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Pozice: vedoucí redaktor časopisu Hudební věda, oddělení muzikologie

Zaměstnání:

Od r. 2024 – Professor of Musicology, University of Kansas
2019–2024 – Associate Professor of Musicology, University of Kansas
2016–2019 – Assistant Profesor of Musicology, University of Kansas
2015–2016 – Associate Professor of Musicology, University of Arkansas
2009–2015 – Assistant Professor of Musicology, University of Arkansas

Studium:

2004–2009 – historical musicology, Eastman School of Music, Rochester, NY, USA (Ph.D.)
2004–2006 – historical musicology, Eastman School of Music, Rochester, NY, USA (M.A.)
2002–2004 – clarinet performance, Syracuse University, Syracuse, NY, USA (M.M.)
1998–2002 – German and Russian studies, Hamilton College, Clinton, NY, USA (B.A.)

Účast na konferencích (2020–2025):

2025 – Annual Meeting of the American Musicological Society, Minneapolis, MN
2024 – Bicentennial Smetana Conference, Národní Muzeum, Prague, Czech Republic
Crowns, Coaches, and Curtains: Opera and Dynastic Representation in Habsburg Europe, Leipzig, Germany
2023 – Annual Meeting of the American Musicological Society, Denver, CO
2023 – Litomyšl Smetana Conference, Litomyšl, Czech Republic
2022 – Transnational Opera Studies Conference, Bayreuth, Germany
2022 – Mozart Studies Workshop, British Library, London, UK
2022 – Joint Conference of the Mozart Society of America and the Society for Eighteenth-Century Music, Salzburg, Austria
2022 – Global Musicology-Global Music History Virtual Conference
2021 – Mozart Society Study Session, Annual Meeting of the American Musicological Society, Chicago, IL
2021 – Austrian Studies Association Conference, Poznan, Poland
2020 – Beethoven-Perspektiven Conference, Beethoven-Haus, Bonn, Germany

Bibliografie

Monografie

Mozart's Operas and National Politics: Canon Formation in Prague from 1791 to the Present. Cambridge University Press, 2023.
Morality and Viennese Opera in in the Age of Mozart and Beethoven. Routledge, 2017.

Editované knihy, překlady

Jan Löwenbach. *Bedřich Smetana: The Life and the Works*, ed. Martin Nedbal and Marek Pechač. University of Rochester Press, 2026.

A History of Music in the Czech Lands. Ed. Martin Nedbal, Kelly St. Pierre, and Hana Vlhová-Wörner. Cambridge University Press, 2025.

The Published Theoretical Works of Leoš Janáček. Trans. and ed. Martin Nedbal. Editio Janáček, 2020.

Články v odborném periodiku

Salieri's *Tarare/Axur* and Heinrich Wilhelm Haugwitz's Patriotic Opera Museum. Forthcoming in 2026 in Cambridge Opera Journal.

"How about Some Borsch with Cherries: Musorgsky's *The Marriage* and the Wagnerian Leitmotif," *Music and Musical Performance: An International Journal* Issue 7, Article 1 (March 2025), 1–26. <https://scholars.unh.edu/mmp/vol1/iss7/1/>

"Christoph Willibald Gluck's Operas and National Politics in Nineteenth-Century Prague," *Divadelní Revue/Czech Theater Review* (2023), no. 2: 59–82.

"Czech-German Collaborations at the Metropolitan Opera in the Early Twentieth Century," *Journal of Austrian-American History* 6, no. 2 (October 2022): 14–43.

"Wenzel Mihule and the Reception of *Don Giovanni* in Central Europe." *Journal of Musicology* 22 (2022): 66–108.

"Beethoven and Bohemia: Dramaturgical and Political Aspects of *Fidelio* Reception in Prague." *Music & Letters* 103 (2022): 88–115.

"Franz Xaver Niemetschek and the Mozart Circle in Early 1794: Previously Overlooked Documents," *Newsletter of the Mozart Society of America* 26, no. 1 (Spring 2022): 3–12.

"Heinrich Wilhelm Haugwitz and the Reception of Mozart Operas in Early Nineteenth-Century Moravia." *Musicologica Brunensia* 56, no. 1 (Spring 2021): 43–57.

Nedbal, Martin and Carolyn Watson. "A Reimagined Beethoven Cycle." *Music and Practice* 8 (2020), <https://www.musicandpractice.org/volume-8/a-reimagined-beethoven-cycle/>

"Smetana's *The Brandenburger in Bohemia* and Czech Nationalism: A Historical Re-Evaluation." *Music and Politics* 14, no. 1 (Winter 2020), <http://dx.doi.org/10.3998/mp.9460447.0014.102>

A Previously Overlooked Manuscript of *La clemenza di Tito* in Strakonice and the Opera's Early Reception in Bohemia." *Newsletter of the Mozart Society of America* 23, no. 2 (Fall 2019): 5–10.

"An unpublished Memoir by Paul Nettl." Transcribed, edited, and translated by Martin Nedbal. Foreword by Bruno Nettl. *Hudební věda* 56, no. 4 (2019): 417–459.

"Music History and Ethnicity from Prague to Indiana: Paul Nettl, Eighteenth-Century Bohemia, and Germanness." *Hudební věda* 56, no. 4 (2019): 386–416.

"Mozart and Da Ponte's Operas as *Singspiele* at the Vienna Court Theater in the Early Nineteenth Century." *Zeitschrift für Literatur- und Theater-Soziologie* 11, no. 15 (2018): 75–109.
http://lithes.uni-graz.at/lithes/beitraege18_15/nedbal_mozart_daponte_censorship.pdf

"Mozart's Figaro and *Don Giovanni*, Operatic Canon, and National Politics in Nineteenth-Century Prague." *19th-Century Music* 41, no. 3 (Spring 2018): 183–205.

"Rectifying the Rectified: Beethoven, *Die schöne Schusterin*, and the Viennese Roots *Fidelio*'s Morality." *Ars Lyrica* 25 (2016/2018): 98–121.

"Domenico Guardasoni's Prague Conducting Score of *Così fan tutte*." *Newsletter of the Mozart Society of America* 21, no. 2 (Fall 2017): 5–10.

"František Šír's First Czech Translation of Mozart's Final *Opera Buffa* and the Reception of *Così fan tutte* in Prague 1791-1831." *Divadelní revue* 27, no. 2 (Fall 2016), 53–70. The appendix containing the edition of the first Czech translation of *Così fan tutte* is accessible here: http://www.divadelnirevue.cz/docs/nedbal_mozart_edition.pdf

"Reinterpreting *The Bartered Bride*: Vašek as a Model for Britten's Albert Herring." *Journal of Musicological Research* 34, no. 4 (2015): 275–298.

"Jan Nepomuk Štěpánek: Preface to *Don Juan* (1825). Introduction and Translation." *Newsletter of the Mozart Society of America* 16/1 (January 2012): 14–16.

"How Moral Is *Fidelio*? Didacticism in the Finales of Beethoven's Leonore Operas." *The Musical Quarterly* 95/2-3 (Summer-Fall 2012): 396–449.

"Live Marionettes and Divas on the Strings: *Die Zauberflöte*'s Interactions with Puppet Theater." *The Opera Quarterly* 28/1-2 (Winter-Spring 2012): 20–36.

"Mozart as a Viennese Moralist: *Die Zauberflöte* and its Maxims." *Acta Musicologica* 81/1 (2009): 123–158.

"Dvořák's *Armida* and the Czech Oriental 'Self'." *Current Musicology* 84 (Fall 2007): 25–52.

Kapitoly v knize a ve sborníku

„Opera Seria and Cultural Politics in Early Nineteenth-Century Vienna: Mozart's *Idomeneo* and *La clemenza di Tito* in the Age of Napoleon." Forthcoming in 2026 in *Mozart and His World*, ed. Simon Keefe. University of Chicago Press, 2026.

"Ambiguous Historicism in Martinů's *The Marriage*." In *Martinů and His World*, ed. Aleš Březina and Michael Beckerman, 39–59. University of Chicago Press, 2025.

"Bohemian Public Institution and National Politics." In *A History of Music in the Czech Lands*, ed. Martin Nedbal, Kelly St. Pierre, and Hana Vlhová-Wörner, 131–43. Cambridge University Press, 2025.

"Cultural Nationalism in German Adaptations of *Opera Buffa* Libretti for the Viennese National Theater (1778–1783)." In *Italian Librettos in Vienna in the Seventeenth and Eighteenth Centuries*, ed. Adriana De Feo, Alfred Noe, Nicola Usula, 601–12. Böhlau, 2025.

"Exoticism, Race, and the Broadway Musical in the 'City of Waltzes.'" In *The Cambridge Companion to West Side Story*, ed. Paul Laird and Elizabeth Wellst, 252–65. Cambridge University Press, 2025.

Martin Nedbal and Brian S. Locke. "Czechoslovak Musicians in North American Exile." In *A History of Music in the Czech Lands*, ed. Martin Nedbal, Kelly St. Pierre, and Hana Vlhová-Wörner, 311–323. Cambridge University Press, 2025.

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"Censoring the Harem: 'Handkerchief' Moments in Eighteenth-Century Viennese *Türkenopern*." In *Ein Modell für Mozart: Das Serail von Joseph Frieberth*, ed. Matthias J. Pernerstorfer, 529–48. Hollitzer, 2024.

"Bedřich Smetana and Operatic Classicism: Gluck, Mozart, and Beethoven at the Prozatímní divadlo." In *Bedřich Smetana and European Opera*, ed. Aleš Březina and Ivana Rentsch, 17–32. Königshausen & Neumann, 2024.

"Prague vs. Salzburg: Patriotism and Isolationism in the Debates about the Bohemian *Mozart-Denkmal* and Bertramka." In *Mozart in Salzburg*, ed. Simon Keefe, 101–22. Steglein, 2024.

"Two Bohemian Divas and the Construction of Czech National Identity." In *Apostles for a Brighter Future: Women in Nineteenth-Century Czech Musical Culture*, ed. Anja Bunzel and Christopher Campo-Bowen, 17–32. Routledge, 2024.

"*The Magic Flute*'s Libretto and German Enlightenment Theater Reform." In *The Cambridge Companion to The Magic Flute*, ed. Jessica Waldo. 30–43. Cambridge University Press, 2023.

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"Between Farce and Melodrama: Da Ponte and Mozart's *Don Giovanni* in Early Nineteenth-Century Vienna and New York." In *Power and Seduction: Da Ponte's Tre Drammi Printed in New York 1826; Figaro, Don Giovanni, and Axur*, ed. Reinhard Eisendle and H. E. Weidinger, 33–44. Hollitzer, 2019.

"Preaching (German) Morals in Vienna: The Case of Mozart and Umlauf." In *Mozart in Prague: Essays on Performance, Patronage, Sources, and Reception*, ed. Kathryn L. Libin, 277–86. Mozart Society of America, Society for Eighteenth-Century Music, and Czech Academy of Sciences, 2016.

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"How Could Libuše Ever Fall in Love with Lohengrin?: The Paradoxes of Czech National Opera." In *The Eighteenth-Century Italian Opera Seria: Metamorphoses of the Opera in the Imperial Age*, *Colloquia Musicologica Brunensia* 42 (2007), 250–256. KLP, 2013.

Webové publikace

Edge, Dexter and Martin Nedbal. "The Premiere of *Die Hochzeit des Figaro* in Mannheim (addendum) (24 Oct 1790)." Article in *Mozart: New Documents*, edited by Dexter Edge and David Black. First published 6 Jul 2019.

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<https://www.mozartsocietyofamerica.org/pragues-estates-theater-mozart-and-bohemian-patriotism/>

Recenze a zprávy (výběr)

"Marc Niubo. Italská opera v mozartovské Praze [Italian Opera in Mozartian Prague]. Prague: Charles University, 2022. ISBN 978-80-246-4843-9 [print version]." *Newsletter of the Mozart Society of America* 27, no. 1 (Spring 2023): 14–16.

"Recenze. Laura Tunbridge. Beethoven: Život v devíti kusech." *Časopis Harmonie* 2023, no. 3: 71.

"Marc Niubo. *Italská opera v mozartovské Praze*. Praha: Univerzita Karlova, 2022, 302 s. ISBN 978-80-246-4843-9." *Cornova: Review of the Czech Society for the Eighteenth Century* 12 (2022): 113–15.

"Milada Jonášová and Tomislav Volek, eds. *Tre opere su Don Giovanni per Praga. Caldara 1730—Righini 1776—Mozart 1787*. Prague: Czech Academy of Sciences, 2019." *Newsletter of the Mozart Society of America* 25, no. 1 (Spring 2021): 13–14.

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"*Cherubino's Leap: In Search of the Enlightenment Moment*. By Richard Kramer. pp. xvi + 224. (University of Chicago Press. Chicago and London. 2016)." *Music & Letters* 98, no. 3 (August 2017): 478–480.

"*Ignaz Moscheles and the Changing World of Musical Europe*. By Mark Kroll. Rochester: Boydell, 2014." *Newsletter of the Society for Eighteenth-Century Music* no. 30 (Fall 2017): 5–7.

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"Conference Report on *Das Serail* (1778) by Joseph Frieber in Historical, Socio-Political, and Cultural Context(s), Universität Mozarteum Salzburg, 19–21 May, 2016." *Eighteenth-Century Music* 14, no. 1 (March 2017): 160–162.

"*Wolfgang Amadeus Mozart: Die Zauberflöte, K. 620: Facsimile of the Autograph Score, Staatsbibliothek zu Berlin—Preussischer Kulturbesitz (Mus. ms. autogr. W. A. Mozart 620)*, introductory essay by Hans Joachim Kreutzer, musicological introduction by Christoph Wolff (Los Altos, CA: The Packard Humanities Institute, 2009)." *Newsletter of the Mozart Society of America* 20, no. 1 (Spring 2016): 13–14.

"*Music in the Eighteenth Century and Anthology for Music in the Eighteenth Century*, by John Rice." *College Music Symposium* 55 (2015).

"Conference Report on the Manchester International Beethoven Conference, June 25–27, 2012, Manchester, UK." *Eighteenth-Century Music* 10, no. 1 (March 2013): 162–64.

"Conference Report on 'After the Magic Flute,' March 2010, University of California Berkeley." *Eighteenth-Century Music* 8, no. 1 (March 2011): 154–56.

Hesla v encyklopediích

"Relationship and Friendships." In *The Cambridge Haydn Encyclopedia*, ed. Caryl Clark and Sarah Day-O'Connell, 334–337. Cambridge University Press, 2019.