

JOHN PLATOFF

Department of Music--AAC
Trinity College
300 Summit Street
Hartford, CT 06106
(860) 297-2202
fax (860) 297-5380
email: john.platoff@trincoll.edu

3 Hampton Drive
Woodbridge, CT 06525
(203) 387-9420

EDUCATION

University of Pennsylvania, 1978-84. Ph.D. 1984

Dissertation: "Music and Drama in the *Opera buffa* Finale: Mozart and his Contemporaries in Vienna, 1781-1790"

University of Pennsylvania, 1970-73. B.A. in Music *summa cum laude*, 1973

Williams College, 1969-70

FELLOWSHIPS AND AWARDS

Thomas Church Brownell Prize for Teaching Excellence, Trinity College, 2016

Faculty Research Expense Grant, Trinity College, 2014-16

Faculty Research Expense Grant, Trinity College, 2000-01

Faculty Research Grant, Trinity College, 1996-97

Faculty Research Grant, Trinity College, 1990-91

Summer Seminar, "Form and Drama in Mozart's Operas," National Endowment for the Humanities, Cornell University, 1988

Fellowship for College Teachers, National Endowment for the Humanities, 1986-87

Research Fellowship for Recent Recipients of the Ph.D., American Council of Learned Societies, 1986-87 (declined)

Mellon Grant for Collaborative Study, for the Eighteenth-Century Study Group, Trinity College, 1986

Junior Faculty Research Grant, Trinity College, 1985

Martha Baird Rockefeller Foundation Grant-in-Aid, 1983-84

Danforth Foundation Graduate Fellowship, 1980-84

Dean's Award for Distinguished Teaching, University of Pennsylvania, 1980

Dean's and University Fellowships, University of Pennsylvania, 1978-81

Phi Beta Kappa, 1973

Presser Foundation Scholarship in Music, 1973

PUBLICATIONS

"A Mozart Duet in a Sarti Opera: 'Là ci darem la mano' in Udine, 1793,"
Eighteenth Century Music (in press)

Review of *Mozart's Viennese Instrumental Music: A Study of Stylistic Re-Invention*, by Simon P. Keefe (Woodbridge, UK, and Rochester, NY, 2007) and *Mozart's Piano Music*, by William Kinderman (Oxford and New York, 2006).
Journal of the American Musicological Society 61 (2008), 615-25

"John Lennon, 'Revolution', and the Politics of Musical Reception." *The Journal of Musicology* 22 (2005), 241-67

"Truth, Value, and Style: Mozart and Salieri." *Method & Truth: The Search for Norms Across the Disciplines*, ed. by Berel Lang (Hartford, CT, 2002), 161-70

"Bertati, Giovanni." *The New Grove Dictionary of Music and Musicians*, 8th ed., ed. by Stanley Sadie (London, 2001), 29 vols.

- "Tonal Organization in the *opera buffa* of Mozart's Time." *Mozart Studies* 2, ed. by Cliff Eisen (Oxford, 1997), 139-74
- "Operatic Ensembles and the Problem of the *Don Giovanni* Sextet." *Opera buffa in Mozart's Vienna*, ed. by Mary Hunter and James Webster (Cambridge, 1997), 378-405
- "Myths and Realities about Tonal Planning in Mozart's Operas." *Cambridge Opera Journal* 8 (1996), 3-15
- "Catalogue Arias and the 'Catalogue' Aria." *Wolfgang Amadè Mozart: Essays on His Life and Music*, ed. by Stanley Sadie (Oxford, 1996), 296-311
- "A New History for Martín's *Una cosa rara*." *The Journal of Musicology* 12 (1994), 85-115
- "Mozart and his Rivals: Opera in Vienna in Mozart's Time." *Current Musicology*, no. 51 (1993), 105-11
- Five articles in *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London, 1992), 4 vols.: S.v. "Bertati, Giovanni"; "Casti, Giovanni Battista"; "Fra i due litiganti"; "Il re Teodoro in Venezia"; "Il convitato di pietra"
- "How Original was Mozart? Evidence from the *opera buffa*." *Early Music* 20 (1992), 105-17
- "'Non tardar amato bene' completed--but not by Mozart." *Musical Times* 132 (1991), 557-60
- "Tonal Organization in 'Buffo' Finales and the Act II Finale of 'Le nozze di Figaro'." *Music and Letters* 72 (1991), 387-403
- "Mozart und die Zeitgenossen: Oper in Wien zu Mozarts Zeit." *Oper 1991* (Jahrbuch der Zeitschrift *Opernwelt*), 27-30
- "The *buffa* Aria in Mozart's Vienna." *Cambridge Opera Journal* 2 (1990), 99-120
- "Musical and Dramatic Structure in the Opera Buffa Finale." *The Journal of Musicology* 7 (1989), 191-230
- "Writing about Influences: *Idomeneo*, a Case Study," in *Explorations in Music, the Arts, and Ideas: Essays in Honor of Leonard B. Meyer*, ed. by Eugene Narmour and Ruth Solie (New York, 1988), 43-65

Review of *Lorenzo Da Ponte: The Life and Times of Mozart's Librettist*, by Sheila Hodges (New York, 1985). *The Eighteenth Century: A Current Bibliography*, new series, 11 (1990), 295-96

Review of *Rhythmic Gesture in Mozart: "Le Nozze di Figaro" and "Don Giovanni"*, by Wye Jamison Allanbrook (Chicago, 1983). *The Journal of Musicology* 4 (1985-86), 535-38

"Dissociation and Integration: The First Movement of Beethoven's Opus 130" (with David L. Brodbeck). *Nineteenth Century Music* 7 (1983-84), 149-62

Review of *Kapellmeister Hummel in England and France*, by Joel Sachs (Detroit, 1977). *Nineteenth Century Music* 3 (1979-80), 271-74

PRESENTATIONS AND PAPERS READ

- "Nancy Storace as Susanna: What Mozart Learned at the Opera," Biennial Meeting, Mozart Society of America, Tufts University, September 12, 2015
- "Francesco Benucci, Nancy Storace, and Sarti's *Fra i due litiganti* in Vienna," International Conference on Giuseppe Sarti, Berlin, July 18, 2014; National Meeting, American Musicological Society, Milwaukee, November 6, 2014
- "Searching for Sincerity in Mozart's String Quartet K. 421: The Legacy of Romanticism (with Reflections on the Career of Ice Cube)," Annual Meeting, American Society for Eighteenth-Century Studies, San Antonio, Texas, March 23, 2012
- "The Beatles and the Rolling Stones Get Political: 'Revolution' and 'Street Fighting Man'," Boston University, November 29, 2011
- "Politics and the Beatles: A 60s Rock 'n' Roll Band Grows Up," Jacobs School of Music Lecture Series, Indiana University, February 26, 2009
- "Mozart writes a sequel: *Figaro*, Paisiello's *Barbiere di Siviglia*, and Operatic Life in Vienna," Interdisciplinary Conference, "Opera and Society," College of Fine Arts, Boston University, April 18, 2008
- "Truth, Style, and Value: Mozart and Salieri," Biennial Meeting, Mozart Society of America, Las Vegas, February 9, 2001; Interdisciplinary Conference on "Truth and Method," Trinity College, February 19, 2001
- "Why Two 'Revolution's?'" Beatles 2000 International Conference, University of Jyväskylä, Finland, June 17, 2000; National Meeting, American Musicological Society, Atlanta, Nov. 15, 2001
- "A Context for Mozart's Da Ponte Operas: Salieri's *La grotta di Trofonio* and Paisiello's *Il Re Teodoro in Venezia*," 29th Annual Meeting, American Society for Eighteenth-Century Studies, University of Notre Dame, April 2, 1998; Faculty Research Lecture, Trinity College, October 7, 1998; University of Pittsburgh, February 26, 1999; New England Chapter Meeting, American Musicological Society, Yale University, April 10, 1999
- Respondent, Session on "Mozart and Representation," 29th Annual Meeting, American Society for Eighteenth-Century Studies, University of Notre Dame, April 1, 1998

- "Mozart and His Rivals in Vienna's Operatic World," *Mozart Akademie*, 25th Mozart Festival, San Luis Obispo, Calif., July 24, 1995
- "Myths and Realities about Tonal Planning in Mozart's Operas," New England Chapter Meeting, American Musicological Society, Mass. Institute of Technology, October 1, 1994; National Meeting, American Musicological Society, Minneapolis, October 28, 1994
- "Operatic Ensembles and the Problem of the *Don Giovanni* Sextet," International Conference, "Opera buffa in Mozart's Vienna," Cornell University, September 8-11, 1994
- "Catalogue Arias and the 'Catalogue' Aria," Mozart Bicentenary Conference, Royal Musical Association, London, August 26, 1991; New York Chapter Meeting, American Musicological Society, New York University, New York, October 12, 1991; University of Connecticut, Storrs, April 15, 1992
- "Opera in Mozart's Vienna," Hartt School of Music, University of Hartford, October 23, 1991
- "Mozart and his Rivals: Opera in Vienna," *Mozart's Nature, Mozart's World*, Boston, February 28, 1991; Houston, April 21, 1991; St. Paul, Minn., December 6, 1991
- "A New Look at the *buffo* Aria of Mozart and his Contemporaries," New England Chapter Meeting, American Musicological Society, Wesleyan University, Middletown, Conn., April 29, 1989; National Meeting, American Musicological Society, Austin, Tex., October 29, 1989
- "The *Buffo* Aria in Late 18th-Century Opera, or Mozart was Less Original than You Think," Hartt School of Music, University of Hartford, April 19, 1989
- "Formal Problems in the *buffo* Arias of Mozart and his Contemporaries," National Endowment for the Humanities Summer Seminar, Cornell University, August 3, 1988
- "Writing about Influences: *Idomeneo*, a Case Study," New England Chapter Meeting, American Musicological Society, Mt. Holyoke College, South Hadley, Mass., September 26, 1987; New York Chapter Meeting, American Musicological Society, Baruch College, New York, March 11, 1989
- "Lorenzo Da Ponte and *Don Giovanni*," Symposium, "Don Giovanni: Then and Now," Bates College, Lewiston, Maine, February 28, 1987

Respondent, Session on "Mozart and Beethoven," National Meeting, American Musicological Society, Cleveland, Ohio, November 9, 1986

"Music and Drama in the *Opera Buffa* Finale: Mozart and his Contemporaries," National Meeting, American Musicological Society, Louisville, Ky., October 29, 1983

"Dramatic Action and Emotional Expression in Da Ponte's Opera Librettos," Symposium on Lorenzo da Ponte, Mozart on the Square Festival, Philadelphia, May 17, 1983

EMPLOYMENT

Professor of Music, Trinity College, 1996-

Associate Professor and Chair, Department of Music, Trinity College, 1991-96

Assistant Professor of Music, Trinity College, 1984-91

Instructor, New School of Music, Philadelphia, Pa., 1982-84

Instructor, College of General Studies, University of Pennsylvania, 1981-82

Teaching Fellow, University of Pennsylvania, 1979-81

Researcher on European Art, Frick Art Reference Library, New York, 1973-78

TEACHING AREAS

Music history: general survey; various topics in 18th- and 19th-century music, including J.S. Bach, Haydn and Mozart, Beethoven, Brahms, Verdi, the history of the symphony, program music, and Italian opera; music of the Renaissance

Music theory: analysis, introductory and advanced harmony, musicianship

Psychology of music

The Beatles and rock music of the 1960s

PERFORMANCE TRAINING AND EXPERIENCE

Orchestral performance: Igor Stravinsky's *Les noces*, conducted by Gerald Moshell, Trinity College, 1985

Selected solo piano recitals:

Philomathean Art Gallery, University of Pennsylvania,
three performances, 1975-77;

Broadway Presbyterian Church, New York, 1977;

Great Hall, Cooper Union, New York, 1976

Violin and piano recital (with Susan Freier), Sarah Lawrence College, 1977

Second Prize, Young Artists Competition, Fine Arts Council of Englewood, N.J.,
1976

Studies in piano: Aspen Music Festival, 1976-78 (with Claude Frank and Aube Tzerko); with Claude Frank and Piero Weiss, New York, 1976-80; with Vera Tisheff, Englewood, N.J., 1960-76

LANGUAGES SPOKEN OR READ

French, German, Italian