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Department of Music
University of North Carolina
Chapel Hill, NC 27599-3320

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ACADEMIC POSITIONS

- 1992– University of North Carolina at Chapel Hill, Department of Music, Cary C. Boshamer Distinguished Professor (2007–); Professor (1997–2007); Associate Professor (1992–97)
- 1991 Harvard University, Department of Music, Visiting Assistant Professor (Fall Semester)
- 1988–92 Boston University, School of Music, Assistant Professor

EDUCATION

- 1984–88 Harvard University, Ph.D. in Musicology (Dissertation: “Haydn’s False Recapitulations and the Perception of Sonata Form in the Eighteenth Century”)
- 1977–78 University of North Carolina at Chapel Hill, M.S. in Library Science
- 1975–77 Christian-Albrechts-Universität Kiel (W. Germany), M.A. in Musicology, with Distinction; Minor in German Literature (Thesis: “Das Cantus-firmus-Prinzip bei Haydn und Mozart”)
- 1971–75 Duke University, B.A. magna cum laude, with Distinction in Music

PUBLICATIONS

SCHOLARLY MONOGRAPHS

The Beethoven Syndrome: Hearing Music as Autobiography. New York: Oxford University Press, 2020.

Absolute Music: The History of an Idea. New York: Oxford University Press, 2014. Paperback ed. 2017. Russian translation: Moscow: Delo, 2019.

Music as Thought: Listening to the Symphony in the Age of Beethoven. Princeton: Princeton University Press, 2006. Paperback ed. 2014. Spanish translation: Barcelona: Acantilado, 2014. Japanese translation: Tokyo: Artes, 2015.

After Beethoven: Imperatives of Originality in the Symphony. Cambridge, MA: Harvard University Press, 1996. Reprint ed. 2013.

Wordless Rhetoric: Musical Form and the Metaphor of the Oration. Cambridge, MA: Harvard University Press, 1991. Reprint ed. 2013. Japanese translation: Tokyo: Ongaku No Tomo Sha, 2018.

TEXTBOOKS

Listen to This. 4th ed. Hoboken, NJ: Pearson, 2017.

A music appreciation textbook for general undergraduates, with an extensive online component. 1st ed. 2008. Chinese translation (Beijing University Press) under contract.

A History of Music in Western Culture. 4th ed. Upper Saddle River, NJ: Pearson, 2013.

A textbook for undergraduate music majors, with an accompanying two-volume anthology of scores and a set of 15 CDs. 1st ed. 2003.

A Brief History of Music in Western Culture. Upper Saddle River, NJ: Pearson Prentice-Hall, 2004. Chinese translation: Beijing: Pearson Education Asia and Peking University Press, 2006.

BOOK CHAPTERS

“Life, Liberty, and the Pursuit of Happiness: Revolutionary Ideals in Narratives of the ‘Farewell’ Symphony.” In *Joseph Haydn & die “Neue Welt”: Musik- und Kulturgeschichtliche Perspektiven*, 283–301. Ed. Walter Reicher and Wolfgang Fuhrmann. (Eisenstädter Haydn Berichte, 11). Vienna: Hollitzer, 2019.

“Turning *Liebhaber* into *Kenner*: Johann Nikolaus Forkel’s Lectures on the Art of Listening, ca. 1780–1785.” In *The Oxford Handbook of Music Listening in the 19th and 20th Centuries*, 145–62. Ed. Christian Thorau and Hansjakob Ziemer. New York: Oxford University Press, 2018.

“The Court of Public Opinion: Haydn, Mozart, Beethoven.” In *Beethoven und andere Hofmusiker seiner Generation*, 7–24. Ed. Birgit Lodes, Elisabeth Reisinger, and John D. Wilson. (Schriften zur Beethoven-Forschung, vol. 29: Musik am Bonner kurfürstlichen Hof, vol. 1). Bonn: Beethoven-Haus, 2018.

“Beethoven, Friedrich Schlegel und der Begriff der Unverständlichkeit.” In *Utopische Visionen und Visionäre der Kunst: Beethovens “Geistiges Reich” Revisited*, 127–37. Ed. William Kinderman. Vienna: Verlag der Apfel, 2017.

“Aufführungen: Die Musikfeste als Multiplikatoren.” In *Das Beethoven-Handbuch*, vol. 1: *Beethovens Orchestermusik und Konzerte*, 416–33. Ed. Oliver Korte and Albrecht Riethmüller. Laaber: Laaber-Verlag, 2013.

“Beethoven’s Shadow: The Nineteenth Century.” In *The Cambridge Companion to the Symphony*, 329–43. Ed. Julian Horton. Cambridge: Cambridge University Press, 2013.

Foreword to *Rethinking Hanslick: Music, Formalism, and Expression*, vii–ix. Ed. Nicole Grimes, Siobhán Donovan, and Wolfgang Marx. Rochester: University of Rochester Press, 2013.

“Essência e efeito: Quatro momentos na história da teoria da música.” Trans. Rodolfo Coelho de Souza. In *Intersecções da Teoria e Análise Musicais com os Campos da Musicologia Histórica, da Composição e das Práticas Interpretativas*, 15–26. Ed. Rodolfo Coelho de Souza. Ribeirão Preto, Brazil: Universidade de São Paulo, Faculdade de Filosofia, Ciências e Letra de Ribeirão Preto, 2012.

“Listening to Listeners.” In *Communication in Eighteenth-Century Music*, 34–52. Ed. Danuta Mirka and Kofi Agawu. Cambridge: Cambridge University Press, 2008.

“Rhetoric versus Truth: Listening to Haydn in the Age of Beethoven.” In *Haydn and the Performance of Rhetoric*, 109–28. Ed. Sander Goldberg and Tom Beghin. Chicago: University of Chicago Press, 2007.

Winner of the American Musicological Society’s 2008 Ruth A. Solie Award for “a collection of musicological essays of exceptional merit.”

“Ästhetische Prämissen der musikalischen Analyse im ersten Viertel des 19. Jahrhunderts, anhand von Friedrich August Kannes ‘Versuch einer Analyse der Mozart’schen Clavierwerke’.” In *Mozartanalyse im 19. und frühen 20. Jahrhundert*, 63–80. Ed. Gernot Gruber. Laaber: Laaber-Verlag, 1999.

Republished in *Das Mozart-Handbuch*, vol. 7: *Mozart neu entdecken: Theoretische Interpretationen seines Werks*, ed. Gernot Gruber et al. (Laaber: Laaber-Verlag, 2012), 63–81.

BOOK CHAPTERS (cont'd.)

“Haydn’s ‘Cours complet de la composition’ and the ‘Sturm und Drang’.” In *Haydn Studies*, 152–76. Ed. Dean Sutcliffe. Cambridge: Cambridge University Press, 1998.

“The Symphony as Pindaric Ode.” In *Haydn and his World*, 131–53. Ed. Elaine Sisman. Princeton: Princeton University Press, 1997.

ESSAYS IN REFEREED JOURNALS

“Irony and Incomprehensibility: Beethoven’s ‘Serioso’ String Quartet in F minor, Op. 95, and the Path to the Late Style.” *Journal of the American Musicological Society* 70 (2017): 285–356.

“Synopsis” and “Reply to My Critics” in a Book Symposium on my *Absolute Music: The History of an Idea* (New York: Oxford University Press, 2014), *British Journal of Aesthetics* 57/1 (2017): 67–69, 97–101.

“Aesthetic Amputations: Absolute Music and the Deleted Endings of Hanslick’s *Vom Musikalisch-Schönen*.” *19th-Century Music* 36 (2012): 1–23.

“Selecting Dots, Connecting Dots: The Score Anthology as History.” *Journal of Music History Pedagogy* 2 (2011): 77–91.

“Symphonic Politics: Haydn’s ‘National Symphony’ for France.” *Eighteenth-Century Music* 8 (2010): 9–19.

“The Spatial Representation of Musical Form.” *Journal of Musicology* 27 (2010): 265–307.

“Replacing Haydn: Mozart’s ‘Pleyel’ Quartets.” *Music & Letters* 88 (2007): 201–25.

German translation in *Wiener Klassik—Intertextualität*, Gesellschaft für Kammermusik Basel Konzertzyklus 2016–2019, 113–39.

“Idealism and the Aesthetics of Instrumental Music at the Turn of the Nineteenth Century.” *Journal of the American Musicological Society* 50 (1997): 387–420.

“The Sincerest Form of Flattery? Mozart’s ‘Haydn’ Quartets and the Question of Influence.” *Studi musicali* 22 (1993): 365–409.

Republished in *Mozart*, ed. Simon Keefe (New York: Routledge, 2015). German translation in *Wiener Klassik—Intertextualität*, Gesellschaft für Kammermusik Basel: Konzertzyklus 2016–2019, 69–111.

“*Sinfonia anti-eroica*: Berlioz’s *Harold en Italie* and the Anxiety of Beethoven’s Influence.” *Journal of Musicology* 10 (1992): 417–63.

“Haydn, Laurence Sterne, and the Origins of Musical Irony.” *Journal of the American Musicological Society* 44 (1991): 57–91.

Republished in *Haydn*, ed. David Wyn Jones (New York: Routledge, 2015). Italian translation in *Haydn*, ed. Andrea Lanza (Bologna: Società editrice il Mulino, 1999), 179–206.

“The Albert Schatz Opera Collections in the Library of Congress: A Guide and a Supplemental Catalogue.” *Notes* 44 (1988): 655–95.

“Gregorian Chant in the Works of Mozart.” *Mozart-Jahrbuch 1980-83*, 305–10.

ESSAYS IN REFEREED JOURNALS (cont'd.)

“Die Funktion des ‘Hamlet’-Motivs in ‘Wilhelm Meisters Lehrjahre’.” *Goethe-Jahrbuch* 1979, 101–10.

ENTRIES IN REFERENCE WORKS

“Expression.” In *The Oxford Handbook of Western Music and Philosophy*. Commissioned essay of approximately 7,000 words. Ed. Tom McAuley, Nanette Nielsen, Jerrold Levinson. New York: Oxford University Press, forthcoming 2019.

“Sonata Form,” “Monothematicism,” and “Fausse Reprise.” *The Oxford Companion to Haydn*. Ed. David Wyn Jones. New York: Oxford University Press, 2002.

“Symphony: §19th Century.” *The New Grove Dictionary of Music and Musicians*, 2nd ed. London: Macmillan, 2000.

REVIEWS

David B. Dennis, *Beethoven in German Politics, 1870–1989* (New Haven and London, 1995). *Journal of Modern History* 70 (1998): 236–38.

Carl Dahlhaus, *Ludwig van Beethoven: Approaches to his Music* (Oxford, 1991). *Journal of Musicological Research* 14 (1994): 139–44.

Claus Bockmaier, *Entfesselte Natur in der Musik des achtzehnten Jahrhunderts* (Tutzing, 1992). *Notes* 51 (1994): 121–22.

Carl Dahlhaus, *Schoenberg and the New Music* (Cambridge, 1987). *Notes* 45 (1988): 276–77.

WORKS IN PROGRESS

Beethoven: A Very Short Introduction. A 35,000-word monograph aimed at general readers. In production with Oxford University Press, scheduled for publication in March 2020.

“‘Wozzeck’s Worst Hours’: Alban Berg’s Presentation Copy of *Wozzeck* to Eduard Steuermann.” 3,500 words. Under review by a journal.

EDITORIAL POSITIONS

Advisory Board Member, *Revista Música* (São Paulo), 2012–

Advisory Board Member, *Journal of Music History Pedagogy*, 2011–14

Editorial Board Member, *Journal of the American Musicological Society*, 2010–13

Editorial Board Member, *Beethoven Forum*, vols. 10–14, 2002–07

Editor-in-Chief, *Beethoven Forum*, vols. 7–9, 1996–2002

SELECTED LECTURES

“The Fantasia as Self-Revelation.” (1) Composing from Models: Looking Backward, Moving Forward. Department of Music, University of California-Davis, April 2018; (2) School of Music, University of Illinois, April 2019.

“Chameleon Composers.” Department of Music, Washington University of St. Louis. January 2018.

“Beethoven/Prometheus.” Panelist for a publicity event for the Cleveland Orchestra’s Beethoven Cycle in Tokyo, Spring 2018. Tokyo, Japan: University of the Arts, December 2017.

“Music as Autobiography.” Panelist, Biography East and West. Quinquennial meeting of the International Musicological Society, Tokyo, Japan, March 2017.

SELECTED LECTURES (cont'd.)

“Beethoven, Friedrich Schlegel, und der Begriff der Unverständlichkeit.” Utopische Visionen und Visionäre der Kunst: Beethovens “Geistiges Reich” Revisited. Internationales Forschungszentrum Kulturwissenschaften / Kunstuniversität Linz in Wien. Vienna, March 2017.

“The Composer as Method Actor.” (1) Cambridge University, Faculty of Music, February 2017; (2) Musikwissenschaftliches Institut der Universität Wien, May 2017.

“Positively Ironic: Beethoven’s ‘Serioso’ Quartet in F Minor, Op. 95.” (1) Princeton University, Department of Music, February 2016. (2) University of Chicago, Department of Music, May 2016; (3) Annual meeting of the American Musicological Society, Vancouver, BC, November 2016.

“Hanslick and Leibniz.” Hanslick im Kontext / Hanslick in Context, sponsored by the Österreichische Gesellschaft für Musik, Vienna, September, 2016.

“The Court of Public Opinion: The Crafting of Compositional Identity, 1780–1820.” Keynote lecture, Beethoven and the Last Generation of Court Musicians in Germany, sponsored by the Beethoven-Haus, Bonn, and the Musikwissenschaftliches Institut der Universität Wien. Bonn, Beethoven-Haus, December 2015.

“Whose Voice? The Perception of Music as Autobiography.” School of Historical Studies, Institute for Advanced Study, Princeton, NJ, October 2015.

“Absolute Music.” Panelist, Royal Musical Association, Music & Philosophy Study Group Annual Conference, King’s College London, July 2015.

“Music as Autobiography.” Musical Biography: National Ideology, Narrative Technique, and the Nature of Myth. Institute of Musical Research, University of London, April 2015.

“Creeping Romanticism.” Keynote lecture, American Musicological Society Southeast Chapter Spring Meeting, Wake Forest University, February 2015.

“Beethoven, Taylor Swift, and the Ideal of Self-Expression.” North Carolina State University Department of Music, October 2013.

“Schoenberg, Abstraction, and the Aging of the New German School.” (1) Department of Music, Royal Holloway, University of London, March 2013; (2) Faculty of Music, Cambridge University, March 2013.

“Re-writing the History of Absolute Music.” Department of Music, Universidade de São Paulo, Brazil, August 2012.

“Essence and Effect: Four Moments in the History of Music Theory.” Keynote address, Interseções da teoria e análise musicais com os campos da musicologia, da composição e das práticas interpretativas. Universidade de São Paulo, Faculdade de Filosofia, Ciências e Letras de Ribeirão Preto, Brazil, July 2012.

“Beethoven, Expression, and Self-Expression.” (1) School of Music, Pennsylvania State University, March 2012; (2) Department of Cultural Studies, Trent University, Peterborough, Ontario, December 2012.

SELECTED LECTURES (cont'd.)

“Life, Liberty, and the Pursuit of Happiness: Revolutionary Ideals in Narratives of the ‘Farewell’ Symphony.” Haydn und die neue Welt/Haydn and the New World. Eisenstadt, Austria, September 2011.

“What Do Sonatas Want? The Paradox of Musical Language in the Enlightenment.” (1) Keynote address, annual meeting of the Southeastern American Society for Eighteenth-Century Studies, Winston-Salem, NC, March 2011; (2) School of Music, SUNY-Fredonia, April 2011.

Aesthetic Amputations: Absolute Music and the Deleted Endings of Hanslick’s *Vom Musikalisch-Schönen*.” (1) Jacobs School of Music, Indiana University, March 2011; (2) College of Music, Florida State University, March 2011; (3) School of Music, State University of New York-Buffalo, April 2011; (4) Department of Music, University of North Carolina at Chapel Hill, October 2011.

“The Invention of Absolute Music.” (1) Baylor University, School of Music, September 2010. (2) Princeton University, Department of Music, October 2010.

“Connecting Music Appreciation with the Music Students Already Appreciate.” Annual meeting of the College Music Society, Minneapolis, MN, September 2010.

“Teaching Music History: Unanswered Questions, Unquestioned Answers.” Keynote address, First International Congress of the Pedagogy of Music History, Departamento de Música de Ribeirão Preto, Universidade de São Paulo, Brazil, August 2010.

“Philosophy and the Myths of Music History.” Keynote address, Royal Musical Association “Music and Philosophy” Study Day, King’s College London, February 2010.

“The Spatial Representation of Musical Form.” (1) Annual Meeting of the American Musicological Society. Philadelphia, PA, November 2009. (2) Oxford University, Faculty of Music, February 2010. (3) University of Nottingham, Department of Music, February 2010. (4) King’s College, London, Department of Music, February 2010.

“Symphonic Politics: Haydn’s ‘National Symphony’ for France.” (1) Haydn 2009: A Bicentenary Conference, sponsored by the Hungarian Musicological Society, the Institute for Musicology of the Hungarian Academy of Sciences, and the Hungarian Haydn Society. Budapest, May 2009. (2) American Society for Eighteenth-Century Studies Annual Meeting. Richmond, VA, March 2009.

“Time and Space: Changing Concepts of Musical Form in the Age of Haydn.” Zyklus und Prozess: Haydn und die Zeit, sponsored by the Universität für Musik und darstellende Kunst Wien, Institut für Analyse, Theorie und Geschichte der Musik. Vienna, January 2009.

“Selecting Dots, Connecting Dots: The Score Anthology as History.” Juilliard Music History Pedagogy Institute, Juilliard School of Music. New York City, June 2008.

“Die Klangrede: Zum wechselnden Schicksal einer Metapher.” Ensemble-Akademie des Freiburger Barockorchesters. Freiburg, Germany, September 2007.

“Appreciating History, Historicizing Appreciation.” Keynote address, annual meeting of the Music History Pedagogy Study Group, American Musicological Society. Baldwin-Wallace College, Berea, Ohio, September 2007.

“Hanslick and the Politics of Essentialism.” Quinquennial meeting of the International Musicological Society. University of Zürich, July 2007.

SELECTED LECTURES (cont'd.)

“Hanslick and the Politics of Essentialism.” Quinquennial meeting of the International Musicological Society. University of Zürich, July 2007.

“Rethinking Absolute Music.” Keynote address, Music Theory and Musicology Society Conference, Cincinnati College-Conservatory of Music, February 2007.

“Hanslick and the Politics of Music Aesthetics.” (1) University of Pennsylvania, Department of Music, February 2007. (2) Oxford University, Magdalen College, March 2005.

“Replacing Haydn: Mozart’s ‘Pleyel’ Quartets.” Annual Meeting of the American Musicological Society, Los Angeles, CA, November 2006.

“The American Symphony in the Nineteenth Century: The Lost Tradition.” Keynote Address, American Music Week, Kennesaw State University, Kennesaw, GA, October 2006.

“Form and Expression: Musical Rhetorics in Haydn’s Music” (lecture) and “Haydn and His Imitators” (study session leader). “Haydn: un músic visionari,” Les Músiques de CaixaForum. Barcelona, February 2006.

“Listening to Listeners: The Challenges of Decorum.” Communicative Strategies in Music of the Late 18th Century, sponsored by the Albert-Ludwigs-Universität Freiburg. Bad Sulzburg, Germany, July 2005.

“Beethoven, E.T.A. Hoffmann, and the Idea of Musical Truth.” Annual Meeting of the American Musicological Society, Houston, TX, November 2003.

“Beethoven, E.T.A. Hoffmann und die ‘Sprache der Musik’.” Humboldt-Universität Berlin, Musikwissenschaftliches Institut, June 2003.

“Listening to Germany: The Culture of the Symphony in the Age of Beethoven.” The American Academy in Berlin, October 2002.

“Final Thoughts: The Irony of Closure in Beethoven’s Last Quartet.” Symposium on the String Quartets of Beethoven and Shostakovich. Ojai Music Festival, Ojai, CA, June 2002.

“Haydn, Beethoven, and the Idea of Musical Truth.” Yale University, Department of Music Lecture Series, February 2002.

“Rhetoric and Romanticism: Listening to Haydn in the Age of Beethoven.” Haydn and Rhetoric. University of California at Los Angeles, April 2001.

“Brahms’s First Symphony and the Tradition of the ‘Choral’ Finale.” Brahms the Contemporary: Perspectives of Two Centuries. Department of Music, Harvard University, April 1997.

“Ästhetische Prämissen der musikalischen Analyse im ersten Viertel des 19. Jahrhunderts, anhand von Friedrich August Kannes ‘Versuch einer Analyse der Mozart’schen Clavierwerke’ (1821).” Zur Geschichte der Analyse Mozartscher Musik im 19. und frühen 20. Jahrhundert. Zentralinstitut für Mozart-Forschung. Salzburg, January 1996.

“After the Ninth: The Crisis of the Symphony, 1825–1840.” Notre Dame University, Department of Music, November 1995.

SELECTED LECTURES (cont'd.)

“Contexts of Allusion in the Nineteenth-Century: The Case of Brahms’s First Symphony.” Annual Meeting of the American Musicological Society, New York City, November 1995.

“Cyclical Coherence in Mozart’s Chamber Music: The Evidence of the Finale Fragments.” Chamber Music in the Age of Haydn, Amherst College, March 1995.

“Mozart and the Image of Musical Genius.” Presented in Boston, Milwaukee, Houston, San Francisco, and St. Paul in the series “Mozart’s Nature, Mozart’s World,” sponsored by the National Endowment for the Humanities and the Westfield Center for Early Keyboard Studies, March–December 1991.

“The Rhetorical Concept of Musical Form in the Classical Era.” Annual Meeting of the American Musicological Society, Baltimore, November 1988.

SELECTED PROFESSIONAL ACTIVITIES

Member, Ruth Solie Award Committee (for “a collection of musicological essays of exceptional merit”), 2015

Advisory Board Member, Music & Philosophy Study Group, Royal Musical Association, 2010–
Director-at-Large (elected position), American Musicological Society, 2005–07

Chair, Kinkeldey Award Committee, American Musicological Society, 2005; Committee Member, 2003–04

Chair, Program Committee, American Musicological Society Annual Meeting, Atlanta, 2001;
Member, Program Committee, American Musicological Society Annual Meetings, Toronto (2000) and Columbus (2002)

Member, Program Committee, International Musicological Society, Leuven, 2002

Chair, Nominating Committee, Council of the American Musicological Society, 1997; Member (elected position), 1995–98

SELECTED ADMINISTRATIVE RESPONSIBILITIES AT UNC-CHAPEL HILL

University Distinguished Professors Selection Committee, 2008–09

Elected Member, University Libraries Administrative Board, 2001–04; Chair, Collections Subcommittee, 2003–04

Dean’s Advisory Board, College of Arts and Sciences, 1997–99

Associate Chair for Academic Studies, Department of Music, 1996–98; 2004–09

Director of Graduate Studies, Department of Music, 1996–98, 2009 (Spring), 2017 (Fall)

Director of Graduate Admissions, Department of Music, 1993–95, 2003–04, 2012–15

Chair, Search Committees for Professorship in 20th-century Music, 2007–08; Professorship in Music Theory, 2004–05; David G. Frey Professorship in Music, 2000–01

Chair, Music Library Committee, 1993–98, 2003–04

OTHER EMPLOYMENT EXPERIENCE

1980–84 Director of the Music Library, University of Virginia, Charlottesville

1978–80 Director of the Music Library, Western Michigan University, Kalamazoo

FELLOWSHIPS

2016–17 Fellow, Lise-Meitner-Programm, co-sponsored by the Fonds zur Förderung der wissenschaftlichen Forschung (FWF, Austrian Science Foundation) and the Musicological Institute of the University of Vienna

2015–16 Member, School of Historical Studies, Institute for Advanced Study, Princeton, NJ

2015–16 National Endowment for the Humanities Fellowship

2015–16 Netherlands Institute for Advanced Study (declined)

FELLOWSHIPS (cont'd.)

2015–16 National Humanities Center, Research Triangle Park, NC (declined)
2010–11 National Endowment for the Humanities Fellowship
2010 American Council of Learned Societies Fellowship
2009 (fall) W.N. Reynolds Research Fellowship, UNC-Chapel Hill
2003 (spring) W.N. Reynolds Research Fellowship, UNC-Chapel Hill
2002 (fall) American Academy in Berlin, DaimlerChrysler Fellow
1999 Brandes Course Development Award, UNC-Chapel Hill
1999 (spring) Institute for the Arts & Humanities, UNC-Chapel Hill
1995–96 National Humanities Center, Research Triangle Park, NC
1992 (spring) Fellow, Humanities Foundation, Boston University

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