

## Full Curriculum Vita

MICHAEL JOHN BURDEN

- Currently:** New College, Oxford: Fellow and Tutor in Music  
New College, Oxford: Dean  
University of Oxford: Professor of Opera Studies
- Last held:** University of Oxford: Chair, Board of the Faculty of Music
- Born:** Adelaide, South Australia, 14 March 1960
- Matriculated:** Pulteney Grammar School, Adelaide, South Australia, 1977

- I: Undergraduate education
- II: Postgraduate education
- III: Postgraduate scholarships
- IV: Student positions Held
- V: Employment
- VI: Academic and College positions held
- VII: Visiting lectures, talks, exhibitions
- VIII: Learned Societies
- IX: Academic advisory panels and research administration
- X: Conference administration
- XI: Arts Council
- XII: Awards
- XIII: Research grants
- XIV: Papers
- XV: Edited publications and series editorships
- XVI: Single Author Publications
- XVII: Ongoing Research Projects
- XVIII: Editions of Music
- XIX: Academic reviews
- XX: Music journalism
- XXI: Other publications
- XXII: The Duff Cooper Prize
- XXIII: Performances, productions

\*\*\*\*\*

### I: Undergraduate Education

University of Adelaide

Bachelor of Arts, 1980

1978 - English Literature, Medieval and Renaissance History, Music.

1979 - Australian Literature, English Literature, Music.

1980 - Music III, Music IIIs, Victorian Cultural History.

Bachelor of Arts (First Class Honours), 1981

Papers - 'Light and shades of characterisation in *Così fan tutte*'; '





- DPhil Examination, University of Oxford  
Douglas MacMillan, Octave flutes in England, 1660-1800.
- 2018 - DPhil Examination, University of Oxford  
Alice Little
- 2020 - DPhil Examination, University of Oxford  
Georgina Bartlett

#### University administration

- 1991-93 - Organising Secretary for Admission of Oxford Organ Scholars.
- 1996-2004 - Manager of The Band of Instruments, then the Faculty's Early Music Ensemble in Residence, and for the associated masterclasses, coaching sessions, and concerts.
- 1997-03 - Faculty of Music, member of the library committee.
- 1998 - Faculty of Music, editor (and author), the Music Faculty Prospectus.  
--Faculty of Music, Academic Planning Committee.
- 1999-2005 -

subjects, supervision of dissertation); St Catherine's (dissertations); St Peter's (special subjects); Magdalen (supervision, special subjects); Wadham (history); St Anne's (history); Corpus Christi (history); Lady Margaret Hall (history).

### **Employment - other**

1986

2001-4 Council Member.

American Society for 18th-century Studies  
2001-2 Teaching awards panel.

British Society for 18th-century Studies  
2002-2008 Council Member & *Bulletin* Editor.  
2008-2009 Vice President.  
2010-2013 President.  
2013-2015 Past President.  
2015-2019 Council Member.

North American British Music Studies Association  
2022 NABSA prize committee.

Society for Theatre Research  
2021-22 Co-Chair  
2022- Chair

#### **IX: Academic advisory, competition panels, and research groups**

2007- Répertoire International des Sources Musicales, Trustee, United Kingdom  
2008-2014 Besterman Centre for the Enlightenment, steering committee  
2008- Ballad Operas Online, Project Team, Bodleian Library  
2010- The Oxford Centre for Life-Writing, Advisory Panel  
2011- Bodleian Ballads Database, Advisory Group  
2014 External advisor for validation (BA Music and English), Royal Holloway  
2014- The TORCH Enlightenment Programme, University of Oxford, Enlightenment Programme Steering Group  
2015- Gerald Coke Handel Foundation, Trustee, United Kingdom  
2015- Bodleian Library selection committee for the Albi Rosenthal Research Fellowships  
2015 The Professorial Committee, Rose Bruford College  
2016 Working group, European funded: 'Actants, agents, networks: Interpreters between England and Germany in the long 18th Century'.  
2016 Nicholas Temperley Prize for the best graduate paper in British Music, North American British Music Studies Association  
2016 Committee for the prize for the best graduate paper at the Annual Conference, Musicological Society of Australia  
2017-2019 Advisory Board for the international project 'Performing Restoration'

#

*I have also produced* reading for numerous academic journals, including *Journal of the American Musicological Society*, *Eighteenth-*





- 1985 Louise Dyer Award for Research into British Music, Musica Britannica Trust.  
Royal Musical Association Postgraduate Research Grant.  
Royal Musical Association Grant in support of the Eighteenth-Century English Music Study Day (with Irena Cholij and Simon Heighes).
- 1986 Louise Dyer Award for Research into British Music, Musica Britannica Trust.  
Royal Musical Association Grant in support of the Eighteenth-Century English Music Study Day (with Irena Cholij and Simon Heighes).
- 1987 *Music and Letters* Research Grant.  
Worshipful Company of Musicians Research Grant.  
Royal Musical Association Grant in support of *A Handbook for Studies in 18th-Century English Music* (with Irena Cholij).  
Birchard-Coar Travel Grant.
- 1992 Astor Travel Fund Grant.  
British Council Travel Grant.  
Hulme Fund, Brasenose College ('Performing Purcell' conference).  
British Academy Research Grant (*The masque* of Alfred publication).
- 1993 Arts Council of Great Britain Grant for concerts associated with the Purcell Conference.
- 1996 Faculty Research Grant (travel to Canada).
- 1997 British Academy Research Grant (salary for research assistant on the Metastasio project).  
Faculty Research Grant (travel to Sweden).  
Royal Musical Association Research Grant (travel to Sweden).
- 1999 Faculty Research Grant (travel to Washington).  
Royal Musical Association Research Grant (travel to California).  
University of Oxford Astor Travel grant (travel in the United States).
- 2000 Arts and Humanities Research Board research leave (Hilary Term, 2000).
- 2001 Faculty Research Grant (travel to Washington).  
University of Oxford Astor Travel grant (travel in the United States).
- 2002 Faculty Research Grant (travel to New York).  
British Academy Research Grant (salary for research assistant on the Louisa Pyne project).
- 2003 Faculty Research Grant (travel to Los Angeles).  
Andrew Mellon Fellowship, Huntington Library, Pasadena, California.  
University of Oxford Astor Travel grant (travel in the United States).
- 2004 Faculty Research Grant (travel to the United States).
- 2005 Faculty Research Grant (travel to the United States).  
University of Oxford Astor Travel grant (travel in the United States).

2006 Mayrers Fellowship, Huntington Library, Pasadena, California.  
Eugene Ludwig through Ludwig family charitable trust.

2007

#### XIV: Papers

*Those papers marked with an  $f$*



2003 4th Biennial International Conference on Music in 19th-

Livrets d'Opera et Réécritures du Patrimoine Anglophone Université de Caen  
Basse-Normandie.

'The 18 -century English novel as opera: Sentimentality, *Pamela* and *The  
Maid of the Mill*' *f*

The Baroque Theatre Foundation Annual Conference, Castle esk Krumlov, The  
Czech Republic.

'A peg on which to hang Harlequin"; outing the pantomime masque'

2008 Society for Theatre Research, Richmond, Yorkshire.

'Rehearsing an opera in Georgian London'

[http://ora.ox.ac.uk/objects/uuid:a3186565-1a3d-4317-8b9c-  
fdc045758c0d](http://ora.ox.ac.uk/objects/uuid:a3186565-1a3d-4317-8b9c-fdc045758c0d)

2009 British Society for Eighteenth-Century Studies, Oxford.

'Dance and the novel'

Oxford Dance Symposium, 7 May.

'Dancing in Fanny Burney's *Evelina*'

Fondazione Pergolesi Spontini, Jesi, Italy, 15-17 September.

'Receiving Pergolesi in Britain' *f* [INVITED]

Bibliographical Society of Australia and New Zealand Annual Meeting

Barr-Smith Library, University of Adelaide, 3-4 November.

'Fluid texts, moving arias, shifting sands; the London opera libretto in the  
18 -century' *f*

<http://ora.ox.ac.uk/objects/uuid:737a3561-c20a-4b8d-9a74-43ad62301eb6>

2012 British Society for Eighteenth-Century Studies Annual Meeting.

St Hugh's College, Oxford, 4-6 January.



Shakespeare's Globe, London, 3-5 May 2013.

'Later Shakespeare and processions' **[INVITED]**

'The Lives of Objects'

Oxford Centre for Life Writing, Wolfson College, Oxford,  
22-23 September 2013.

'The private (and public) life of an opera aria' **[PLENARY]**

'Writing for the Book Trade: authorship as a profession'

34th annual conference on book trade history, Stationer's Hall, 24 and 25

- 'Poetics and Politics: Net Structures and Agencies in Early Modern Drama'  
Project DramaNet, Freie Universität Berlin, Berlin, 29 and 30  
April 2015.
- 'Settling the Repertory; the pasticcio versus comic opera in 18 -  
century London' **[INVITED]**
- 'London's Opera House in Handel's time'  
Händel und seine Interpreten, Handel and His Interpreters: Internationale  
Wissenschaftliche Konferenz, Händel-Haus, Halle, 8-10 June 2015  
**[INVITED]**

2016 British Society for Eighteenth-Century Studies Annual Meeting  
St Hugh's College, Oxford, 6-8 January 2016.

- 'Peeping at the Parisot'
- 'The London Stage and the 19th-century World'  
New College, Oxford, 16-18 April 2016.
- 'The King's Theatre in Nash's time'.
- 'Teaching Dance'  
18 Annual Oxford Dance Symposium, Oxford, 21 & 22 April 2016.
- 'What she did the interval: the dancer Mercandotti and a "young man of  
fortune'
- 'Decoration of Performance Space: Meaning and Ideology'  
ICTM Study Group on the Iconography of the Performing Arts,  
Fondazione Giorgio Cini, Venice, 17-20 May 2016
- 'A return to London's Opera House in 1782: the King's Theatre  
and Jean-Georges Noverre's *Observations sur la construction  
d'une nouvelle salle d'opéra.*'
- 'Theatre in the Regency era; plays, performance, practice 1795-1843'  
Society for Theatre Research, Downing College, Cambridge, 29-31 July  
2016.
- 'The anatomy of a scandal: A theatre dancer's trip to Gretna Green  
with Hughes Balls Hughes'
- North American British Music Studies Association  
University of Syracuse, 4-7 August 2016
- 'Dancing into the future' **[Senior Scholars Panel INVITED]**
- 'Music and Theater in Eighteenth-Century Britain'  
William Andrews Clark Library, Los Angeles, 4-5 November 2016  
**[INVITED]**
- 'Farinelli's Pindaric flights: Singing with Nicola Porpora'
- 'Mu e im 18 Jahrhundert/Leisure in the 18<sup>th</sup> Century'  
University of Freiburg, 25-27 November 2016 **[KEYNOTE]**
- 'Masquerading at the King's Theatre'
- National Conference of the Musicological Society of Australia  
The University of Adelaide, 30 November-3 December 2016  
**[KEYNOTE]**
- 'Destablizing Opera: Metastasio as villain, or as 'our musica0 0 46 ' 1 Tf (25) Tj ET C





Associate Editor (18th Century: Musicians, Composers, Performers), *New Dictionary of National Biography*. 1997-2005.

## XVI: Single Author Publications

'Great Minds against themselves conspire; Purcell's Dido as a conspiracy theorist' in *A Woman Scorn'd, the myth of Dido, Queen of Carthage* (London: Faber and Faber, 1998).

"Thy wars brought nothing about": John Dryden's *Secular Masque*, in *All Kings of Music: In honour of Andrew McCredie*,

- 'Opera in the London Theatres', in *The Cambridge Companion to the Theatre 1730-1830*, ed. Jane Moody and Daniel O'Quinn (Cambridge: Cambridge University Press, 2007), 205-219.
- 'To repeat (or not to repeat)?; Dance cues in Restoration English opera', *Early Music*, xxvi/4 (2007), 609-622.
- 'A movable feast: the aria in the Italian libretto in London before 1800', (with Christopher Chowrimootoo), *Eighteenth-Century Music*, 4/2 (2007), 285-289.
- 'Metastasio on the British Stage 1728-1840', *Royal Musical Association Research Chronicle*, 49 (2007), whole issue.
- 'Pietro Guglielmi's London years, 1767-1772', in *Pietro Alessandro Guglielmi (1728-1804) Musicista italiano nel Settecento europeo, Musica Toscana XV* (2009), 99-119.
- 'Opera in 18th-century England; English opera, masques, ballad operas', in *The Cambridge Companion to Eighteenth-century Opera*, eds Pierpaolo Polzonetti and Anthony Deldonna (Cambridge: Cambridge University Press, 2009), 202-213.
- 'The lure of aria, procession and spectacle: opera in 18th-century London', in Simon Keefe, ed., *The Cambridge History of Eighteenth-Century Music* (Cambridge: Cambridge University Press, 2009), 385-401.
- 'Where did Purcell put his theatre band?', *Early Music*, xxviii (2009), 429-43.
- 'Henry Purcell and Daniel Purcell' and 'Staging' in David Vickers, ed., *Cambridge Handel Encyclopedia* (Cambridge: Cambridge University Press, 2009), 511-513 and 614-617.
- 'Imaging Mandane: Character, Costume, Monument', *Music in Art: International Journal for Music Iconography*, xxxiv/1-2 (2009), 107-136.
- 'The Ballet de La nuit', in *Le Ballet de la Nuit: Rothschild B1/16/6*, ed. Michael Burden and Jennifer Thorp (New York: Pendragon, 2010).
- 'Establishing a text, securing a reputation: Metastasio's use of Aristotle', in Peter







'Biagio Rebecca Draws the London Opera House: London's King's Theatre in the 1790s',  
*The Burlington*, 161 (May 2019), 364-73.

'*Midas*, Kane O'Hara, and the Italians; an interplay of comedy between London and  
Dublin', in David O'Shaughnessy, ed., *Ireland, Enlightenment and the  
Eighteenth-Century English Stage, 1740-1820* (Cambridge: Cambridge  
University Press, 2019), 101-128.

'German Opera in London's Italian Opera House: The season of 1832', in Cristina  
Scuderi and Ingeborg Zechner, eds, *Opera as Institution: Networks and  
Professions (1730-1917)* (Graz: LIT-Verlag, 2019), 142-63.

John Eccles, *Europe's Revels on the Peace of Ryswick*, Recent Researches in Music of the

'Responding to a British Musical Past', in *Britten in Context*, ed. Justin Vickers and Vicki Stroeher (Cambridge: Cambridge University Press, 2022), 155-62.

James Hook *Masque at Cox's Museum*, 1986. \*

William Boyce *Secular Masque*, 1986. \*

## Music:

*Early Music*, xix (1991), 292-3: 'Henry Purcell, Fantazias and Three Odes'.

*Musicology Australia*, xiv (1991), 94-5: 'Camilla: Giovanni Bononcini'.

*Music and Letters*, lxxv (1994), 128-9: 'John Gay *The Beggar's Opera*'.

*Early Music*, xxiii/4 (1995), 703-5: "'A criterium of Good Musick"; the Gresham Song-book in facsimile'.

*Journal of Seventeenth-Century Music* (1998);

<http://www.sscm.harvard.edu/jscm/v5/no1/Burden.html>:

Robert Shay, ed., 'Henry Aldrich Select Anthems and Motet Recompositions', *Recent Researches into Music of the Baroque Era*, 85.

*Early Music*, xxix/2 (2001), 297-8: 'An Eccles opera' [*Semele*].

*Revue de Musicologie*, 107/2 (2021), 514-516: Niccolò Piccinni. *Il regno della Luna*

## CDs:

*Early Music News*

## Radio and television work

Broadcaster and programmer for Radio 5UV 1980-1984; BBC broadcast for the bi-centenary of 'Rule Britannia', 1990; Interval lectures for Handel's *Semele*, BBC broadcast from the York Festival, 1991; scripts for the presentation of three 'Ensladas', 1993; adviser on Purcell for 1995 to Channel 4; BBC Broadcast on Handel's *Solomon*, 1994; BBC broadcast on Handel's *Israel in Egypt*, 1994; Two BBC Broadcasts on Stradella, 1994. Two BBC programmes on Italian violin music in London during the eighteenth century, 1995. *Madame de Pompadour and Music*, BBC 1998. *The Unfinished Symphony* (celebrating 2000 years of music for the Millennium), contribution on opera, BBC 2000. *An afternoon in Purcell's London*, BBC, 2009. Interval talk for the performance of *L'Olimpiade* at the Queen Elizabeth Hall, BBC, 2012. *Purcell with Emma Kirkby*, BBC Radio 4, 2014. Broadcast on the *Ballet de la Nuit* by Ensemble Correspondances, Dutch Radio, 2018.

## Pre-Performance Talks and Lectures

Lecture on King Arthur, English National Opera, 2005.

Lecture on the *Ballet de la Nuit*, Festival Oude Muziek, Utrecht, 2018.

## XXI: Other publications

*Lost Adelaide; a photographic record* (Oxford, Oxford University Press, 1983; paperback reprint, 2002).

'Ten Oxford Brickbats', *The Oxford Magazine*.

*A hand list of New College Pictures* (Oxford: New College, 2003; rev. 2006).

*New College Silver as financial and cultural patrimony* (Oxford: New College 2008).

!

## XXII: The Duff Cooper Prize

2003-2008 Served as a judge (representing the Warden of New College) on the Duff Cooper Literary Prize for history, biography, politics or poetry.

## XXIII: Performances, Productions

Founder/Director: **The Scottish Masking Company**; conductor Alasdair Nicolson, producer Michael Burden.

### Productions as stage director

James Hook *Masque at Cox's Museum*, 1986.

William Boyce *Secular Masque*, 1986.

Thomas Arne *The Judgment of Paris*, 1987.

Kane O'Hara *The Golden Pippin*, 1987.

Matthew Locke *The Mask of Orpheus* from *The Empress of Morocco*, 1988.

Jeremiah Clarke *The Four Seasons or Love in Every Age*, 1988.

Founder/Director: **New Chamber Opera**, Company No 3402769; Charity No 1095069; conductor Gary Cooper, producer Michael Burden; also director of the New Chamber Opera Ensemble.





Mozart *La finta semplice*, 2005 (NCO Ensemble; newly commissioned translation by Simon Rees, and edition by Burden).  
 Haydn *La canterina*, 2006 (NCO Ensemble).  
 Rossini *Le comte Ory*, 2006 (NCO Ensemble).  
 Handel *Xerxes*, 2007 (revival) (NCO Ensemble).  
 Arne *Judgement of Paris*, 2007  
 Glass *The Fall of the House of Usher*, 2008.  
 Arne *Aratxerxes*, 2008 (NCO Ensemble).  
 Gant *Don't go down the Elephant after midnight* (2008, world premiere).  
 Gluck *Orfeo*, 2009.  
 Galuppi *Il modo alla roversa*, 2009 (NCO Ensemble; newly commissioned translation by Simon Rees, and edition by Burden.).  
 Menotti *The Medium*, 2010.  
 Cavalli *Ersimena*, 2010 (NCO Ensemble; new edition by Burden).  
 Rossini *The Barber of Seville*, 2010.  
 Salieri *Falstaff*, 2011 (NCO Ensemble).  
 Offenbach *Orpheus in the Underworld*, 2012.  
 Mozart *Il re pastore*, 2012 (NCO Ensemble).  
 Glass *Galileo Galilei*, 2013.  
 Handel *Tamerlano*, 2013 (NCO Ensemble).  
 Cavalli *La Calisto*, 2014.  
 Haydn *L'infedelta delusa*, 2014 (NCO Ensemble).  
 Nyman *The Man Who Mistook His Wife for a Hat*, 2015.  
 Salieri *La Locandiera*, 2015 (NCO Ensemble).  
 Leo *La Zingarella*, 2016 (Newly commissioned translation).  
 Galvani *Rothschild's Violin*, 2016 (new commission)  
 Cimarosa *The Parisian Painter*, 2016 (NCO Ensemble; newly commissioned translation by Simon Rees, and edition by Burden.).  
 Purcell *Dido and Aeneas*, 2016.  
 Walton *The Bear*, 2017.  
 Stravinsky *Renard*, 2017.  
 Paisiello *Barber of Seville*, 2017 (NCO Ensemble).  
 Handel *Acis and Galatea*, 2017.  
 Stravinsky *The Rake's Progress*, 2018.  
 Haydn *Il mondo della luna*, 2018 (NCO Ensemble, newly commissioned translation).  
 Haydn *Lo speciale*, 2018.  
 Cimarosa *Secret Marriage*, 2019.  
 Haydn *La vera costanza*, 2020.  
 Galuppi *La diavolessa*, 2021. (NCO Ensemble, newly commissioned translation).

#### *Forthcoming Productions*

Cimarosa *Le asutzie feminili*, 2022. (NCO Ensemble, newly commissioned translation).

#### **Other Productions as stage director**

Purcell *Dido and Aeneas*, for St Mary's Academy, British Embassy, Paris 1995.  
 Samuel Barber *A Hand of Bridge*/Tom Johnson *The Four Note Opera*, for the Department of Music, University of Newcastle, 1997.

#### **Recordings**

All the Charpentier recordings are first recordings and are new editions prepared for New Chamber Opera by John Powell at Tulsa University. From 1997 until 2003, these were released on the Gaudeamus label through ASV; the 2013 Guido disc was released by Divine Music.

1997	Charpentier	Incidental music to <i>Les fous divertissants</i> and <i>Le mariage forcé</i>
1998	Rameau	Complete Secular Cantatas.
1999	Henry Purcell	Music from the Gresham Manuscript.
2001	Aldrich and others	Music for Ceremonial Oxford.
2002	Charpentier	Incidental music to <i>Andromede</i> .
2003	Vivaldi	Collected Secular Cantatas Vol 1.
2013	Guido	The Four Seasons violin concertos