

Professor Philip Ross Bullock

University education

- 1996-9: University of Oxford – Doctor of Philosophy. Thesis title: ‘The Feminine in the Prose of Andrey Platonov’
- 1995-6: University of Oxford – Master of Studies in Research Methods in Modern Languages
- 1991-5: University of Durham – Bachelor of Arts in Modern Languages (French, German, Russian)

Academic employment

- 2017-20: Director, The Oxford Research Centre in the Humanities (TORCH)
- 2014-: [Professor of Russian Literature and Music, Faculty of Medieval and Modern Languages, University of Oxford](#); [Fellow and Tutor in Russian, Wadham College](#)
- 2007-14: Associate Professor of Russian, Faculty of Medieval and Modern Languages, University of Oxford; Fellow and Tutor in Russian, Wadham College
- 2004-7: Lecturer in Russian, University College London
- 2003-4: Lecturer in Russian, New College, Oxford
- 2001-3: Research Fellow, Wolfson College, Oxford
- 2000-1: Lecturer in Russian, University of Wales, Bangor

Awards, grants and fellowships

- 2024: [Senior Research Fellow, Maison de la Création et de l'Innovation, University of Grenoble](#)
- 2022-23: Knowledge Exchange Fellowship, The Oxford Research Centre in the Humanities
- 2022: Scholar-in-Residence, Bard Music Festival
- 2018: Visiting Professor, Taiwanese Ministry of Science and Technology
- 2016-17: Senior Fellow, Institute for Advanced Study, Paris
- 2015-16: British Academy Mid-Career Fellowship
- 2009: Philip Leverhulme Prize, for ‘outstanding scholars or practitioners (normally under the age of 36) who have made a substantial and recognised contribution to their particular field of study, recognised at an international level, and whose future contributions are held to be of correspondingly high promise.’
- 2009: Philip Brett Award, American Musicological Society
- 2007: Edward T. Cone Membership in Music Studies, School of Historical Studies, Institute for Advanced Study, Princeton
- 2001-4: British Academy Postdoctoral Fellowship

Research Interests

1. Russian music, with special reference to the relationship between music and literature, and the music of Tchaikovsky and Rachmaninoff
2. Russian literature of the nineteenth and twentieth centuries, with a particular interest in the prose of the early Soviet period (especially Andrei Platonov and Isaak Babel')
3. The reception of Russian culture in late-nineteenth and twentieth-century Europe
4. Theories of gender and sexuality and their application to the study of Russian culture
5. Theory and practice of reception studies, translation studies and comparative literature

Publications

Monographs:

PYOTR TCHAIKOVSKY (LONDON: REAKTION, 2016), translated into Romanian (2022) and into Turkish by (2023)

The Correspondence of Rosa Newmarch and Jean Sibelius, 1906-1939 (Woodbridge: Boydell Press, 2011)

Rosa Newmarch and Russian Music in Late Nineteenth and Early Twentieth-Century England, Royal Musical Association Monographs, 18 (Farnham: Ashgate, 2009)

The Feminine in the Prose of Andrey Platonov (London: Legenda, 2005)

Edited volumes:

with Lucinde Braun, Christoph Flamm and Stefan Keym, *Čajkovskij-Analysen: Neue Strategien, Methoden und Perspektiven*, Čajkovskij-Studien 18 (Mainz: Schott, 2022)

Rachmaninoff and His World (Chicago and London: University of Chicago Press, 2022)

with Sofia Permiakova and Gesa Stedman, *The First World War and its Aftermath: Literary Networks and Cultural Encounters*, special issue of *Journal of European Studies*, 51/3-4 (2021)

with Laura Tunbridge, *Song Beyond the Nation: Translation, Transnationalism, Performance*, Proceedings of the British Academy 236 (Oxford: Oxford University Press, 2021)

with Daniel M. Grimley, *Music's Nordic Breakthrough: Aesthetics, Modernity, and Cultural Exchange, 1890-1930* (Woodbridge: Boydell, 2021)

with Pauline Fairclough, *1917 and Beyond: Continuity, Rupture and Memory in Russian Music*, special issue of *Slavonic and East European Review*, 97/1 (2019)

with Stefano Evangelista and Gesa Stedman, *Literary Communities in the Late Nineteenth and Early Twentieth Centuries: Space, Place and Identity*, special issue of *Forum for Modern Language Studies*, 53/2 (2017)

with Andy Byford, Claudio Nun-Ingerflom, Isabelle Ohayon, Maria Rubins and Anna Winestein, *Loyalties and Solidarities in Russian Society, History and Culture* (London: School of Slavonic and East European Studies UCL, 2013)

with Rebecca Beasley, *Russia in Britain, 1880-1940: From Melodrama to Modernism* (Oxford and New York: Oxford University Press, 2013)

with Rebecca Beasley, *Translating Russia, 1890-1935*, special issue of *Translation and Literature*, 20/3 (2011)

Journal articles:

'By the Waters of the Tiber: Viacheslav Ivanov, Aleksandr Grechaninov, and Russian Culture in Interwar Europe', *Journal of European Studies*, 51/3-4 (2021), 337-54

'Beginnings, Endings, and Eternal Returns: Vladimir Sharov's *Rehearsals* and the Legacy of the Soviet Avant-garde', *Slavic and East European Journal*, 64/1 (2020), 62-74

'Chaikovsky and the Economics of Art Music in Late Nineteenth-Century Russia', *Journal of Musicology*, 36/2 (2019), 195-227

'The Birth of the Soviet Romance from the Spirit of Russian Modernism', *Slavonic and East European Review*, 97/1 (2019), 110-35

'"That's Not the Only Reason We Love Him": Tchaikovskii Reception in Post-Soviet Russia', *Slavic Review*, 77/1 (2018), 53-78, republished in Richard C. M. Mole (ed.), *Soviet and Post-Soviet Sexualities* (London and New York: Routledge, 2019), 103-28

- 'Čajkovskij and the Language of Same-Sex Desire', *Jahrbuch Musik und Gender*, 10 (2017), 49-59
- 'Ibsen on the London Stage around the Turn of the Century: Independent Theatre as Transnational Space', *Forum for Modern Language Studies*, 53/2 (2017), 360-70
- 'Rimsky-Korsakov's Songs: Landscape and Lyric', *19th-Century Music*, 40/3 (2017), 223-38
- 'The Mountain of the Mind: The Politics of the Gaze in Andrei Platonov's "Dzhan"', *Slavic Review*, 73/4 (2014), 751-71
- 'Intimacy and Distance: Valentin Sil'vestrov's *Tikhie pesni*', *Slavonic and East European Review*, 92/3 (2014), 401-29
- 'Platonov and Theories of Modernism', *Russian Literature*, 73/1-2 (2013), 301-22
- 'Platonov and the Open Text', *Ulbandus*, 14 (2012), 302-17
- 'Untranslated and Untranslatable? Pushkin's Poetry in English, 1892-1931', *Translation and Literature*, 20/3 (2011), 348-72
- '"Lessons in Sensibility": Rosa Newmarch, Music Appreciation and the Aesthetic Cultivation of the Self', *Yearbook of English Studies*, 40/1-2 (2010), 295-318
- 'The Cruel Art of Beauty: Walter Pater and the Uncanny Aestheticism of Isaak Babel's *Red Cavalry*', *Modern Language Review*, 104/2 (2009), 499-529, published in abridged Russian translation as 'Babel', Pater i ekfrasis po-angliiski', in D. V. Tokarev (ed.), *'Nevyrazimoe vyrazimoe': ekfrasis i problemy reprezentatsii vizual'nogo v khudozhestvennom tekste* (Moscow: Novoe literaturnoe obozrenie, 2013), pp. 269-80
- 'Ambiguous Speech and Eloquent Silence: The Queerness of Tchaikovsky's Songs', *19th-Century Music*, 32/1 (2008), 94-128
- 'The Pushkin Anniversary of 1937 and Russian Art Song in the Soviet Union', *Slavonica*, 13/1 (2007), 39-56
- 'Staging Stalinism: The Search for Soviet Opera in the 1930s', *Cambridge Opera Journal*, 18/1 (2006), 83-108
- 'The Songs of Sergei Prokofiev: Texts and Contexts, Imitations and Interrogations', *Three Oranges*, 11 (2006), 17-22
- 'Andrei Platonov's *Happy Moscow*: Stalinist Kitsch and Ethical Decadence', *Modern Language Review*, 101/1 (2006), 201-11, published in Russian as 'Padenie v upadnichestvo: Schastlivaia Moskva i literaturnyi stil' mezhdru etikoi i estetikoii', in E. I. Kolesnikova (ed.), *Tvorchestvo A. Platonova. Kniga 4* (St Petersburg: Nauka, 2008), 107-19
- 'The Musical Imagination of Andrei Platonov', *Slavonica*, 10/1 (2004), 41-60
- 'A Modern Ahasuerus: Jewish Themes in the Works of Andrei Platonov', *Essays in Poetics*, 27 (2002), 139-61

Book chapters:

- 'The Transnational Lyric Community of Soviet Unofficial Music under Late Socialism', in Irene Fantappiè, Francesco Giusti and Laura Scuriatti (eds), *Rethinking Lyric Communities*, Cultural Inquiry 30 (Berlin, ICI Berlin Press, 2024), pp. 113-33
- 'Promoting Ukrainian Classical Music through Artistic and International Collaboration: Performing the Song of Mykola Lysenko in the United Kingdom', in Igor Pylatiuk (ed.), *Mykola Lysenko ta natsional'ni shkoly yevropeis'koho romantyzmu: monohrafiia* (Lviv: Galich-Pres, 2024), pp. 49-65
- '"Extraordinary how potent cheap music is": Memory, Nostalgia, and Affect in Gaito Gazdanov's *An Evening with Claire*', in Jennifer Rushworth, Hannah Scott and Barry Iffe

- (eds), *Song in the Novel*, Proceedings of the British Academy 265 (Oxford: Oxford University Press, 2024), pp. 154-70
- 'Helsinki or Helsingfors?: Jean Sibelius and the Stage', in Arunima Bhattacharya, Richard Hibbitt and Laura Scuriatti (eds), *Literary Capitals in the Long Nineteenth Century: Spaces beyond the Centres* (Cham: Palgrave Macmillan, 2022), pp. 145-163
- 'The Name-Day Scene in Tchaikovsky's *Evgenij Onegin*: Symphonic Dramaturgy on the Operatic Stage', in Lucinde Braun, Christoph Flamm, Stefan Keym and Philip Ross Bullock (eds), *Čajkovskij-Analysen: Neue Strategien, Methoden und Perspektiven*, Čajkovskij-Studien 18 (Mainz: Schott, 2022), pp. 136-48
- 'Rachmaninoff and the "Vocalise": Word and Music in the Russian Silver Age', in Philip Ross Bullock (ed.), *Rachmaninoff and His World* (Chicago and London: University of Chicago Press, 2022), pp. 82-97
- 'Rachmaninoff and the Celebrity Interview: A Selection of Documents from the American Press', in *Rachmaninoff and His World* (Chicago and London: University of Chicago Press, 2022), pp. 180-215
- 'Dialogues with Pushkin: From Tchaikovsky to Stravinsky and *The Rake's Progress*', in Rachael Durkin, Peter Dayan, Axel Englund, Katharina Clausius (eds), *Routledge Companion to Literature and Modern Music* (London and New York: Routledge, 2022), pp. 141-50, trans. Kay Baburina as 'V dialoge s Pushkinym: Ot Chaikovskogo k Stravinskomu i "Pokhozhdeniem povesy"', *Versus*, 2/6 (2022), 41-60
- 'Shekspirshchina: Nineteenth-Century Russian Musical Responses to Shakespeare', in Mervyn Cooke and Christopher Wilson (eds), *The Oxford Handbook of Shakespeare and Music* (New York: Oxford University Press, 2022), pp. 624-41
- 'The German Roots of Russian Orientalism: Hafiz's Poetry in Early-20th-Century Russian Song', in Philip Ross Bullock and Laura Tunbridge (eds), *Song Beyond the Nation: Translation, Transnationalism, Performance*, Proceedings of the British Academy 236 (Oxford: Oxford University Press, 2021), pp. 47-63
- 'Sibelius Reception in Britain, 1901-1939: Centre and Periphery in the Musical Construction of the North', in Philip Ross Bullock and Daniel M. Grimley (ed.), *Music's Nordic Breakthrough: Aesthetics, Modernity, and Cultural Exchange, 1890-1930* (Woodbridge: Boydell, 2021), pp. 233-49
- 'Tchaikovsky and Song: Music as Poetry', in Delia da Sousa Correa (ed.), *The Edinburgh Companion to Literature and Music* (Edinburgh: Edinburgh University Press, 2020), pp. 477-82
- 'A Breath of Fresh Air... Ivan Vyrypaev's *Oxygen* (2002): From Moscow to Birmingham via Oxford' (with Rajinder Dudrah, Julie Curtis and Noah Birksted-Breen), in Katrin Kohl (et al.), *Creative Multilingualism: A Manifesto* (Cambridge: Open Book Publishers, 2020), pp. 87-108
- '*A la russe, mais à l'étranger*: Russian Opera Abroad', in Andy Byford, Connor Doak and Steven Hutchings (eds), *Transnational Russian Studies* (Liverpool: Liverpool University Press, 2020), pp. 184-96
- '"That More Liberal Mode of Life": Rosa Newmarch, Aestheticism and Queer Listening in Victorian and Edwardian Britain', in Sarah Collins (ed.), *Music and Victorian Liberalism: Composing the Liberal Subject* (Cambridge: Cambridge University Press, 2019), pp. 109-26

- “‘That’s Not the Only Reason We Love Him’”: Chaikovsky Reception in Post-Soviet Russia’, in Richard C. M. Mole (ed.), *Soviet and Post-Soviet Sexualities* (London and New York: Routledge, 2019), pp. 103-28
- ‘Song in a Strange Land: The Russian Musical Lyric beyond the Nation’, in Kevin M. F. Platt (ed.), *Global Russian Cultures* (Madison: University of Wisconsin Press, 2019), pp. 290-311
- ‘From Text to Act: Tchaikovsky’s Songs as Embodied Emotion’, in Julie A. Buckler, Julie A. Cassiday and Boris Wolfson (eds), *Russian Performances: Word, Object, Action* (Madison: University of Wisconsin Press, 2018), pp. 123-30
- ‘Russia and Eastern Europe’, in Jeremy Dibble and Julian Horton (eds) *British Musical Criticism and Intellectual Thought, 1850-1950* (Woodbridge: Boydell, 2018), pp. 174-93
- ‘Choice and Inevitability: The Moral Economy of *Peter Grimes*’, in Kate Kennedy (ed.), *Literary Britten: Words and Music in Benjamin Britten’s Vocal Works* (Woodbridge: Boydell, 2018), pp. 223-42
- ‘Are You Musical? Sexuality and Social Utopianism in the Reception of Russian Music in Late-Victorian and Edwardian Britain’, in Inga Mai Groote and Stefan Keym (eds), *Russische Musik in Westeuropa bis 1917: Ideen – Funktionen – Transfers* (Munich: Edition Text + Kritik, 2018), pp. 229-46
- ‘An Antidote to Ibsen? British Responses to Chekhov and the Legacy of Naturalism’, in Geraldine Brodie and Emma Cole (eds), *Adapting Translation for the Stage* (Abington and New York: Routledge, 2017), pp. 56-68
- “‘An Era of Eros’”: Hellenic Lyricism in the Early Twentieth-Century Russian Art-Song’, in Katerina Levidou, Katy Romanou and George Vlastov (eds), *Musical Receptions of Greek Antiquity: From the Romantic Era to Modernism* (Newcastle-Upon-Tyne: Cambridge Scholars Publishing, 2016), pp. 260-95
- “‘A Cool Transparency’”: Platonov and the Affordance of Vision’, in Ben Dhooge and Michel De Dobbeleer (eds), *Uslyshat’ os’ zemnyu: Festschrift for Thomas Langerak*, Pegasus Oost-Europese Studies 26 (Amsterdam: Pegasus, 2016), pp. 43-57
- “‘Nemorgaiushchii glaz chelovechestva’”: Illiustratsii Kirilla Sokolova k “Kotlovanu” Andreia Platonova’, trans. Margarita Vaysman, in B. V. Dooge [Dhooge], T. Langerak and E. A. Iablokov (eds), *Vozvrashchaias’ k Platonovu: voprosy retseptsii* (St Petersburg: Dmitrii Bulanin, 2013), pp. 496-537
- ‘Introduction: Against Influence: On Writing about Russian Culture in Britain’ (co-authored with Rebecca Beasley), in Rebecca Beasley and Philip Ross Bullock (eds), *Russia in Britain, 1880-1940: From Melodrama to Modernism* (Oxford and New York: Oxford University Press, 2013), pp. 1-18
- ‘Tsar’s Hall: Russian Music in London, 1895-1926’, in Rebecca Beasley and Philip Ross Bullock (eds), *Russia in Britain, 1880-1940: From Melodrama to Modernism* (Oxford and New York: Oxford University Press, 2013), pp. 113-28
- ‘Not One of Us? The Paradoxes of Translating Oscar Wilde in the Soviet Union’, in Leon Burnett and Emily Lygo (eds), *The Art of Accommodation: Literary Translation in Russia* (Oxford: Peter Lang, 2013), pp. 235-64
- ‘Babel’, Pater i ekfrasis po-angliiski’, in D. V. Tokarev (ed.), *‘Nevyrazimoe vyrazimoe’: ekfrasis i problemy reprezentatsii vizual’nogo v khudozhestvennom tekste* (Moscow: Novoe literaturnoe obozrenie, 2013), pp. 269-80
- “‘Wilful Melancholy’ or “‘A Vigorous and Manly Optimism’”? Rosa Newmarch and the Struggle against Decadence in the British Reception of Russian Music, 1897-1917’, in

- Anthony Cross (ed.), *'A People Passing Rude': British Responses to Russian Culture* (Cambridge: Open Book Publishers, 2012), pp. 125-32
- 'Faith or Forgery? Walter Benjamin and Nikolai Leskov's *The Sealed Angel*', in Carolin Duttlinger, Ben Morgan and Anthony Phelan (eds), *Walter Benjamins anthropologisches Denken* (Freiburg: Rombach, 2012), pp. 325-41
- 'Women and Music', in Wendy Rosslyn and Alessandra Tosi (eds), *Women in Nineteenth-Century Russia: Lives and Culture* (Cambridge: Open Book Publishers, 2012), pp. 119-36
- 'Sibelius and the Russian Traditions' in Daniel M. Grimley (ed.), *Jean Sibelius and His World* (Princeton, NJ, and Oxford: Princeton University Press, 2011), pp. 3-57
- 'Utopia and the Novel after the Revolution', in Evgeny Dobrenko and Marina Balina (eds), *The Cambridge Companion to Twentieth-Century Russian Literature* (Cambridge: Cambridge University Press, 2011), pp. 79-96
- 'The Composer's Voice, the Poet's Echo: Monologic Verse or Dialogic Song?', in Pauline Fairclough (ed.), *Shostakovich Studies 2* (Cambridge: Cambridge University Press, 2010), pp. 207-27
- 'Andrei Platonov's *Happy Moscow*: Tolstoi, Stalin and the Soviet Self', in Marina Balina and Evgeny Dobrenko (eds), *Happiness Soviet Style: Petrified Utopia* (London: Anthem Press, 2009), pp. 201-15
- 'Materinstvo kak metafora sploshnoi kollektivizatsii (po tvorchestvu Andrey Platonova)', in Z. A. Khotkina, N. L. Pushkareva and E. I. Trofimova (eds), *Zhenshchina, Gender, Kul'tura* (Moscow: MTsGI, 1999), pp. 312-20

Academic Papers, Invited Talks and Keynote Lectures (selected)

- 2024: 'Rachmaninov and the Authority of the Artist in Late Imperial Russia and the Interwar Russian Emigration', *Authorship, Authority, and Activism*, Austrian Academy of Sciences, Vienna, 27-28 September 2024
- 'Tolstoy's Lucerne: Writing Life, Living Art', *Literary Love Tourism in the Long Nineteenth Century*, University of Copenhagen, 23-25 May 2024
- 'The Reception of the 1920s Avant-garde Music and the Post-war European Avant-garde in the Work of the 1970s Underground Composers', *Slavisches Seminar*, University of Zurich, 23 April 2024
- 2023: 'Taming Katerina Izmailova', *Film Music, Moving Images and Politics*, National University of Music, Bucharest, 16-18 November 2023
- 'Death Becomes Her: Musorgsky's Lyric Voice', Annual Meeting of the American Musicological Society, Denver, Colorado, 9-12 November 2023
- 2022: 'Andrey Platonov and the Musicalisation of Soviet Modernist Prose', Department of Slavic and Baltic Studies, Finnish, Dutch and German, University of Stockholm, 8 December 2022
- 'Rachmaninoff: Between Art and Politics', *Music, politics and transnational connections: Case studies from Finland, Russia and the Soviet Union*, Jyväskylä University, 1 December 2022
- '"Art made tongue-tied by authority": Censoring Soviet Song', *The Control of Music: Effects and Consequences of the Institution of Censorship on Music Culture and Education in Europe (late 19th century-1990s)*, National University of Music, Bucharest, 27-28 October 2022

- ‘Soviet Art-Song in the Age of Shostakovich: Other Poets, Other Paths’, 21st
 Quinquennial Congress of the International Musicological Society, Athens, 22-26
 August 2022
- ‘Promoting Ukrainian Classical Music through Artistic and International Collaboration’,
Mykola Lysenko and the National Schools of European Romanticism, Lviv National
 Academy of Music ‘Mykola Lysenko’, 5-6 May 2022
- 2021: ‘Dialogues with Pushkin and Tchaikovsky: Stravinsky’s *The Rake’s Progress* as a Russian
 Opera’, ASEES Virtual Convention, 1-3 December 2021
- “‘Strange how potent cheap music is’”: memory, nostalgia and affect in the Russian
 émigré novel’, *Song in the Novel*, British Academy, London, 30 September-1 October
 2021
- ‘Stravinsky’s *The Rake’s Progress* as a Russian Opera’, Institute for Russian Studies
 Annual Conference, Vipiteno, Italy, 14-17 July 2021
- 2020: ‘Hafiz in Russian Song: The German Roots of Russian Orientalism’, University of
 Manchester, 19 February 2020
- ‘Absent Albion? English Poetry and Russian Song’, *A Voice Between Nations: Forming
 Lasting Bilateral Russia-UK Collaborative Partnerships through Word and Music*,
 Rimsky-Korsakov House Museum, St Petersburg, 14-16 February 2020
- 2019: ‘Ispolnyaya Chaikovskogo istoricheski (ili net)’, *Music of Great Britain and Russia:
 Parallels and Intersections*, Moscow Conservatory, 8-11 December 2019
- ‘Taming Katerina Izmailova’, ASEES Convention, San Francisco, 23-26 November,
 2019 ‘Women and the Russian School: Translation as Patronage’, *Gender, Patronage,
 and Cultural Transfers at the Turn of 20th Century*, University of Bern, 15-16
 November 2019
- ‘The German Roots of Russian Orientalism: Hafiz’s Poetry in Early Twentieth-Century
 Russian Song’, International Comparative Literature Association, Macau, 29 July-2
 August 2019
- ‘The German Roots of Russian Orientalism: Hafiz’s Poetry in Early Twentieth-Century
 Russian Song’, *Song Beyond the Nation: Translation, Transnationalism and
 Performance*, University of Oxford, 20-21 March 2019
- 2018: ‘Rachmaninov and the Vocalise: Poetry and Music in Russian Modernism’, *Rethinking
 the Impact of the Liberal Arts IV: Music*, University of Cologne, 11-12 December 2018
- ‘Grechaninov’s *Rimskie sonety*, op. 160: Russian Song in Exile’, Institute for Russian
 Studies Annual Conference, Vipiteno, Italy, 11-13 July 2018
- ‘The Name-Day Scene in *Evgenij Onegin*’, *Čajkovskij-Analysen: Neue Strategien,
 Methoden und Perspektive*, Tübingen University, 7-9 June 2018
- 2017: “‘The martyr as dandy, posing as in a *tableau vivant*’”: Perugino’s *San Sebastiano* and
 the Russian *fin de siècle*’, *Oggetti di ieri in the literary and artistic culture of the long
 fin de siècle (1870-1918)*, Villa Finaly, Florence 28-30 September
- ‘Revolutionary Optimism and Post-Soviet Anomie: The Legacy of the Russian Avant-
 Garde in the Novels of Vladimir Sharov’, *End Games and Emotions: The Sense of
 Ending in Modern Literature and Arts*, Tallinn University and University of Helsinki, 15-
 18 August 2017
- ‘Making Music in Nineteenth-Century Russia: Patronage, Performance and Print in the
 life of Tchaikovsky’, *Engagements et désengagements: les professions intellectuelles et
 artistiques entre responsabilité et désintéressement*, EHESS Paris, 20 April 2017

- 'Russian Song as a Site of Performance', 20th Quinquennial Congress of the International Musicological Society, Tokyo, 19-23 March 2017
- 2016: "'I almost always know how much money I have": Tchaikovsky and the Market for Classical Music in Nineteenth Century Russia', *Genius for Sale!*, Brandeis University, 14 October 2016
- "That's not the only reason we love him": Queer Politics and Chaikovsky Reception in Post-Soviet Russia', Williams College, MA, 12 October 2016
- 'Arthur Lourié's Songs: Russian Origins and Exilic Afterlives', *Musical Migrations: Crossroads of European Musical Diversity*, International Musicological Symposium, 31st Ljubljana Festival, Slovenia, 16-19 April 2016
- 'Tchaikovsky and the Language of Same-Sex Desire', *Musik und Homosexualität – Homosexualität und Music*, Institut für Kunst- und Musikwissenschaft, Hochschule für Künste, Bremen, 29-30 January 2016
- 2015: 'Sibelius Reception in Britain, 1901-1939: Centre Periphery in the Musical Construction of the North', Sixth International Jean Sibelius Conference, Hämeenlinna, Finland, 4-8 December 2015
- 'Tchaikovsky's Economic Agency', ASEEES Convention, Philadelphia, 19-22 November, 2015
- 'Narrative and Desire: Konstantin Romanov's "Sebastian the Martyr"', ICCEES IX World Congress, Makahuri, Japan, 3-8 August 2015
- 'Beginnings, Endings, and Eternal Returns in the Novels of Vladimir Sharov', *Vingt-cinq ans de littérature russe postsoviétique, quelles évolutions: poétique, thématique, rôle de l'écrivain dans la société?*, Centre d'études franco-russe en sciences humaines et sociales, Moscow, 26-27 January 2015
- 'Landscape and Lyric in Nineteenth-Century Russian Song: The Case of Rimsky-Korsakov', *Hearing Landscape Critically: Music, Place, and the Spaces of Sound*, Harvard University, 14-16 January 2015
- 'Fame and Fortune: On Writing a New Life of Tchaikovsky', Brandeis University, 13 January 2015
- 2014: 'Learning to Listen, Learning to Feel: Academic and Emotional Approaches to the Appreciation of Russian Music in *fin-de-siècle* Britain', *Russische Musik in Westeuropa, 1867-1917: Ideen – Funktionen – Transfers*, University of Zurich, 23-25 May 2014
- 2013: 'The Visual Revolution of Platonov's "Dzhan"', ASEEES Convention, Boston, 21-24 November, 2013
- 'Ibsen and Chekhov on the London Stage around the Turn of the Century: Independent Theatre as Transnational Space', *Writing 1900: Literary Spaces and Communities*, Humboldt Universität zu Berlin, 11 October 2013
- 2012: 'Sibelius Reception in Britain, 1901-1939: Centre and Periphery in the Musical Construction of the North', *The North: A Literary, Musical and Artistic Myth*, Musée d'Orsay and Institut Finlandais, Paris, March 30-31, 2012
- 'Ein Leben für Sibelius – Sibelius in the Making', Finnland-Institut, Berlin, 8 February 2012
- 2011: 'Sibelius as a Russian Composer', Aleksanteri Institute Cultural Forum, University of Helsinki, 7 November 2011
- 'Hellenic Lyricism and the Early-Twentieth-Century Russian Art-Song', *Revisiting the Past, Recasting the Present: The Reception of Greek Antiquity in Music, 19th Century to the Present*, Michael Cacoyannis Foundation, Athens, July 2011

- 'Platonov v Velikobritanii', *International Platonov Festival*, Voronezh, June 2011
- 'Platonov and Theories of Modernism', *Platonov Revisited: Past and Present Views on the Land of the Philosophers*, University of Ghent, May 2011
- 'Platonov and the Open Text', *Andrei Platonov: Style, Context, Meaning*, Columbia University, New York, February 2011
- 'Landscape, Lyric and National Identity in Nineteenth-Century Russian Song', Stanford University Slavic Seminar, January 2011
- 2010 "'Wilful melancholy" or "a vigorous and manly optimism"?: Rosa Newmarch and the struggle against decadence in the British reception of Russian music, 1897-1917', Masaryk University, Brno, October 2010
- 2008 'Erotic ekphrasis and the epistolary mediation of desire: Konstantin Romanov's *Martyrdom of St Sebastian*', CNRS, Paris, October 2008
- 'Zhestokaia krasota: Vliianie angliiskogo estetizma na Isaaka Babelia', Institute of Russian Literature (Pushkinskii dom), St Petersburg, June 2008
- 'Rosa Newmarch, Russia and the Resistance to Modernism', EAM conference, Ghent, Belgium, May 2008
- 2005 'Narodnost', intelligentsnost', zhenstvennost': Rosa Newmarch's View of Russia', CNRS, Paris, October 2005
- 'Noveishii tualetnyi pesennik dlia milykh devushek i liubeznikh zhenshchin (Orel, 1821): A Missing link in the History of the Russian Romance?', *Reading Eighteenth Century Texts: International Workshop of the Study Group on 18th-Century Russia*, Gazzada, Italy, July 2005
- 2003 'How Russian are Rubinstein's Songs, and Does it Matter Anyway?': AAASS Conference, Toronto, November 2003
- 2002 'On the Sources of Orientalism in the Russian Art Song': AATSEEL Conference, New York, December 2002
- 2001 'Gender, Sexuality and the Lyric Voice in Chaikovsky's Romances to Lyrics by Apukhtin and Romanov': AATSEEL Conference, New Orleans, December 2001
- 1998 "'V strane byvshikh sirot": Platonov and the Appropriation of Motherhood': Summer Research Laboratory on Russian and East European Studies, University of Illinois at Urbana-Champaign, July 1998
- 'Girl Meets Tractor: Andrey Platonov and the Culture of Collectivisation': Moscow Centre for Gender Studies, Third International Summer School, Rostov Region, Russian (June-July 1998)