

CURRICULUM VITAE

DAVID B. DENNIS

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Loyola University Chicago
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Website:

<http://www.luc.edu/history/people/facultydirectory/dennisdavidb.shtml>

EDUCATION

Ph.D. in History, University of California, Los Angeles, June 1991

Dissertation title: “The Indoctrination of a Muse: Myths of Ludwig van Beethoven and his Music as Evoked in German Political Culture from 1789 to 1989”

Major field: Modern European Intellectual and Cultural History (Robert Wohl)

Minor fields: History of France since 1740 (Eugen Weber); History of Germany since 1740 (Saul Friedlander); History of Europe: Renaissance to the French Revolution (David Sabeau); Music and History (Robert Winter, outside observer)

M.A. in History, University of California, Los Angeles, June 1987

B.A. in History and French, University of Wisconsin, Madison, December 1984 (George L. Mosse, advisor)

Université de Provence, Aix-Marseilles, France, “College Year Abroad,” 1982-83

PUBLICATIONS

BOOKS

Inhumanities: Nazi Interpretations of Western Culture (Cambridge University Press, 2012).

Abstract: This book analyzes how the primary propaganda outlet of the Nazi party presented the History of Western art, literature, music, and thought according to the National Socialist worldview. It is a study of every major article the main newspaper of Hitler’s movement—

The *Völkischer Beobachter* (Folkish Observer)—published about leading writers, composers, artists, and their works, including Germans like Luther, Dürer, Mozart, Schiller, Goethe, Beethoven, Schopenhauer, Wagner, and Nietzsche, non-Germans such as Socrates, Da Vinci, Michelangelo, Byron, Rimbaud, Picasso, and Stravinsky, and minor figures they preferred over “enemies” such as Heinrich Heine and Thomas Mann. My extensive archival research demonstrates how Nazi Germany attempted to appropriate not only the Germany of “Poets and Thinkers,” but History of Western Humanities from Ancient Greece through the Second World War. Nazi leaders viewed their movement as the culmination of Western Civilization, and this book leads readers through their cultural self-justification. Indeed, it is the first comprehensive survey of the terms National Socialist propagandists used to discuss the great names of European culture.

Book website: DennisInhumanities.com [Includes interviews and copies of all reviews.]

REVIEWS OF *INHUMANITIES*

- Review in *European History Quarterly* by Andrew G. Bonnell (2014 44: 318)
- Review in *Sewanee Review* by Matthew Burkhalter (2014)
- Internet interview on *New Books in History* (8 August 2014)
- Review in *Reviews in History* by Helen Roche (January 2014)
- Review in *American Historical Review* by Michael Kater (December 2013)
- Review in *Svenska Dagbladet (Swedish Daily)* (4 February 2013)
- Review in *TLS (Times Literary Supplement-UK)* by Yvonne Sherratt (4 January 2013)
- Interview on the *History News Network* (11 November 2013)
- Review in *Cosmopolitan Review* by Stephen Drapaka (2013)
- Review in *Literary Review (UK)* by Frederic Raphael (December 2012)
- Review in *MaClean's (CA)* by Brian Bethune (14 December 2012)
- Review in *Toronto Globe and Mail (CA)* by Robert Everett-Green (23 November 2012)
- Radio interview on *Extension 720 with Milt Rosenberg, WGN 720* (19 December 2012)

Beethoven in German Politics, 1870-1989 (New Haven: Yale University Press, 1996).

From the cover: This absorbing book chronicles the exploitation of Beethoven’s life and work by German political parties from the founding of the modern nation to the East German Revolution of 1989. Drawing on a wealth of previously untapped archival resources, David B. Dennis examines how politicians have associated Beethoven with competing visions of German destiny, thereby transforming art and artist into powerful national symbols. Dennis shows for the first time that propagandists of every persuasion have equated Beethoven’s works with dogma. In the late nineteenth century, supporters of Bismarck and the German emperors endorsed a militaristic interpretation forged during the Franco-Prussian War, while opponents promoted portraits of Beethoven as revolutionary. In the First World War Beethoven was drawn into the trenches where Germans countered enemy allegations that they had forfeited the right to enjoy his music. Beethoven interpretations fragmented in the Weimar Republic, as every faction formulated its own variation. The Nazi view of the composer as Führer was enforced in the Third Reich. After 1945 German views of Beethoven corresponded to the division of the nation, but when the Iron Curtain collapsed

in 1989 one sentiment rose to dominance: that all people could become brothers, just as the composer had wished in his Ninth Symphony. By establishing connections between Beethoven's art and public policy, Dennis has written a book of compelling interest to historians, musicologists, and Beethoven enthusiasts alike.

REVIEWS OF *BEETHOVEN IN GERMAN POLITICS, 1870-1989*

- James R. Oestreich, "Beethoven as Idealist, Militarist, Whatever," *The New York Times*, 6 March 1996
- James R. Oestreich, "Beethoven's slippery politics give a sharp twist to musical history," *The Seattle Post-Intelligencer* (6 March 1996)
- Peter Aspden, "Purist strike wrong note," *The Financial Times* (London), 28/29 March 1996
- Maria Chiare Bonazzi, "Le mani su Beethoven," *La Stampa* (Milan), 1 April 1996
- Ian Buruma, "Hijacking Beethoven," *The Sunday Telegraph* (London), 26 May 1996
- "An Ode Response: Alle Menschen werden Brüder?" *The Guardian* (London), 27 May 1996
- Patricia Elliot, "Books for the General Reader," *The Beethoven Journal* (Spring 1996, vol. 11, no. 1)
- Clive Davies, "Ode, dear, Ludwig pays the penalty," *The Yorkshire Post*, 6 June 1996
- Nicholas Till, "Tunes of Glory," *New Statesman and Society*, 7 June 1996
- Jeroen Koch, "Het gebruik van een genie," *NRC Handelsblad* (Amsterdam), 20 July 1996
- Barry Cooper, "Beethoven's political uses," *BBC Music Magazine* (August 1996)
- R. R. Smith, *Choice* (September 1996)
- Steven R. Cerf, "Books" *Opera News* (October 1996, vol. 61, No. 4)
- Eugen Weber, "Recommended Reading," *The Key Reporter* (Autumn 1996)
- Dennis Bartel, "Cover to Cover," *Chamber Music* (December 1996, vol. 13, no. 6)
- Michael H. Kater, "Hitler in der Oper?" *Kurt Weill Newsletter* (vol. 14, no. 1, 1996)
- "Bücher von unsern Lesern," *DAAD* (No. 4, December 1996)
- David Imhoof, Weimar Listservice, February 1997
- Matthias Alexander, "Beethoven als Titan, Revolutionär und nordischer Speer," *Frankfurter Allgemeine Zeitung*, 14 February 1997
- Peter Pulzer, *Music & Letters*, May 1997
- William Weber, *Notes*, vol. 53, no. 4, June 1997)
- Michael H. Kater, *American Historical Review*, October 1997
- Celia Applegate, *Central European History* (vol. 30, no. 1, 1997)
- Sanna Pederson, *Journal of the American Musicological Society* (Summer-Fall, 1997, vol. 50 no. 2)
- Nicholas Vazsonyi, *German Studies Review* (vol. 20, no. 3, October 1997)
- Mark Evan Bonds, *The Journal of Modern History* (vol. 70, no. 1, March 1998)
- Christian Berger, *Das historisch-politische Buch* (no. 45, Nov/Dec 1998).

- Robert EverettGreen, “Ode to Ideology,” *The Globe and Mail* (Toronto) (June 21, 2003)

ARTICLES AND BOOK CHAPTERS:

- “**Their Meister’s Voice: Nazi Reception of Richard Wagner and His Works in the *Völkischer Beobachter*,**” book chapter for Mary Ingraham, Joseph So, Roy Moodley, eds., *Opera in a Multicultural World: Coloniality, Culture, Performance* (London and New York, Routledge, 2016)
- “**Culture War: How the Nazi Party Recast Nietzsche,**” *Humanities: The Magazine of the NEH* (January/February 2014, Vol. 35, No. 1)
- “**Wagner Propaganda during National Socialism,**” in Nicholas Vazsonyi, ed., *The Cambridge Wagner Encyclopedia* (Cambridge University Press, 2014).
- “**O Freunde, nicht diese Töne! First World War Beethoven Reception as Precedent for the Nazi ‘Cult of Art,’**” in Stefan Hanheide, Dietrich Elms, Claudia Glunz, Thomas F. Schneider, eds., *Musik bezieht Stellung: Funktionalisierung der Musik im Ersten Weltkrieg* (Osnabrück, Germany: Universitätsverlags Osnabrück/Erich Maria Remarque-Friedenszentrum, 2013).
- “**Moving Academic Department Functions to Social Networks and Clouds: Initial Experiences,**” *Computing in Science and Engineering* , co-authored with George K. Thiruvathukal and Konstantin Läufer (Vol. 13, No.5, Sept-Oct 2011), pp. 84-89.
- “**Nietzsche Reception as *Philosopher of Führermenschen* in the Main Nazi Newspaper,**”: *International Journal of the Humanities*. Volume 5, Issue 7, Winter 2007, pp. 39-48.
- “**The Most German of all German Operas: *Die Meistersinger* Through the Lens of the Third Reich:** book chapter for Nicholas Vazsonyi, ed. *Wagner’s Meistersinger: Performance, History, Representation* (University of Rochester Press), 2003, pp. 98-119.

Reviews of *Wagner’s Meistersinger: Performance, History, Representation*

- Kevin Amidon, Review, *German Quarterly* (77: 3) 364-365.
- Barry Millington, Review, *BBC Music Magazine* (August 2003) 88-89.
- Arnold Whittal, Review, *Music & Letters* (May 2004) 315-317.
- Mike Ashman, Review, *Opera Magazine* (December, 2003) 1545-1547.
- John Warrack, Review, *Times Literary Supplement (TLS)* (18 June 2004).
- Steven Cerf, Review, *Wagner Notes* (June 2003).

- “**Honor Your German Masters: The Use and Abuse of ‘Classical’ Composers in Nazi Propaganda**”: *Journal of Political and Military Sociology*, special issue on classical music and politics, Volume 30, No. 2 (Winter) 2002. .

“Beethoven At Large: Reception in Literature, the Arts, Philosophy, and Politics” in Glenn Stanley, ed., *Cambridge Companion to Beethoven* (Cambridge: Cambridge University Press, May 2000), 292-305.

“Brahms’s *Requiem eines Unpolitischen*,” for Nicholas Vazsonyi, ed., *Searching for Common Ground: Diskurse zur deutschen Identität 1750-1871* (Weimar and Wien, Böhlau, 2000), 283-298.

“Crying ‘Wolf’? A Review Essay on Recent Wagner Literature: Lydia Goehr, *The Quest for Voice: Music, Voice, and the Limits of Philosophy* (Berkeley: University of California Press, 1998); Stephen McClatchie, *Analyzing Wagner’s Operas: Alfred Lorenz and German Nationalist Ideology*. (University of Rochester Press, 1998), and Joachim Köhler, *Wagner’s Hitler: The Prophet and his Disciple*, trans., Ronald Taylor (Cambridge, UK: Polity Press, 2000) for the *German Studies Review*, February 2001, 145-158.

Review Essay on Recent Literature about Music and German Politics, Paul Lawrence Rose, *Wagner: Race and Revolution* (New Haven and London: Yale University Press, 1992); Marc A. Weiner, *Richard Wagner and the Anti-Semitic Imagination* (Lincoln, NB: University of Nebraska Press, 1995); Frederic Spotts, *Bayreuth: A History of the Wagner Festival* (New Haven and London: Yale University Press, 1994); Michael Meyer, *The Politics of Music in the Third Reich* (New York: Peter Lang, 1991); Erik Levi, *Music in the Third Reich* (New York: St. Martin’s, 1994); for the *German Studies Review*, October 1997, 429-432.

Reviews:

Review of Pamela M. Potter, *Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler’s Reich* (New Haven and London: Yale University Press, 1998) for the *German Studies Review*, February 2000, 222-224.

Review of Michael Kater, *The Twisted Muse: Musicians and their Music in the Third Reich* (New York and Oxford: Oxford University Press, 1997) for the *German Studies Review*, May 1998, 376-378.

Review of Jonathan Petropoulos, *Art as Politics in the Third Reich* (Chapel Hill: North Carolina U.P., 1996) for the *American Historical Review*, June 1997, 841-842.

Review of Michael H. Kater, “Carl Orff im Dritten Reich” *Vierteljahrshefte für Zeitgeschichte* 43, 1 (Januar 1995)1:35, for H-German Listservice, 25 January 1996.

Review of Erik Levi, *Music in the Third Reich* (1994) in *The Historian*, vol. 58, no. 1, Autumn 1995, 177-178.

Other:

“Preparing for Graduate Studies in History” (a guide for undergraduate students) Chicago: Loyola University Center for Instructional Design (LUCID), September 1994.

WORK IN PROGRESS

The History of Computing and Its Cultures: book contract signed with Taylor & Francis on 14 March 2017, to be co-authored with George K. Thiruvathukal, Department of Computer Science, Loyola University Chicago. In process. Estimated completion: Fall/Winter 2018.

Abstract of proposal: As the computer age comes to full realization, a sophisticated summary of what led to the digital transformation of not just Western but Global existence is necessary. *The History of Computing and Its Cultures* is the survey that every student, scholar, teacher, and general reader needs for studying and assessing the historical and cultural factors that gave rise to the networked world we inhabit. While a number of textbooks and surveys have traced the stages of computing history from the ancients to the web in traditional narrative fashion, none has applied critical historiographical methods to explore the relationships between these developments and their social and cultural contexts. This book will provide a much needed synthesis, explaining that the history of technology—and the technology of information in particular—is intricately woven together with the cultural history of humanity, as well as its social and political transformations. Taking this multidisciplinary approach, *A History of Modern Computing and Its Cultures* has a helix-like structure. Its main axis delineates the fundamental series that everyone needs to know about computing history from the evolution of number systems and arithmetic, through the invention of calculating and computing machines, to the emergence of advanced communication technology via the Internet. From this core narrative, readers will attain the high degree of technological literacy required of students and teachers of computer history. Unlike many surveys, though, this one places emphasis on modern developments from the 18th century forward. A brief initial survey of early computing from the ancients to the enlightenment is intended to provide foundations for more in-depth coverage of innovations in the 19th century, when the modern information age really began. Commencing its main coverage at this stage, this book highlights processes that led to the most recent developments of the last half century. Readers are therefore not exhausted before reaching coverage of new media communications and other factors that are increasingly relevant today. It is indeed, as the title indicates, “a modern history” of computing and its cultures.

LECTURES, PAPERS, AND CONFERENCE PARTICIPATION

The Spirit of Notetaking: Traditional Research and Writing Strategies for the 21st Century, presentation for the Center for Textual Studies and Digital Humanities, Loyola University Chicago, lunchtime lectures, February 1, 2018.

“Computer Science and Cultural History: A Dialogue,” paper for CESTEMER Conference, Cultivating Ensembles in STEM Education and Research, Chicago, IL, September 16, 2017.

Thomas Mann, ‘Expressionism,’ and Death in Venice” for “Death in Venice: Warrington Colescott and Thomas Mann”: Madison Museum of Contemporary Art (MMoCA), 22 October 1915. This was a public lecture in association with an excellent exhibition of works by one of America’s premier printmakers, on the theme of Mann’s work and German culture.

The Nazi War on Weimar "Dissonance" for "Dissonance: Music and Globalization since Edison's Phonograph": Center for Advanced Study at the University of Illinois at Urbana-Champaign, 11 September 2015: I was invited to contribute to this interdisciplinary series by the world-renowned musicologist, William Kinderman, and the equally noted historians, Harry Liebersohn and Peter Fritzsche.

"Does Beethoven Have to Roll Over? Not If We Flip Him!" paper for session: "Who's Afraid of High Culture?" German Studies Association Conference, Kansas City, MO, September 19, 2014

"Beethoven At Large: Uses and Abuses in Politics and Beyond" paper delivered at the Beethoven Festival of the Royal Northern College of Music (RNCM) in Manchester (UK), on 21 June 2013.

"Wagner in the 'Cult of Art in Nazi Germany,'" paper delivered at *WWW2013: Wagner World Wide* (marking the Wagner's bicentennial) at the University of South Carolina, Columbia, SC, on 1 February 2013.

"O Freunde, nicht diese Töne! Beethoven Reception during the First World War" at *Musik bezieht Stellung – Funktionalisierung der Musik im 1. Weltkrieg* (Music Positions its Forces – Functionalizations of Music during the First World War) Symposium held at the Institute of Musicology and Music Pedagogy of the University of Osnabrück in collaboration with the Erich Maria Remarque Peace Centre, Osnabrück, Germany, 25-27 October 2012. Unfortunately, due to teaching and GPD administrative duties, I could not attend. However, my paper was read in my absence.

"Music in the 'Cult of Art' of Nazi Germany" to the "Epistemic Transitions and Social Change in the German Humanities: Aesthetics, Ideology, Culture and Memory" session at the German Studies Association Conference, Milwaukee, WI, on 7 October 2012.

"The Nazi War on Modern Music": paper for the Cultural Studies Association (CSA) Conference, Columbia College, Chicago on March 24-26, 2011.

"War on Modern Music and Music in Modern War: *Völkischer Beobachter* Reception of 20th Century Composers": A paper for the "Music, War, and Commemoration" Panel of the American Historical Association Conference in San Diego, CA, January 8, 2010.

"Their Meister's Voice": The Reception of Richard Wagner and his Music in the *Völkischer Beobachter*: a paper for the Language, Literature, Society Colloquium of Loyola College in Baltimore, MD, April 2nd, 2008.

"Inhumanities: The Reception and Manipulation of Western Cultural History in Nazi Propaganda: The Case of Friedrich Nietzsche," a paper for the Fifth International Conference on New Directions in the Humanities, Paris, 17 July 2007.

German Studies Association Conference, Milwaukee, WI, October 2005: attended conference.

“The Most German of all German Operas”: *Die Meistersinger* Reception in the Third Reich, a paper for the General Conference of the European Consortium for Political Research, Opera and Politics session, University of Kent, Canterbury, England, September 7, 2001.

Beethoven At Large: Reception in Literature, the Arts, Philosophy, and Politics, a lecture for the conference and performance series, *Beethoven at Work: Rediscovering the Complete Sonatas for Violin and Piano*, DePaul University, Chicago, April 11, 2001

“Honor Your German Masters: The Use and Abuse of ‘Classical’ Composers in Nazi Propaganda,” the Annual DeSantis Lecture, Department of History, University of Notre Dame, April 16, 1999.

“Brahms’s *Requiem* eines Unpolitischen,” paper for University of South Carolina German Studies Symposium, *Searching for Common Ground: German National Identity 1750-1871*, April 8-10, 1999.

“O Freunde nicht diese Töne: Beethoven Biography as Propaganda” lecture for “History and Biography,” the Lecture Series of the German Historical Institute, Washington, D. C., 22 October 1998.

“Reception of Classical Composers in the *Völkischer Beobachter*,” paper for the “Deutsche Identität als kulturelles Konstrukt” session, sponsored by the Stiftung Weimarer Klassik, German Studies Association Conference, Salt Lake City, 9 October 1998.

“Fidelio’s Triumph: The Politics and Culture Surrounding Beethoven’s Music,” lecture sponsored by The Women’s Association of The Chicago Symphony Orchestra, Symphony Center, Chicago, Illinois, 8 May 1998.

“Robert Schumann and the German Revolution of 1848,” for “Music and Revolution,” concert and lecture series arranged by The American Bach Project and supported by the Wisconsin Humanities Council as part of the State of Wisconsin Sesquicentennial Observances, All Saints Cathedral, Milwaukee, Wisconsin, 2 May 1998.

“Beethoven in National Socialist Political Culture,” paper for the “Musicology Colloquium Series,” Music and History Departments, University of Wisconsin, Madison, 14 February 1997.

“Music Reception in the *Völkischer Beobachter*,” paper for the “Music, Politics, and the State” session at German Studies Association Conference, Seattle, 12 October 1996: proposed and arranged complete session.

“Beethoven and German Identities: Evocations of the Composer and His Music in 19th-Century Political Culture,” lecture for “German Identities, German Differences,” lecture series from The German Studies Committee, Loyola University Chicago, Spring 1995, 28 February 1995

“Legacies of the Second World War: Teaching about Germany and Japan”: co-presenter with Carol Pixton, Polytechnic School, Pasadena, CA, of session on “Nazism: The Past That Will Not Pass Away,” American Historical Association, Annual Meeting, Chicago, 8 January 1995

“Confronting the Past” Conference & Teaching Workshop: participant in conference associated with the “Topography of Terror” exhibit, Loyola University Chicago, Water Tower Campus, 4-6 November 1993

“Facing America: Communist Images of the United States”: participant in conference on East German perceptions of the U.S., Goethe-Institut Chicago, 1-3 April 1993

“What is Happening in Germany Today?”: moderator of panel discussion on racist outbursts in Germany, Goethe-Institut Chicago, 9 September 1992

SOFTWARE DEVELOPMENT

ZettelGeist: notetaking and research organization program, <http://zettelgeist.com>: project begun, May 2017.

ZettelGeist is a plaintext note-taking system, inspired by the [ZettelKasten Method](#). The project founders have both been interested in taking notes long before discovering ZettelKasten. A key, salient feature of our approach to implementing a ZettelKasten system is *not* to get distracted by GUI tools at an early stage of development. The default assumption of our system is that we work from plaintext files. The idea is to focus on true notetaking by not encouraging the writing of large, complex documents. ZettelGeist is aimed at supporting the *spirit* of ZettelKasten, while ensuring that it will be useful in other domains. Our primary audience is the scholar who wants to write notes using a simple text editor and storing these notes in the cloud, e.g. in Dropbox, GitHub, etc. While we’d love to build something like the successor to Evernote or OneNote—even as a graphical client—our view is that no such tool should be developed without having the right core abstractions in place. Ultimately, the *note* is the central abstraction. Having support for metadata is crucial, especially for scholarly—or other serious—projects.

EDITORIAL AND REVIEW RESPONSIBILITIES

Kluge Fellowships, panel member, Library of Congress, Washington DC, January 15, 2009

The International Journal of the Humanities, article referee, Fall 2007.

***Europe in the Twentieth Century*, Robert Wohl (New Haven: Yale University Press)**, manuscript reviewer, Spring 2005

***Nietzsche and the Killing of God*, Peter Fritzsche (Boston: Bedford/St. Martins),**
manuscript reviewer, Spring 2005

American Historical Review, book reviewer

German Studies Review, book reviewer

The Historian, book reviewer

H-German, Listservice, book/article reviewer

Brown & Benchmark Publishers, Madison, Wisconsin: manuscript reviewer

BiblioFile, an electronic journal of book reviews: editor of book reviews in *Modern European History*, 1994-95

HONORS AND AWARDS

Provost's Award for Excellence in Teaching Freshmen, announced July 13, 2015

Loyola University Course Reduction, Spring 2008

N.E.H. Summer Stipend, Summer 2007

Loyola University Summer Stipend, Summer 2007

Edwin T. and Vivijeanne F. Sujack Award for Teaching Excellence in the College of Arts and Sciences, Loyola University Chicago, nominee, 2006

Loyola University Leave of Absence, Fall 2005

"Master Teacher" Award for Teaching Excellence in the College of Arts and Sciences, Loyola University Chicago, 8 April 2003

Edwin T. and Vivijeanne F. Sujack Award for Teaching Excellence in the College of Arts and Sciences, Loyola University Chicago, finalist, 2002-2003

Loyola Course Transformation Program Grant, Spring 2002

Loyola University Leave of Absence, Spring 2001

"Master Teacher" Award for Teaching Excellence in the College of Arts and Sciences, Loyola University Chicago, 18 April 2000

Edwin T. and Vivijeanne F. Sujack Award for Teaching Excellence in the College of Arts and Sciences, Loyola University Chicago, finalist, 1999-2000

Edwin T. and Vivijeanne F. Sujack Award for Teaching Excellence in the College of Arts and Sciences, Loyola University Chicago, nominee, 1998-1999

Loyola University Summer Stipend, 1993

NEH Loyola Endowment for the Humanities Grant, for “Topography of Terror” exhibit and “Communicating the Past” conference, December 1992

University Fellowship, Department of History, UCLA, 1990-91

Direktstipendium, Deutscher Akademischer Austauschdienst (DAAD), 1989-90

University Fellowship, Department of History, UCLA, 1989-90

Predissertation Fellowship, *Friedrich-Ebert-Stiftung*, Bonn, West Germany, 1988-89

University Fellowship, Department of History, UCLA, 1988-89

“Learn German in Germany” Grant, *Deutscher Akademischer Austauschdienst (DAAD)*, 1988

Teaching Associateship, Department of History, UCLA, 1987-88

Teaching Assistantship, Department of History, UCLA, 1986-87

FOREIGN RESEARCH AND STUDY

Bonn, Germany, Beethovenhaus, June 1997

Self-supported research for Cambridge Beethoven Handbook chapter

Berlin, West Germany, Freie Universität, 1989-90

Dissertation research supported by the *Deutscher Akademischer Austauschdienst (DAAD)*

Berlin and Bonn, West Germany, various institutions, 1988-89

Pre-dissertation research supported by the *Friedrich-Ebert-Stiftung*

Berlin, West Germany, Goethe-Institut, Summer 1988

Intensive language study supported by the *DAAD*

Munich, West Germany, Goethe-Institut, Summer 1983

Intensive language study

Aix-en-Provence, France, Université de Provence, Aix-Marseilles

“College Year Abroad,” 1982-83, through the University of Wisconsin, Madison

TELEVISION, RADIO, INTERNET, NEWSPAPER INTERVIEWS

Internet “podcast ” interview about *Inhumanities: Nazi Interpretations of Western Culture* on **New Books in History**, posted on 8 August 2014.

<http://newbooksinhistory.com/2014/08/08/david-b-dennis-inhumanities-nazi-interpretations-of-western-culture-cambridge-up-2012/>

Interview about *Inhumanities: Nazi Interpretations of Western Culture* on the **History News Network**, posted on 11-11-13 <http://hnn.us/article/153880>

Radio interview about *Inhumanities: Nazi Interpretations of Western Culture*, on **Extension 720 with Milt Rosenberg, WGN 720**, on 19 December 2012

“Odes to Joy,” Naxos CD, interviewed about the significance of Beethoven for collection that included interviews with conductors David Zinman, Bernard Haitink, and Kurt Masur (2010)

WFMT, Chicago, 98.9: interviewed on the occasion of Beethoven’s birthday. Segment was repeated through the Beethoven Week, Dec. 12-19, 2009.

“History Detectives”: interviewed for segment on film taken of Adolf Hitler attending the Bayreuth Festival. Airs on PBS, 3 September 2007.

WLUW: interviewed in December 2002, by Dr. Paul Messbarger, Professor Emeritus, for the EVOKE radio series.

Reuters News Service: interviewed on 21 September 2001 about the history of civilian populations in Germany and Great Britain under air attacks in World War II, in comparison with American experience of terrorism on and after 11 September 2001.

“Arts on the Air,” Deutsche Welle Radio: interviewed by Marion MacGregor about Beethoven in German political culture, 20 May 2001

“To the Best of Our Knowledge,” Public Radio International: interviewed by host Jim Fleming regarding *Beethoven in German Politics, 1870-1989*, 13 May 1996; broadcast nationwide 12 January 1997.

“Peace Waves,” WLUW Radio: participant in panel discussion about the “Topography of Terror” exhibit, broadcast on 3 April 1994

Chicagoland Cable T.V. News: interviewed with reference to the “Topography of Terror” exhibit, broadcast on 6 November 1993

TEACHING EXPERIENCE

Professor, Department of History, Loyola University Chicago, since May 2012

Courses taught:

History 279C: History of Computing (cross listed with COMP 111)
History 101: "Western Ideas and Institutions to the 17th Century"
History 102: "Western Ideas and Institutions since the 17th Century"
History 106: "Modern Western Civilization: The Humanities in Context"
History 300: "Germany in the Nineteenth Century"
History 300: "Modern European History in the Art Institute of Chicago"
History 321: "Europe in the Nineteenth Century"
History 327: "Europe since 1945"
History 336: "Germany in the Twentieth Century"
History 433: "Modern German History and Historiography"
History 436: "Cultural and Intellectual Histories of Modern Europe"
History 436: "Cultural Studies and Modern German History"
History 436: "The Art and Practice of Historical Writing"
History 436: "The Novel and Nineteenth-Century German History"
History 540: "The Novel and Twentieth-Century European History"

Associate Professor, Department of History, Loyola University Chicago, 1997-2012

Assistant Professor, Department of History, Loyola University Chicago, 1992-1997

Visiting Assistant Professor, Department of History, Albion College, Albion, Michigan, 1991-92

Courses taught:

History 106: "Modern Europe, 1700-Present"
History 218: "Recent Europe, 1914-Present"
History 390: "Modern Germany, 1866-Present"
History 402: "Modern European Culture and Politics, 1789-Present"

Teaching Associate, Department of History, UCLA, 1987-88

Professors Assisted:

Eugen Weber
Robert Wohl
Deborah Silverman
Edward Berenson
Scott Waugh
Albion Urdank

Teaching Assistant, Department of History, UCLA, 1986-87

PROFESSIONAL AND COMMUNITY SERVICE

Made in West/East Germany: Chicago-wide Commemoration of the 20th Anniversary of German Reunification. Organizer, host, and moderator of film series in conjunction with the Goethe Institut Chicago, DePaul University, Northwestern University, and the University of Illinois-Chicago. Theme: World War II - Perpetrators, Followers, Victims and Survivors.

Films: The Adventures of Werner Holt (Die Abenteuer des Werner Holt), November 2, 2010 and The Bridge (Die Brücke), November 4, 2010.

Local Arrangements Committee, American Historical Association: member 1994-95

“Topography of Terror: Gestapo, SS and Reichssicherheitshauptamt on the Prinz-Albrecht Terrain” Exhibit: organizer in cooperation with the Goethe-Institut Chicago and the German Consulate in Chicago, Loyola University, Water Tower Campus, 4-24 November 1993

“Confronting the Past” Conference & Teaching Workshop: organizer of conference associated with the “Topography of Terror” exhibit, in cooperation with the Goethe-Institut Chicago, the German Consulate in Chicago, the Holocaust Memorial Foundation of Illinois, Loyola University, Water Tower Campus, 4-6 November 1993

“Confronting the Past: Anti-Fascist Films from the Former East Germany”: organizer of film series in cooperation with the Goethe-Institut Chicago and the Film Center at the Art Institute of Chicago, 5, 12, 19, 21 November 1993

“The Efforts of Holocaust Survivors to Communicate their Experiences to children and Young Adults”: organizer of panel discussion in cooperation with the Holocaust Memorial Foundation of Illinois, Loyola University Chicago, Water Tower Campus, 8 November 1993

Interdenominational Service in Memory of Reichskristallnacht: organizer in cooperation with the Campus Ministry of Loyola University, Water Tower Campus, 9 November 1993

“An Educational Commemoration of Kristallnacht”: organizer in cooperation with the Foundation Topography of Terror, Berlin and Hillel, C.A.Y.S., Loyola University Chicago, Water Tower Campus, 9 November 1993

“The Far Right in Unified Germany”: History Department Faculty Seminar led by Dr. Rainer Erb, The Center for Research on Anti-Semitism, Technical University Berlin; organizer in cooperation with the History Department Committee on Faculty Development, Loyola University Chicago, 2 November 1993

“Facing America: Communist Images of the United States”: co-organizer of exhibit and conference on East German perceptions of the U.S., Goethe-Institut, Chicago, 1-3 April, 1993

Committee on Foreign Relations, Chicago Council on Foreign Relations: member, 1993 to present

UNIVERSITY AND DEPARTMENT SERVICE

Assistant Chair, Department of History, July 2016 to present

Director of History Department Academic Technology and Computing, since 2001

Student Recognition and Professional Development Committee, Department of History, member, 1992-94; Chairman 1995-96; 2005-2006; 2014-Present

Graduate Program Committee, Department of History, member, 1993-94 through 1996-97, 1999-2000, 2000-2001, 2002-2003; 2011-present

Graduate Program Director, Department of History, July 2011-July 2014

Produced Core Course Proposal for History 106, Western Civilization since the 17th Century: The Humanities in Context, Fall 2004-Winter 2005

Member, Core Renewal Sub-Committee for Learning Outcome 1.1, ~2003-2004

As part of the **“New Frontiers Program,”** I arranged for visits to the Art Institute of Chicago by *all* sections of "Western Civilization: 1700 to the Present" taught at Loyola University in the Spring Semesters of 2001 and 2002.

CAS Corps of Advisors for Undeclared Majors, volunteer advisor, 1997 (?) through 2001

University Core Revision Committee, chaired by Darice Birge, member (“Choice” subcommittee), 1999-2000

Academic Council, elected representative of History Department, 1996-97, 1997-98

Core Curriculum Committee of the Academic Council, member, Semester II, 1996 to 1998

Roser Academic Society, organizer and faculty advisor, 1996-1997

Fulbright Interview Committee, October 1995

Freshman Experience (“Genesis,” etc.), advisor, Summer 1995 to 2001

German Studies Committee, co-founder and member, 1994 to present

“University 101: Freshmen Orientation,” College Programs, faculty facilitator, Fall 1993

Faculty Advisory Committee, Department of History, member, 1993-94, 1994-95, 1995-96, 1996-97, 1997-98, 1998-99, 1999-2000, 2000-2001, 2002-2003, 2003-2004, 2004-2005, 2011-Present

Graduate Program Committee, Department of History, member, 1993-94 through 1996-97, 1999-2000, 2000-2001, 2002-2003; 2011-present

Undergraduate and Core Curriculum Committee, Department of History, member, 1998-99, 1999-2000, 2000-2001

Faculty Development Committee, Department of History, member, 1992-93, 1997-98

Loyola University Baseball Club, Faculty Advisor, 1992 to 2009

Loyola University Men's Soccer Club, Faculty Advisor, 2003 to 2009

PROFESSIONAL ASSOCIATIONS

American Historical Association: member 1990-

German Studies Association: member 1990-

American Beethoven Society: member 1988-

Committee on Foreign Relations, Chicago Council on Foreign Relations: member 1993-

Harvey Goldberg Center for the Study of Contemporary History, University of Wisconsin-Madison: contributor