 2020:

Selected by faculty to give graduation speech as class representative for highest level of Chinese

Cathy Heifetz Memorial Award, University of Chicago Music Department, 2020:

Given annually to a student in the Department “whose associations as a member of this community have been singularly marked by a spirit of caring and helpfulness.”

First Alternate to the National Semi-Finals, NATS Artist Awards, 2017

Outstanding Graduate Student Achievement in Vocal Arts, University of Southern California, 2016

Audience Choice Award, Lotte Lehman International Art Song Competition, 2006

National Semi-Finalist, Orpheus Competition, 2006

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## PUBLICATIONS

### ACADEMIC WRITING

Article (preparing to submit), “Coming in from the Cold: Complicating Global Cold War Narratives through Chinese Revolutionary Ballet”

Chapter, “‘Pub Fight’ Politics: Of Trump, Anger Management, and Music” in *You Shook Me All Campaign Long*, ed. Eric Kasper and Benjamin Schoening (Denton, TX: University of North Texas Press, 2018) **(peer reviewed)**

### PUBLIC MUSICOLOGY

Blog, *Unmusable* ([deivei.substack.com](http://deivei.substack.com)): A weekly blog discussing music and media, culture and national identity, and the experience of doing archival and field research in Taiwan (2022-present)

Invited guest blog, “Celebration, Scrapbook, and Salvage: Ethnomusicology as Film | Documentary as Ethnomusicology,” for the 2022 Sinophone Musics Film Festival, <https://deivei.substack.com/p/celebration-scrapbook-and-salvage>, October 2023

*\*The Sinophone Musics Film Festival is a documentary festival jointly organized by National Taiwan Normal University and Shanghai Conservatory of Music, featuring roughly 20 documentary films on musics of the Sinophone world, stretching from Mainland China to Indonesia*

E-Zine, “《洗澡》的黃金時代——論音樂、好萊塢及違背的諾言 The Golden Age of the “Shower”: On Music, Hollywood, and Broken Promises,” *ICLP 電子報 ICLP E-Journal*, vol. 241,

<http://iclpnews.ntu.edu.tw/journal/info/63?category=77&article=793>, Nov. 2022

*\*The ICLP E-Journal is a monthly newsletter highlighting outstanding writing by ICLP students at all levels of study, chosen on a competitive basis.*

E-Zine featured essay, “凝結的轉化——論電影、社會與回憶 Permanently in Transition: On Film, Society, and Memory,” *ICLP 電子報 ICLP E-Journal*, vol. 238, <http://iclpnews.ntu.edu.tw/journal/info/60?category=24&article=767>, Aug. 2022

Program notes, “Liter Abend 1,” Liter Abend (NY City Artists Grants recipient, 2021), Sep. 2021

Program notes, “The Journeywork of the Stars,” Sparrow Live, Mar. 2021

Program notes, “Wu Man: A Night in the Tang Dynasty Gardens,” UChicago Presents, Oct. 2019

Program notes, “Pastiche: A New York Kind of Business,” program note to *The Count of Luxembourg and Other Tales*, New Camerata Opera (NYC), 2016

Translation, *The Count of Luxembourg and Other Tales* (translation of German libretto for supertitles), New Camerata Opera (NYC), 2016

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## SERVICE

Prize Committee, Outstanding Mudder Award, Spring 2025

Organizing Committee, *Borderlands of Sonic Encounter*, International Balzan Prize Foundation, University of Chicago Francis and Rose Yuen Campus (Hong Kong), AY2025-2026

Organizing Committee, *Borderlands of Sonic Encounter*, International Balzan Prize Foundation, Taipei National University of the Arts 國立臺北藝術大學, June 2025

Co-chair, Global East Asia Music Research Study Group of the American Musicological Society, 2024-2027

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## TALKS, PRESENTATIONS, AND CONFERENCES

Invited Lecture, “Extending Classroom Discussions: Platforms to Facilitate Online and IRL Interactions,” *Bite of Learning* lecture series, Harvey Mudd College, April 2025

Paper Presentation, “Mediated Stages: Theatricality and Emotional Persuasion in Taiwanese Documentary Film,” American Musicological Society National Conference, November 2024

Round Table, “Taiwan’s March toward Happiness,” in round table *Conflicting Sonic Memories of Wars in East Asia*, American Musicological Society National Conference, November 2024

Paper Presentation, “Sound, Light, Nation: Technological Spectacle and National Identity in Contemporary Taiwan,” Society for Ethnomusicology National Conference, October 2024

Paper Presentation, “Music, Nation-Building, and State Control in Republican-Era China: From Pedagogy of Music to Music as Pedagogy,” International Musicological Society East Asia Meeting, October 2023

Invited Lecture, “Art Song: From Stage to Salon” 藝術歌曲：從舞臺到沙龍, National Tsing Hua University (Taiwan), May 2023

Invited Colloquium, “Emotion after Empire: Musical Sentiment and Modern Chinese Politics from the Republican Era to the Cultural Revolution” 帝國后的情緒：音樂情感與現代中國政治之間的關係，從中華民國時期至文化大革命, National Yang Ming Chiao Tung University (Taiwan), May 2023

Invited Lecture, “Model Works and Their Afterlives: Chinese Nationalism in the 1960s (and Beyond),” National Yang Ming Chiao Tung University Graduate Seminar (Taiwan), Nov. 2022

Paper presentation, “The *Ost(algie)* Is Red: Music, Memory, and Post-Socialist Cool in Contemporary China,” Taiwan Society for Music Studies National Meeting, Nov. 2022

Invited discussant, Taiwan Society for Music Studies Global Music History Working Group Meeting, Oct. 2022

Paper presentation, “The *Ost(algie)* Is Red: Music, Memory, and Post-Modern Cool in Contemporary China,” Nostalgia, Music and Music Studies conference, UCLA, Apr. 2022

Paper presentation, “Coming in from the Cold: Complicating Global Cold War Narratives through Chinese Revolutionary Ballet,” American Musicological Society National Meeting, Nov. 2021

Round table, “Entangled Footwork: The Cold War Life of *The White-Haired Girl*,” International Musicological Society Global History of Music Study Group, Oct. 2021

- Paper presentation, “Entangled Footwork: Performing Belonging and Identity in China’s Cold War,”  
Law and Society Association National Meeting, May 2021
- Paper presentation, “Diplomatic Dances: Ideology and Reception in the Shanghai Ballet’s 1977 Canadian Tour,”  
Society for Ethnomusicology National Meeting, Oct. 2020
- Panel convener, *Musical Afterlives of Revolution: Political and Social Legacies from China’s 20<sup>th</sup> Century*,  
Society for Ethnomusicology National Meeting, Oct. 2020
- Pre-concert talk, “Musicians from Marlboro,” UChicago Presents, Mar. 2020
- Paper presentation, “Contested Chinas: Folk Music, Mass Media, and Chinese National Imaginaries,”  
Society for Ethnomusicology National Meeting, Nov. 2019
- Moderator, “A Lunch Conversation with Wu Man,” UChicago Presents, Oct. 2019
- Panelist, post-screening roundtable on Cathy Yan’s *Dead Pigs*, University of Chicago, May 2019
- Paper presentation, “Sunday in the Park with Zhou: Places, Spaces, and Positions in Beijing’s Jingshan Park,”  
Midwest Chapter Society for Ethnomusicology, Mar. 2019
- Respondent, “The Cunning Tongue: Listening Awry with a 17<sup>th</sup>-Century Chinese Acousmatic Voice,”  
Sound and Society Workshop, University of Chicago, Jan. 2019
- Paper presentation, “Creating and Contesting China: The Role of ‘Folk Music’ and Mass Media in the Modern Chinese  
National Imaginary,” Illinois Student Association for Music Studies, Sept. 2018
- Paper presentation, “*Taking Tiger Mountain by Strategy*: The Bitter Spirit of an Audible Utopia,”  
Northern California Chapter Society for Ethnomusicology, Feb. 2018
- Paper presentation, “‘Pub Fight’ Politics: Of Trump, Anger Management, and Music,”  
IASPM Canada, May 2018 (read on my behalf due to inability to travel)
- Panel convener, *Staging the Nation: Spectacle and the Construction/Contestation of the National Community*,  
IASPM Canada, May 2018
- Conference co-organizer, *Languages about Music*, Stanford University, Apr. 2018
- Invited talk, “Capturing and Retaining Students in the Arts and the Humanities: A Case for the Continuing Importance  
of Humanities Education,” Stanford University Focal Group for Education in the Humanities, May 2017
- Conference co-organizer, *NorCal Graduate Music Colloquium*, Stanford University, Apr. 2017
- Panelist, “Music and Nationalism: Engaging with Orff’s *Carmina Burana*,” roundtable, Stanford University Music  
Department, Feb. 2017

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## TEACHING EXPERIENCE

### ETHNO/MUSICOLOGY AND MUSIC THEORY (PRIMARY INSTRUCTOR)

<b>School for the Art Institute of Chicago</b>	HUM 3252: From Silk to Stadium: Chinese Music’s Past and Present	2020
<b>University of Chicago</b>	MUSI 10200: Introduction to World Music	2019
<b>New England Conservatory</b>	Keyboard Harmony	2007-2009

### ETHNO/MUSICOLOGY AND MUSIC THEORY (COURSE ASSISTANT)

<b>University of Chicago</b>	EALC 10510: East Asian Popular Music	Winter 2021
	MUSI 20918: Listening to Movies	Spring 2020
	MUSI 25020: Opera Across Media	Fall 2019
	MUSI 10100: Introduction to Western Art Music	Spring 2019
<b>Stanford University</b>	MUSIC 42: Music History, 1830-Present	Spring 2018
	MUSIC 22: Elements of Music II	Winter 2018
	MUSIC 146L: Music of Africa and the African Diaspora	Fall 2017
	MUSIC 7B: Musical Cultures of the World	Fall 2017
<b>New England Conservatory</b>	Music Theory TA, all levels	2007-2009
	Ear Training and Solfège, all levels	2007-2009

## PERFORMANCE INSTRUCTION (PRIMARY INSTRUCTOR)

<b>Stanford University</b>	Lecturer in Voice: private instruction	2017-2018
<b>Scripps College</b>	Lecturer in Music, Voice: private instruction and class voice	2015-2016
<b>University of Southern California</b>	Vocal Coach, MFA Repertory Production (School of Dramatic Arts)	2016
	German Diction Coach, USC Opera	2016
	Head TA, Vocal Arts: private instruction and class voice	2014-2016
	TA, Vocal Arts: private instruction and class voice	2013-2014
<b>New York University</b>	Adjunct Voice Faculty: private instruction	2012-2013
<b>Middlebury College Summer Language Schools</b>	German Language School, German for Singers: private voice, German lyric diction, studio class	Summers, 2012-2013

## OTHER ACADEMIC

<b>Harvard University</b>	Resident Tutor (Music; Grants & Fellowships), Currier House	2010-2012
<b>Singapore Symphony Orchestra</b>	Education and Outreach Assistant	Summer 2002

## SERVICE

<b>American Musicological Society</b>	Co-Organizer, Global East Asian Music Research Study Group pedagogy workshop	2020-2021
<b>University of Chicago</b>	Coordinator, Center for Advanced Studies EthNoise! Workshop	2019-2020
	Member, University Graduate Student Space Working Group	2019
<b>Stanford University</b>	Mentor, First Generation and Low-Income (FLI) Program	2016-2018
	Co-chair, Musicology Graduate Student Symposium	2017-2018
	Representative, Music Department Performance Committee	2016-2018
	Co-founder and VP, Music Graduate Student Organization	2016-2018
<b>University of Southern California</b>	Adjudicator, USC Undergraduate Symposium for Scholarly and Creative Work	2014-2015

## SELECTED PERFORMANCE EXPERIENCE

### SELECTED CONCERT WORK

Master class clinician	Stanford University	2020
<i>Such a Day, Such a Night</i> (recital)	Stanford University	2020
<i>Such a Day, Such a Night</i> (recital)	University of Chicago	2019
Friday Noon Recital	Stanford University	2018
<i>Three Score Years and Ten</i> (faculty recital)	Stanford University	2017
Mozart Requiem (tenor solo)	Claremont Colleges Joint Music Program	2017
Carmina Burana (tenor solo)	Stanford University Symphony	2017
<i>Santa Fe Songs</i>	Boston Court Theater (Pasadena, CA)	2016
Steven Stucky: <i>The Stars and the Roses</i>	Thornton Edge	2016
Carmina Burana (tenor solo)	Claremont Colleges Joint Music Program	2016
unSUNg: Songs Uncommon and New	Lauri's List	2016
<i>Aftermath and Illumination</i> (recital)	University of Southern California	2015
Faculty Recital	Scripps College	2015
unSUNg: Songs Uncommon and New	Lauri's List	2015
<i>Modern Sounds: Songs Along the Trans-Siberian Railroad</i>	University of Southern California	2015
<i>Winterreise</i>	University of Southern California	2014
<i>Winterreise</i> (selections)	Classical Singing and New York in June	2013
<i>Twilight and Transfiguration</i>	Vancouver International Song Institute	2013
<i>Wolf and Brahms at the Crossroads</i>	Vancouver International Song Institute	2012
Guest Recitalist	Colby College	2011
<i>Italienisches Liederbuch</i>	Taylor House (Jamaica Plain, Boston)	2010
<i>Italienisches Liederbuch</i>	the [plain] song	2010
<i>Goethe Your Hands Off My Heime</i> (Lied Cabaret)	OperaHub	2009
<i>Cole!</i> (Cole Porter revue)	NEC Opera Department	2008
<i>Ne giorni tuoi felici</i> (Beethoven)	AIMS Festival Orchestra (Graz, Austria)	2006

Excerpts from <i>L'incoronazione di Poppea</i> (Lucano)	Kennedy Center (Washington, D.C.)	2006
“Coffee Cantata” (English translation), BWV 211	Michigan Philharmonic Orchestra	2006

## SELECTED OPERA

Priest	<i>The English Cat</i>	USC Opera	2015
Ensemble	<i>The Prodigal Son</i>	LA Opera	2013
Jonathan Peachum	<i>Die Dreigroschenoper</i>	Middlebury College	2010
Defendant	<i>Trial By Jury</i>	MIT Gilbert & Sullivan Players	2010
Beppe	<i>I Pagliacci</i>	Lakes Region Opera Company	2008
English Tenor	<i>Angélique</i> (in translation)	NEC Opera Department	2008
Roger	<i>Summer and Smoke</i>	NEC Opera Department	2007
Vášek	<i>Bartered Bride</i> (in Czech)	UM Opera Department	2007
JFK	<i>Jackie O</i>	University of Michigan Opera	2006
Doctor Higgins	<i>Where the Cross is Made</i>	National Opera Association	2006
Lucano	<i>L'incoronazione di Poppea</i>	Kennedy Center (Washington, DC)	2006
Primo Soldato	<i>L'incoronazione di Poppea</i>	University of Michigan Opera	2005
Title Role	<i>Dido and Aeneas</i>	Lakes Region Opera Festival	2004

## TEACHERS, COACHES & CONDUCTORS

<i>Principal Teachers</i>	<i>Additional Studies With</i>	<i>Theory Studies With</i>	<i>Conductors</i>
Gary Glaze	Alan Smith	Deborah Stein	James Conlon
Jane Olian	Ken Cazan	Katarina Miljkovic	Helmuth Rilling
James McDonald	Cameron Stowe	Lyle Davidson	Simon Carrington
Martha Sheil	John Moriarty	Douglas Buys	Jerry Blackstone
Edward Zambara	Martin Katz	F. John Adams	Brent McMunn
Helen Hodam	Ruth Ann McDonald		Bejamin Zander
	Timothy Cheek		Kenneth Kiesler
			Cornelius Eberhardt

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## ADDITIONAL

### UNIVERSITY WORKSHOPS AND READING GROUPS

<b>University of Chicago</b> CAS Workshops:	Arts and Politics of East Asia	2018-2019, 2020-2021
	EthNoise! (Coordinator: 2019-2020)	2018-2022
<b>University of Michigan</b> RIW Workshop:	Chinese Media Studies	2020-2021

### ADDITIONAL LANGUAGES

German: Near native proficiency, M.A. in German literature  
Mandarin: Advanced proficiency in reading, writing, and speaking; basic training in Classical Chinese  
French: Advanced reading, intermediate speaking  
Italian: Beginning reading, beginning speaking  
Czech and Swedish: Advanced studies in lyric diction

### ADDITIONAL TRAINING

Intensive summer seminar, Shared Campus Summer School: Remote Guide to Extractivism, Taipei National University of the Arts (taught concurrently at TNUA, Monash University, and Zürcher Hochschule der Künste, with daily online seminars for all participants to discuss common themes and readings across all three campuses)  
Doctoral coursework in teaching music at the college level/music pedagogy (1 year: University of Southern California)  
Graduate coursework in vocal pedagogy (3 years: New York University; New England Conservatory; University of Michigan)  
Foreign language pedagogy (1 year: Middlebury College)

### PERSONAL

<i>Hobbies</i>	<i>Places lived</i>
Photography	Taipei (Mar. '22-Nov. '23)
Knitting	Chicago (Sep. '18-Mar. '22)
Cooking	Beijing (Summer 2018)
	Stanford, CA (Sep. '16-Jun. '18)

Los Angeles (Aug. '13-Sep. '16)  
New York (2012-2013)  
Boston (2007-2012)  
Ann Arbor (2004-2007)  
Boston (2001-2004)  
Singapore (1998-2001)  
Shanghai (1996-1998)  
Zürich (1988-1996)