

**Simon Morrison**

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**Education**

Ph.D., M.F.A. in Music History, Princeton University, June 1994, November 1997

M.A. in Music History, McGill University, February 1993

Language Diploma, Moscow Pedagogical Institute, May 1992

B. Mus cum laude in Music History and Literature, University of Toronto, November 1987

**Employment**Department of Music, Princeton University:

2005-, Associate Professor; 1998-2005, Assistant Professor; 1997-98, Lecturer. Courses: Frs 143: Music and Film, Mus 103: Introduction to Music, Mus 240: Romantic Music, Mus 208: Modern Music, Mus 339 and Sla 311: Russian Music, Mus 409 and Sla 403: Chaikovsky, Mus 514a: The Ballets Russes and Collective Creation, Mus 514b: Prokofiev and Shostakovich, Mus 514c: The Ontology of Music and Dance; Wri 189: The Artistry of Ballet.

Faculty of Music, McGill University (Montreal):

1991. Lecturer for Mus 210/201B: Basic Materials of Western Music and Teaching Assistant for Mus 214-184A: Music History Survey.

Ontario Arts Council (Toronto):

1988-89. Grant Programs Administrator, Finance and Literature Offices.

**Distinctions**

Phi Beta Kappa Teaching Award, 2006

Howard Behrman Fellow in the Humanities, Princeton University, 2005-07

Arthur. H. Scribner Bicentennial Preceptorship, Princeton University, 2002-05

American Council of Learned Societies Fellowship, March 2001

Institute of Advanced Studies, Mellon Fellowship for Full-Year Membership, February 2001  
(declined)

Alfred Einstein Award, November 1999

American Musicological Society Doctoral Dissertation Fellowship (AMS 50), March 1996

Charlotte Elizabeth Proctor Honorary Fellowship, Princeton University, 1995-96

Elsie and Walter W. Naumberg Fellowship, Princeton University, 1993-94

Graduate Fellowship, Princeton University, 1992-95

Foreign Language Area Studies Grant, McGill University, December 1991

McGill University Graduate Fellowship, 1989-90

## **Publications**

### Books:

1. Prokofiev: The Soviet Years (in progress, under contract with Oxford University Press, 2007 submission deadline).
2. Russian Opera and the Symbolist Movement (Berkeley and Los Angeles: The University of California Press, 2002).

### Reviews of Russian Opera and the Symbolist Movement:

Philip Borg-Wheeler in Classical Music, 24 May 2003, p. 25; Philip Ross Bullock in Slavic Review 64:2 (Summer 2005): 476-77; Ellon Carpenter in The Russian Review 62:3 (July 2003): 457-58; Pauline Fairclough in Slavonica 9:2 (2003): 137-38; Marina Frolova-Walker in Journal of the American Musicological Society 59:2 (Summer 2006): 507-13; Helen Galbraith in The Modern Language Review 99:3 (July 2004): 849-51; Anatole Leikin in Journal of Musicological Research 22:4 (November 2003): 409-13; Gerard McBurney in Times Literary Supplement ["At the sign of the Queen of Spades"], 27 June 2003, p. 24; Anna Nisnevich in Cambridge Opera Journal ["Keys to the mysteries"] 15:2 (July 2003): 199-206; Karin Pendle in Choice: 40:8 (April 2003); Elizabeth Yellen in Slavic and East European Journal 48:1 (Spring 2004): 142-43.

### Editions:

1. Prokofiev and His World (in progress, under contract with Princeton University Press, 2007 submission deadline).
2. [with Stephanie Jordan], Sound Moves, select essays from the international conference on music and dance, Opera Quarterly 22:1 (Winter 2006). The conference was held from November 5-6 at the Center for Dance Research, Roehampton University of Surrey, London, UK.
3. Kiselev, Vadim, A Bouquet for Tamara Karsavina [Buket dlya Tamary Karsavinoi] (Moscow: Izdatel'stvo "Kompozitor," 1998).

### Articles:

1. "Shostakovich's Resurrection" (submitted).
2. [with Nelli Kravetz] "The Cantata for the Twentieth Anniversary of October, or How the Specter of Communism Haunted Prokofiev." Journal of Musicology 23:2 (2006): 227-262.
3. "Russia's Lament." Word, Music, History: A Festschrift for Caryl Emerson [Stanford Slavic Studies Volumes 29-30], ed. Lazar Fleishman, Gabriella Safran, Michael Wachtel (Stanford, 2005), 657-81.
4. "Shostakovich as Industrial Saboteur: Observations on The Bolt." Shostakovich and His World, ed. Laurel Fay (Princeton: Princeton University Press, 2004), 117-61.
5. "The Origins of Daphnis et Chloé (1912)." 19th-Century Music 28:1 (Summer 2004): 50-76.
6. [with Lesley-Anne Sayers] "Prokofiev's Le Pas d'Acier (1925): How the Steel was Tempered." Soviet Music and Society under Lenin and Stalin: The Baton and Sickle, ed. Neil Edmunds (London: Routledge, 2004), 81-104.
7. "The Semiotics of Symmetry, or Rimsky-Korsakov's Operatic History Lesson." Cambridge Opera Journal 13:3 (November 2001): 261-93.
8. "'Ognennyi angel': tret'ya versiya." Muzykal'naya akademiya 2 (2000): 221-28.

9. "Skryabin and the Impossible." Journal of the American Musicological Society 51:2 (Summer 1998): 283-330; reprint, Journal of the Scriabin Society of America 7:1 (Winter 2002-03): 29-66.
10. "Sergei Prokofiev's Semyon Kotko as a Representative Example of Socialist Realism." Musik als Text: Bericht über den Internationalen Musikwissenschaftlichen Kongreß der Gesellschaft für Musikforschung, ed. Hermann Danuser and Tobias Plebuch, 2 vols., Kassel: Bärenreiter, 1998, 2: 494-97.

#### Shorter Writings:

1. "Khronika sozdaniya baleta/A Chronicle," program booklet article for Sergei Prokofiev: Cinderella (Moscow: The State Academic Bol'shoy Theater of Russia, 2006), 54-58; reprint, Bolshoi Ballet: 50th Anniversary Season (London: Victor Hochhauser, 2006), 32-33.
2. "Zavodskoy balet Shostakovicha/Shostakovich's Factory Ballet," program booklet article for Dmitriy Shostakovich: Bolt (Moscow: The State Academic Bol'shoy Theater of Russia, 2005), 24-31.
3. Tonya (1942): Reflections on an Unreleased Film and an Unpublished Score." Three Oranges: the Journal of the Serge Prokofiev Foundation 9 (May 2005): 12-17.
4. "The 'World of Art' and Music." State Russian Museum Exhibition Catalog, Mir Iskusstva: Russia's Age of Elegance. Omaha. Minneapolis. Princeton. 4 June 2005 – 11 June 2006 (St. Petersburg: Palace Editions, 2005), 37-43.
5. "In an Invisible City, a Mansion of Musical History," The New York Times, Arts & Leisure Section, 13 July 2003.
6. "At White Nights, Music from Dark Days," The New York Times, Arts & Leisure Section, 7 July 2002.
7. "Prokofiev and Bryusov." Three Oranges: the Journal of the Serge Prokofiev Foundation 3 (May 2002): 13-15.
8. Liner Notes for Brian Asawa: Vocalise, Academy of St. Martin in the Fields, Neville Marriner, Red Seal Compact Disc 09026-68903-2.

#### Essay-Reviews:

1. Sergey Prokof'yev: Dnevnik 1907-1933, edited by Svyatoslav Prokof'yev, Journal of the American Musicological Society 58:1 (Spring 2005): 233-43; reprint, Three Oranges: the Journal of the Serge Prokofiev Association 10 (November 2005): 30-35.
2. Defining Russia Musically, by Richard Taruskin, Journal of the American Musicological Society 53:2 (Summer 2000): 412-25.
3. Shostakovich: A Life, by Laurel Fay, Journal of the American Musicological Society 53:2 (Summer 2000): 426-36; reprint, The Shostakovich Casebook, edited by Malcolm Brown (Bloomington: Indiana University Press, 2004), 346-59.
4. Wagner in Russia, by Rosamund Bartlett, Cambridge Opera Journal 8:1 (March 1996): 83-92.

#### Reviews:

1. Prokofiev's Ballets for Diaghilev, by Stephen D. Press, Slavic Review 65:4 (Winter 2006): 858-59.
2. Rethinking Dance History: A Reader, edited by Alexandra Carter, Research in Dance Education 7:1 (2006): 113-16.

3. Polish Music since Szymanowski, by Adrian Thomas, Canadian American Slavic Studies (forthcoming).
4. Sleeping Beauty: A Legend in Progress, by Tim Scholl, Slavic and East European Journal 49:1 (Spring 2005): 150-52.
5. Music Dances: Balanchine Choreographs Stravinsky, educational video distributed by the George Balanchine Foundation, Echo: A Music-Centered Journal 5:2 (Fall 2003): Online.
6. Prokofiev: From Russia to the West 1891-1935, by David Nice, Slavic and East European Journal 47:3 (Fall 2003): 520-21; reprint, Three Oranges: the Journal of the Serge Prokofiev Association 6 (November 2003): 27.
7. Moving Music: Dialogues with Music in Twentieth-Century Ballet, by Stephanie Jordan, Research in Dance Education 3:2 (2002): 197-200.
8. Nikolai Rimsky-Korsakov: the Complete Sacred Choral Works, edited by Vladimir Morosan, MLA Notes, 58:4 (June 2002): 939-42.
9. Intersections and Transpositions: Russian Music, Literature, and Society, edited and introduced by Andrew Wachtel, MLA Notes 56:1 (September 1999): 120-22.
10. Selected Letters of Sergei Prokofiev, edited and translated by Harlow Robinson, MLA Notes 55:3 (March 1999): 670-72.

### **Academic Papers**

1. "Shostakovich, Bureaucratic Muddle, and Ideological Music," Eastman School of Music, Rochester, NY, 16 September and Cambridge University [Robin Orr Lecture], Cambridge, UK, 25 October 2006.
2. "Prokofiev Stalinist Works, De-Stalinized," Conference in Memory of Robert Maguire, Columbia University, New York, NY, 18 March 2006.
3. "The Unknown Prokofiev," Yale University, New Haven, CT, 17 November 2005 and Princeton University [President's Lecture], Princeton, NJ, 21 November 2006.
4. [with Lesley-Anne Sayers] "The Influence of Early Soviet Approaches to Theatre on Prokofiev's Approach to Le Pas d'Acier (1925)," Center for Dance Research, Roehampton University of Surrey, London, UK, 6 November, 2005.
5. Respondent to the panel "Russian Modernism," American Musicological Society Annual Meeting, Washington, DC, 29 October 2005.
6. "Prokofiev's Soviet Ballet," Peter Gram Swing Annual Lecture, Swarthmore College, Swarthmore, PA, 31 March 2005.
7. "The Unperformed Boris Godunov," American Association for the Advancement of Slavic Studies Annual Meeting, Boston, MA, 6 December 2004.
8. "Prokofiev's Emigration," Princeton University, Princeton, NJ, 28 April 2004, Indiana University, Bloomington, IN, 16 October 2004, University of Toronto, Toronto, ON, 3 February 2005.
9. "Tonya (1942): Reflections on an Unreleased Film and an Unpublished Score," University of Pennsylvania, Philadelphia, PA, 5 March 2004.
10. "Ravel's Missing Ballet," Center for Dance Research, Roehampton University of Surrey, London, UK, 6 February and The Peabody Institute, Baltimore, MD, 18 March, 2003; truncated version read at the American Musicological Society Annual Meeting, Houston, TX, 14 November 2003.

11. Three colloquia on ballet (“Kto sozdal ‘Petrushku’?,” “‘Stal’noi skok’: konstruktsiya, dekonstruktsiya, rekonstruktsiya,” and “Politika ‘Svadebki’”), Institute Pro Arte, St. Petersburg, Russia, 25 February, 27 February, and 1 March 2002.
12. Participant on the panel “Post-Soviet Research into Russian Liturgical Music: Methodological and Logistical Challenges,” American Musicological Society Annual Meeting, Atlanta, GA, 15 November 2001.
13. “Chaikovsky and Pastiche: Notes on Pikovaya dama,” University of California at Davis, 27 April, University of California at Berkeley, 28 April, Stanford University, Palo Alto, CA, 1 May, and University of North Carolina at Chapel Hill, 27 October 2000.
14. Respondent to the panel “Sound Histories: Audio Technology and the Social Uses of Sound and Music,” National Communication Association Convention, New York, NY, 21 November 1998.
15. “Petrushka’s End,” Princeton University, Princeton, NJ, 2 April 1998; truncated version read at the American Musicological Society Annual Meeting, Boston, MA, 1 November 1998.
16. “Rimsky-Korsakov and Religious Syncretism,” American Association for the Advancement of Slavic Studies Annual Meeting, Seattle, WA, 21 November 1997.
17. “Skryabin and the Impossible,” University of Chicago, Chicago, IL, 5 December 1996, Cambridge University, Cambridge, UK, 13 January, and Harvard University, Cambridge, MA, 24 April 1997.
18. “Mimesis and The Fiery Angel,” American Musicological Society Annual Meeting, Baltimore, MD, 9 November, and American Association of Teachers of Slavic and East European Languages Annual Meeting, Washington, DC, 28 December 1996.
19. “Russkaya simvolistskaya opera: kontseptsiya i vyrazhenie,” Russian State Institute for Art Research, Moscow, Russia, 14 June 1995.

### **Public Lectures**

1. “Russian Musical Representations of Hamlet,” Lincoln Center, New York, NY, 5 March 2006.
2. Pre-performance lecture on Beethoven’s Piano Concerto No. 1 and Shostakovich’s Symphony No. 11, Carnegie Hall, New York, NY, 1 February 2005.
3. Pre-performance lecture on Musorgsky’s Destruction of Sennacherib, Rachmaninoff’s The Bells, and Shostakovich’s Execution of Stepan Razin, Carnegie Hall, New York, NY, 10 October 2004.
4. “The Progressive 1920s,” Bard College Music Festival, “Shostakovich and His World,” Annandale-on-Hudson, NY, 15 August 2004.
5. “Kirov Opera: Prokofiev’s Semyon Kotko [with Catherine Nepomnyashchy],” Lincoln Center, New York, NY, 9 July 2003.
6. “Chaikovsky’s Miracle,” Princeton University [Alumni Lecture], 22 February 2003; Georgetown University [Wagner Society], Washington, DC, 9 December 2004.
7. “How to Listen to a Movie,” Princeton University [Alumni Lecture], 12 October 2002.
8. “Prokofiev’s The Gambler,” Metropolitan Opera, New York, NY, 15 March 2001.
9. “Fantasy and the Overture: Notes on Chaikovsky’s Romeo and Juliet,” Rutgers University, Newark, NJ, 27 January 2001.
10. “Chaikovsky and Byron,” New Jersey Symphony Orchestra Tchaikovsky Festival, 18-21 January 2001.

11. “Carmen” and “Six Characters in Search of an Author” for “Exploring Opera: Performance and Art [Princeton University Alumni College],” Princeton, NJ, 13-16 July 2000.
12. “Nikolai Rimsky-Korsakov’s Mozart and Salieri,” Taplin Auditorium, Princeton, NJ, 25 October 1999.
13. “Open Theater: Conservatism and Eclecticism at the Santa Fe Opera” and “Francis Poulenc: Dialogues des Carmélites” for “Desert Muse: Santa Fe and the Arts [Princeton University Alumni College],” Santa Fe, NM, 12-15 August 1999.

## **Ballet Productions**

### Romeo and Juliet (2008)

I have begun work on the restoration of the scenario and score of the original (1935) version of this ballet for the Mark Morris Dance Group. The project involves orchestrating act IV (featuring a happy ending) from Prokofiev’s annotations and rearranging the order and adjusting the content of acts I-III. This version of the ballet will be premiered in July 2008.

### Le Pas d’Acier (2005)

Conceived in 1925 and premiered in 1927 by the Ballets Russes, the ballet was performed at the Berlind Theatre, Princeton University, from April 7-9, 2005. The staging, which I directed in collaboration with Lesley-Anne Sayers and Millicent Hodson, re-imagined Le Pas d’Acier using the source diagrams and sketches for the music, décor, and dance. The entire project is described in detail at [www.pasdacier.co.uk](http://www.pasdacier.co.uk); a 2-DVD set including a performance and a documentary is available through the UK publisher Dance Books.

### Press Coverage of Le Pas d’Acier:

1. “By way of Le Pas d’Acier Prokofiev and Iakulov’s Ursiniol comes to the stage,” Three Oranges 10 (November 2005): 36-39.
2. “Prokofiev’s Lost Ballet Found,” Dance Spirit 9:6 (July/August 2005): 38.
3. “The Hum of the Turbine, the Roar of the Crowd,” Dance Now 14:2 (Summer 2005): 72-75.
4. “Prokofiev’s ‘Le Pas d’Acier,’” danceviewtimes: writers on dancing 3:14 (11 April 2005): Online.
5. “Reaching for Original Intentions in a Prokofiev Ballet,” The New York Times, Section E, Thursday, 7 April 2005.
6. “Lost and Found: Le Pas d’Acier, a famous ballet, finally reaches the stage,” The Daily Princetonian, Thursday, 7 April 2005.
7. “At Last, Prokofiev’s ‘Lost Ballet’ Lives Again,” U.S. 1, Preview Section, 6 April 2005.
8. “Doing Right by Prokofiev,” New Jersey Times, Section BB, 3 April 2005.
9. “Ballet’s life given a soul, 78 years late,” The Princeton Packet, Friday, 4 March 2005.
10. “‘Lost Ballet’ by Prokofiev to have World Premiere on Campus April 7-9,” Princeton Weekly Bulletin, 21 February 2005.
11. WNYC Radio’s “Soundcheck,” 20 August 2004.
12. “A Professor Revives Prokofiev’s Robots,” The New York Times, New Jersey Section, Sunday, 22 February 2004.
13. BBC Radio 3 (Cardiff), 3 July 2003, broadcast (on Prokofiev in America) aired on Sunday, 3 August 2003.
14. “Music Scholar Pursues Research from Russia to the Barre,” Princeton Weekly Bulletin, 4 August 2003.

15. "Fantomy Dyagilevskogo baleta," Sankt-Peterburg Kommersant, 1 March 2002.

### **Drama Production**

Boris Godunov (2007)

From April 12-14, 2007 at the Berlind Theater, Princeton University, Alexander Pushkin's 1825 drama will be staged for the first time using Prokofiev's incidental music and Meyerhold's directorial plans. (Prokofiev and Meyerhold worked together on an unrealized production in 1936 in Moscow.) The staging, which I am co-managing with Caryl Emerson, is described in detail at [www.music.princeton.edu/boris](http://www.music.princeton.edu/boris).

### **Princeton University Service**

Director of Graduate Studies, Music Department, 2006-07

Freshman Advisor, 2000-01, 2002-03, 2005-07

Committee on Discipline, 2000-01

Undergraduate Representative, Music Department, 2000-01, Spring Term 2003, 2004-05

### **Memberships**

Editorial Board, Opera Quarterly, 2005-

American Association for the Advancement of Slavic Studies

American Association of Teachers of Slavic and Eastern European Languages

American Musicological Society

Society of Dance History Scholars

### **Peer Review**

Reader reports provided for manuscripts and articles submitted to Fairleigh Dickinson University Press, W. W. Norton & Sons, Oxford University Press, University of California Press, University of Rochester Press, Yale University Press, Cambridge Opera Journal, Journal of the American Musicological Association, Russian Review, and Slavic Review.