

JENNIFER WILLIAMS BROWN

CURRICULUM VITAE

Department of Music
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EDUCATION

1992	Ph.D.	Musicology	Cornell University
1982	M.A.	Musicology	Cornell University
1978	B.Mus. magna cum laude	Music History	University of Illinois
1977-78	senior year abroad	Music History	King's College, U of London

EMPLOYMENT

2010-	Grinnell College, Associate Professor of Music (tenured)
2005-2010	Grinnell College, Assistant Professor of Music
2004-2005	Eastman School of Music, Associate Professor of Musicology, part-time
2000-2004	University of Rochester, Assistant Professor of Music (primary dept); Eastman School of Music, Assistant Professor of Musicology (secondary dept)
1999, fall	University at Buffalo (SUNY), Visiting Assistant Professor of Musicology
1998-2000	Eastman School of Music, Associate Professor of Musicology, part-time
1996-99	Louisiana State University, Associate Professor of Musicology (tenured)
1990-96	Louisiana State University, Assistant Professor of Musicology
1987-90	Eastman School of Music, Instructor in Musicology

FELLOWSHIPS, GRANTS, & AWARDS

National

2008	American Musicological Society, Claude V. Palisca Prize (see next page)
2008-09	Delmas Foundation, Fellowship for Research in Venice
2003-04	National Endowment for the Humanities, Fellowship for University Teachers
2003-04	Delmas Foundation, Fellowship for Research in Venice
1985-86	Delmas Foundation, Fellowship for Research in Venice

In-House/Regional

2013-14	Grinnell College, Frank and Roberta Furbush Faculty Scholar; Sabbatical
2008-09	Grinnell College, Research Leave
2007	Grinnell College, Summer Research Fellowship
2006	Grinnell College, Summer Research Fellowship
2003-04	University of Rochester, Sabbatical Fellowship
2002	Eastman School of Music, Faculty Development Grant
1996	Council on Research, Louisiana State University, Summer Research Fellowship
1993	Louisiana Division of the Arts, grant for Collegium Musicum
1993	Council on Research, Louisiana State University, Summer Research Fellowship
1990	Eastman School of Music, grant for Baroque Dance Workshop
1983	Cornell Council on the Creative /Performing Arts, grant for Baroque Dance Concert
1978-79	Cornell University, Graduate Fellowship
1974-78	University of Illinois, Dean's List, James Scholar, ΦΚΦ and ΑΑΔ Honorary Societies

RESEARCH

PUBLICATIONS (PR = Peer Reviewed)

Critical and Performing Editions

- 2007 Francesco Cavalli, *La Calisto* (Venice 1651). *Yale University: Collegium Musicum Series* 2, vol. 16. Robert Holzer, gen. ed. (Middleton, Wis.: A-R Editions). *Critical edition with English translation, introductory essay, critical report, and four appendices.* **PR**

National Award:

- 2008 AMS, Palisca Prize (for best scholarly edition or translation)

Published reviews:

- 2008 Hendrik Schulze, *Early Music* 36/1: 472-474
2007 Clifford Bartlett, *Early Music Review* 119: 4

Known/forthcoming performances of this edition

- 2012 DePaul University, dir. Harry Silverstein
2011 *Harvard Early Music Society, dir. Ryaan Ahmed
2011 University of Illinois, dir. Charlotte Mattax and Riccardo Herrera
2010 Paris, Théâtre des Champs-Élysées, les Talens Lyriques, dir. Christophe Rousset
2009 Portland (Oregon) Opera, dir. Robert Ainsley
2008 Ohio State University, dir. Peter Kozma
2007 Seattle Academy of Baroque Opera, dir. Stephen Stubbs (scenes)
2007 Amherst Early Music Festival, dir. Alex Weimann & Drew Minter

Performances of preliminary versions (* = actively involved as musicological consultant):

- 2004 Rutgers University, conference on Galileo, dir. Gwendolyn Toth (scenes)
2004 Oberlin Baroque Performance Practice Institute, dir. Lucas Harris (scenes)
2003 Princeton University, dir. Michael Pratt
2002 *Bremen Hochschule für Künste, dir. Erin Headley & Stephen Stubbs (prol. & act 1)
2002 Princeton University, perf. Julianne Baird, Curtis Streetman, et al. (scenes)
2001 Vocal Arts Forum (Toronto), dir. Peter Neff
1999 *Opéra McGill (Montréal), dir. Brent Krysa
1997 Music of the Baroque (Chicago), dir. Thomas Wikman
1996 Opera Ex Machina, (Malmö, Sweden), dir. Erin Headley
1987 Opera at the Academy (New York), dir. David Alden & Paul Echols (portions)
1987 *Eastman Opera Theatre, dir. Richard Pearlman & Kenneth Merrill (portions)

- 2002 Performing edition of three arias by Francesco Cavalli and Antonio Cesti. In: *Anthology of Italian Opera*, ed. Paolo Toscano (Milan: Ricordi), 1: 66-68 and 234-238; 4: 100-103

Articles

- 2013 “Inside Cavalli’s Workshop: Copies and Copyists,” in Ellen Rosand, ed., *Readying Cavalli’s Operas for the Stage: Manuscript, Edition, Production* (Farnham, Surrey: Ashgate), 57-93. **PR**
- 2011 Reprint of “On the Road with the ‘Suitcase Aria’” (see below), in *The Ashgate Library of Essays in Opera Studies*. Series editor: Roberta Montemorra Marvin. Vol. I: Studies in 17th-Century Opera, edited by Beth L. Glixon (Farnham, Surrey: Ashgate), 261-281. **PR**
- 2009 “Events and Emergencies: What the Sources Can and Cannot Tell Us About Performing 17th-century Opera.” *Calisto a le stelle: Cavalli and the Staging of Venetian Opera*, edited by Ellen Rosand. London: Gresham College, published online at <http://www.gresham.ac.uk/event.asp?PageId=45&EventId=776>

- 2006 “Out of the Dark Ages: Editing Cavalli’s Operas in the Post-Modern World.” In: *Francesco Cavalli: La circolazione dell’opera veneziana nel Seicento*, ed. Dinko Fabris (Naples: Turchini Edizioni), 19-37
- 2002/1 Revision of 16 articles in *The New Grove Dictionary of Music and Musicians*, 2nd Edition, ed. Stanley Sadie and John Tyrell (London: Macmillan); and *The New Grove Dictionary of Music Online*, ed. Laura Macy (London: Macmillan, www.grovemusic.com): Antonio Cesti*, Pietro Andrea Ziani*, Marc’Antonio Ziani, Salvator Rosa, Bernardo Sabadini, Giuseppe Alfiero, Paolo Biego, Carlo Borzio, Giovanni Antonio Carpani, Francesco Ferrari, Giovanni Marco Martini, Pietro Molinari, Luigi Pozzi, Francesco Maria Rascarini, Francesco Rossi, and Angelo Vitali (* = online version only)
- 2001 “‘Innsbruck, ich muss dich lassen’: Cesti, *Oronthea*, and the Gelone Problem.” *Cambridge Opera Journal* 12, no. 3: 179-217. **PR**
- 1995 “On the Road with the ‘Suitcase Aria’: The Transmission of Borrowed Arias in Late Seventeenth-Century Italian Opera Revivals,” *The Journal of Musicological Research* 15, nos. 1-2: 3-22. **PR**
- 1993 “Cavalli, Francesco.” In: *The Viking Opera Guide*, ed. Amanda Holden, Nicholas Kenyon, and Stephen Walsh (London: Penguin), 189-194. Abridged reprint in *The Penguin Opera Guide* (1995); full reprint in *The New Penguin Opera Guide* (2002)

Book Reviews, Conference Reviews, etc.

- 2007 Conference Review: “Notre Dame Polyphony: SSCM Conference 2007.” *Seventeenth-Century Music* 17, no. 1: 1, 5, 14
- 2003 Conference Review: “Cavalli at 400: A Birthday Celebration in Naples.” *Seventeenth-Century Music* 13, no. 1: 12-13
- 2001 Festival Review: “The Pleasures of the Enchanted City: Boston Early Music Festival 2001.” *Seventeenth-Century Music* 11, no. 1: 3
- 2001 Conference Review: “The ‘Camerata di Urbana’: International Conference on Early Opera and Monody.” *Seventeenth-Century Music* 10, no. 2: 1
- 1996 Book Review: Frederick Hammond, *Music and Spectacle in Baroque Rome: Barberini Patronage under Urban VIII* (New Haven: Yale University Press, 1994), *The Journal of Musicological Research* 15, no. 3: 207-218
- 1996 “In Memoriam: Thomas Walker (1936-1995).” *Seventeenth-Century Music* 5, no. 2: 2-3. Reprinted in *Tanti affetti in un momento*, ed. Roberta Ziosi. Ferrara: Artigiana, 1996, 43

Accepted for publication

- Critical Edition: Francesco Cavalli, *Scipione Africano* (Venice 1664). *The Operas of Francesco Cavalli*, Ellen Rosand gen. ed. (Kassel: Bärenreiter Verlag). Contracted; 1st draft submitted January 2010; scheduled for publication in 2014. **PR**
Known/forthcoming performances of this edition
- 2012 Rome, International Musicological Society and Conservatorio di Santa Cecilia, dir. Andrea Damiani and Sara Mingardo (excerpts)
- 2010 Yale University, dir. Grant Herreid and Toni Dorfman
- Article: “Maria Cavalli, Copyist and Teacher,” in Rebecca Cypess, Beth Glixon, and Nathan Link, eds, *Word, Image, and Song: Vol. I: Essays on Early Modern Italy* (Rochester NY: University of Rochester Press); proofs returned 5/29/13. **PR**
- Article: “‘Scipione l’Italiano,’ or Cavalli’s Conquest of Italy,” in Barbara Marx, ed., *Venezia: Mercato delle arti* (Venice: Marsilio Editori); submitted Nov 2009, awaiting proofs.

Work in progress

- Book: “From Page to Stage: Francesco Cavalli and the Production of 17th-Century Venetian Opera”

Articles about/Interviews with JWB

- 2013 “From Page to Stage: Jennifer Williams Brown explores how operas were made—and remade,” *Grinnell Magazine* 45, no. 3: 8.
- 2011 Kevin Kelly, “Live and Local,” WILL, Urbana IL, <http://will.illinois.edu/liveandlocal/emailarchive/25464/>
- 2009 Caitlin Wells, “Origins of an Opera,” *Grinnell Magazine* 41, no. 4: 30
- 2009 Announcement of Palisca Award, *American Musicological Society Newsletter* 39, no. 1: 8-9
- 2008 Announcement of Palisca Award, *17th-Century Music* 18, no. 1: 1
- 2002 “Faculty Interview: Jennifer Brown.” *Journal of Undergraduate Research* 1, no. 1: 8-

SCHOLARLY PRESENTATIONS**Peer-Reviewed Conference Papers**

- 2008 “‘Scipione l’Italiano’: Cavalli and the Conquest of Italy.” International Conference “Il Saggiatore Musicale,” University of Bologna, November
- 2003 “‘L’opera è labile’: Cavalli and *Scipione Affricano*.” American Musicological Society (AMS), Houston
- 2002 “Out of the Dark Ages: Editing Cavalli’s Operas in the Postmodern World.” Society for Seventeenth-Century Music (SSCM), Princeton
- 1998 “*Il Tito* in Lucca: An Inside Look at Late 17th-Century Opera Production.” AMS Southern Chapter (AMS-SC)
- 1997 “‘Innsbruck, ich muss dich lassen’: Tracing *Oronthea’s* Footprints.” SSCM, Tallahassee
- 1994 “On the Road with the Suitcase Aria: The Transmission of Borrowed Arias in Late 17th-Century Opera Revivals.” 1) SSCM, Rochester; 2) AMS-SC
- 1991 “Seventeenth-Century Operas in Production: A Key to Understanding the Surviving Sources.” AMS, Chicago
- 1991 “Harmonic Organization in 17th-Century Opera: the Case of M. A. Ziani’s *Alcibiade*.” AMS-SC
- 1989 “‘Con nuove arie aggiunte’: the 1676 Revival of Cesti’s *Tito*.” AMS, Austin

Invited Conference Papers

- 2009 “Inside Cavalli’s Workshop: Copies and Copyists,” International Conference “Manuscript, Edition, Production: Readying Cavalli’s Operas for the Stage,” Yale University, April
- 2008 “‘Scipione l’Italiano’: Cavalli and the Conquest of Italy.” International Conference “Venice: Market for the Arts,” Venice, Palazzo Ducale, October
- 2008 “Events and Emergencies: What the Sources Can and Cannot Tell Us About Performing 17th-century Opera.” International Conference “Calisto a le Stelle: Cavalli and the Staging of 17th-century Venetian Opera,” Gresham College, London, September
- 2002 “Out of the Dark Ages: Editing Cavalli’s Operas in the Postmodern World.” International Conference *Francesco Cavalli: La circolazione dell’opera veneziana nel Seicento*, Naples
- 1998 “Opera Scores and Opera Production in Modena During the Reign of Francesco II d’Este (1674-1694): The Case of Pallavicino’s *Vespasiano*.” International Conference *Fonti e vita musicale della Modena estense: appunti sul Seicento e oltre*, Modena
- 1996 “Reconstructing the Innsbruck 1656 Production of Cesti’s *Oronthea*.” International Conference *Austria, 996-1996: Music in a Changing Society*, Ottawa

Invited Musicology Lectures

- 2012 “It’s how you tell it: Tempo and the Menuet.” Shenandoah Valley Bach Festival
- 2011 “Maria & Francesco Cavalli and the Manuscript of *La Calisto*.” University of Illinois
- 2010 “It’s how you tell it: Tempo and the Menuet.” Brigham Young University
- 2010 “Cavalli, Faustini, and the Serpent of Eternity: Producing *La Calisto* in the 17th-Century.” University of Iowa
- 2008 “This Old Opera, or Cavalli in His Workshop.” University of Minnesota

- 2006 “Cavalli, Faustini, and the Serpent of Eternity: Producing *La Calisto* in the 17th-Century.”
Rice University
- 2001 “It’s how you tell it: Tempo and the Menuet.” 1) University of Alabama, Tuscaloosa;
2) U of Rochester Faculty Showcase (1 of 5 faculty chosen to present research to parents)
- 2000 “‘Chi non beve’: The Role of Gelone in Cesti’s *Oronthea*.” Eastman School of Music
- 1999 “Cesti, *Oronthea*, Composition, and Production.” University at Buffalo
- 1999 “‘Innsbruck, ich muss dich lassen’: Tracing *Oronthea*’s Footprints.” Cornell University
- 1999 “Ballo, Ballet, and Masque: Theatrical Dance in the 17th Century.” University of Rochester
[cancelled due to blizzard]
- 1990 “Aria Borrowing in Seicento Opera: Problems and Solutions.” Princeton University
- 1989 “‘Con nuove arie aggiunte’: the 1676 Revival of Cesti’s *Tito*.” Harvard University

Invited Lectures--Graduate Musicology Seminars

- 2010 Introduction to editing Cavalli's operas, University of Illinois
- 2010 Introduction to editing 17th-century opera, University of Iowa
- 2006 “From Page to Stage: Editing Seventeenth-Century Opera.” Rice University

Invited Dance Workshops

- 2012 Faculty (Baroque Dance), Virginia Baroque Performance Academy, Shenandoah Valley
Bach Festival, Harrisonburg VA

Invited Pre-Concert Lectures

- 2011 Cavalli, *La Calisto*, Krannert Center “Libretto” Series, University of Illinois
- 1999 “‘Calisto alle stelle’: The Metamorphosis of Cavalli's Opera.” McGill University
- 1997 “Editing Cavalli's *La Calisto*.” Music of the Baroque, Chicago

Conference Panel Discussions

- 1999 “Strategies for Successful National Conference Presentations.” Panel Leader. AMS-SC
- 1999 “Cavalli’s *Ercole Amante* and the Evolution of Opera in France.” Boston Early Music Fest
- 1999 “Performing 17th-century Music and Theater.” University of Rochester
- 1993 “The Current State of Research in 17th-Century Music.” AMS-SC

PERFORMING & DIRECTING EXPERIENCE
(see Teaching section for Collegium Musicum direction and courses/lectures in
Historical Performance Practice and Historical Dance)

GRINNELL COLLEGE (Fall 2005-present)

Early Music & Historical Dance

- 2013 Harpsichord continuo, visiting artist recital (Linda Pereksta, baroque flute) (Bach, Sonata in E minor BWV 1034; Couperin, Second Concert; Monteverdi, Zefiro torna)
- 2007 Co-Music Director (with John Rommereim), Dance Director; recorder soloist, harpsichord continuo, *The Beggar's Opera*; prepared new musical edition
- 2007 Harpsichord soloist (J.S. Bach, Concerto for 3 harpsichords in D minor, BWV 1063); harpsichord continuo (Handel, Dixit Dominus), The Baroque Orchestra of Iowa (dir. John Rommereim), 1) Central College (Pella, IA); 2) Grinnell College
- 2007 Harpsichord continuo, faculty recital (Claudia Anderson, flute)
- 2007 Organ continuo, Commencement Vocal Concert (dir. John Rommereim)

FORMER POSITIONS (1980-2005) –Selected List

Early Music

Harpsichord Solo: LSU Hi-Voltage Festival (contemporary piece with tape)

Harpsichord Continuo: Timm Faculty Woodwind Quintet (LSU), LSU Philharmonia, Cornell Chamber Orchestra, numerous faculty and student recitals at University of Rochester, LSU, Cornell, and U of Illinois

Recorder, Viol, Solo Voice: Baton Rouge Consort of Viols, Cornell Collegium Musicum (graduate

assistant, 2 years), University of Illinois Collegium Musicum, Carmina Urbana

Renaissance Vocal Ensembles: Eastman Cappella Antiqua, The John White Singers (Rochester), The

King's Singers (King's College, London chapel choir)

Harpsichord studies: George Hunter (U of Illinois), Christopher Kite (Guildhall School of Music, London),

Malcolm Bilson (Cornell University), Arthur Haas (Eastman School of Music, Summer Continuo Institute)

Historical Dance

Directing:

1999 *Volgendo il ciel*, (ballo by Monteverdi, choreography by Ken Pierce), U of Rochester

1985 *The Triumph of Peace* (Jacobean court masque by Shirley, music by W. Lawes, choreography by Dorothy Olsson), Harvard University

1984 *Circe* (Restoration tragedy by C. Davenant, music by Purcell, choreography by Margaret Daniels), Harvard University

1979-83 Three concerts of historical dance and music, Cornell University

Performing:

2001 University of Alabama (lecture/dem with Ken Pierce)

Baroque dance studies: Ken Pierce, Margaret Daniels (Boston), Margaret Lawler (Cornell)

Guest Teaching

I have given numerous guest lecture-demonstrations, workshops, and coachings on Baroque performance practice and historical dance, including Grinnell Symphony Orchestra, Eastman Opera Theatre, LSU Opera Theatre, The Publick Musick (Rochester), Eastman Summer Guitar Institute, numerous classes, studio classes, and individual students at Eastman and LSU, plus various professional and community groups in Baton Rouge and Rochester.

TEACHING

GRINNELL COLLEGE (Fall 2005-present; on leave 2008-9, 2013-14)

Academic Courses

Non-Majors

TUT 101-03: Tutorial: Venice, Past and Present (Fall 2009)
 TUT 101-03: Tutorial: Music & Society in Paris, 1880-1930 (Fall 2006)
 MUS 110: Introduction to Western Music (Fall 2005)

Music Majors

MUS 201: Baroque Improvisation (Spring 2013)
 MUS 214: Advanced Aural Skills (Fall 2012) (This became a Plus-2 for MUS 261)
 MUS 261: Western Music to 1750 (Fall; 2005-2007; 2009-present)
 MUS 262: Western Music 1750 to the Present (Spring; 2006-2008; 2010-2012)
 MUS 322: The "Golden Age" of English Music, 1500-1700 (Fall 2007)

Performance Courses

MUS 101-03: Collegium Musicum (Fall 2005-present); 2-3 concerts per year
 MUS 120-12, MUS 220-12, MUS 221-12: Harpsichord (Fall 2007-present)

Research Supervision (*excluding general advising*)

MUS 499: Briel Waxman, MAP, Baroque Italian opera (2012)
 Ph.D. advising committee, Francesco Della Vecchia, U of Iowa Dept of Musicology (2007-2011)
 MUS 499: Kathleen Murphy-Geiss, MAP, Puccini Heroines (2010)
 9th Semester Fellow supervisor: Michael Blankenship (Fall 2010)
 MUS 499: Alexandra Kieffer, MAP, Fauré and French Romanticism, (2008)
 MUS 397: Wini Marcel, independent study, Schoenberg and the Emancipation of Dissonance (2008)
 MUS 299: Sara Cohen, independent study, Children's Music at Terezín (2006)

Guest Lectures at Grinnell

ART 295 The Baroque Imaginary, "Monteverdi's *Orfeo* and the Birth of Opera" (V. Lyon) (Spring 2013)
 Faulconer Gallery Panel: *Behind the Scenes at Versailles: Art, Theatre, Opera, and Court* (Spring 2013)
 Metropolitan Opera HD Broadcasts, Introductory Lectures: *Giulio Cesare* (Spring 2013), *La Clemenza di Tito* (Fall 2012); *Ernani, Manon* (Spring 2012)
 Conversations in the Humanities, "The Real Thing: What Primary Sources Tell You that Copies Cannot" (Fall 2011)
 TEC 154 Evolution of Technology, "Music Notation"; "Theatrical Machinery" (J. Davis) (Spring 2011)
 TUT 100.X Great Stories in Hip-Hop: Rap Music as Literature (D. Phillips) (Fall 2010)
 MUS 101.2 Grinnell Symphony, Baroque Dance Workshop (B. Carlisle) (Fall 2010)
 FRE 312 French Literature from Middle Ages to Revolution, "Manuscripts & Prints" (D. Harrison) (2008)
 HIS 295.02 Europe during the Enlightenment, "Mozart & *The Magic Flute*" (J. Spohnholz) (2007)
 ART 214 Monastery & Cathedral in Medieval Europe, "Medieval Chant & Polyphony" (T. Chasson) (2006)

FORMER POSITIONS (1980-2005)

Academic Courses

Undergraduate Non-Majors

University of Rochester Styles and Genres: Introduction to Music History (S 2001, S 2002, S 2003)

Music Majors & Non-Majors Combined (Cross-Listed)

Eastman School of Music/ Opera: Death, Drama, and Desire (Fall 2001, Fall 2002)
 University of Rochester Music, Dance, & Society (Spring 2002)

Undergraduate Majors

Eastman School of Music/ University of Rochester	Music & Society, 800-1750 (Fall 1999, Spring 2000, Spring 2005) Music of the Middle Ages and Renaissance (Fall 2000, Fall 2002) Music of the Baroque Era (Spring 2001, Spring 2003) Independent study: The History of the Mass (Fall 2002)
Louisiana State University	Survey of Music History to 1750 (Spring 1996, Fall 1996, Fall 1997) Music of the Middle Ages and Renaissance (Spring 1998) Music of the Baroque and Classical Eras (S91, F92, S94, F95, S97)
Cornell University	Elements of Music Theory (Spring 1983) Aural skills (Junior level) (Spring 1981) Introduction to Music History (Spring 1980--Teaching Assistant)

Graduate Surveys

Eastman School of Music	Music in the Baroque Era (Summer 1987, Spring 1990, Spring 2000) Music in the Renaissance (Summer 1988) Tutoring for Doctoral Exams (1988-1990, 2004-2005)
Louisiana State University	Music in the Baroque Era (Fall 1991, Fall 1993, Spring 1996) Music in the Classical Era (Spring 1992, Fall 1994) Graduate Review of Music History (Spring 1998)

D.M.A. Seminars

Eastman School of Music	Dance and the Performance of Baroque Music (Spring 1999, Fall 2000) Opera in the 18th Century (Spring 2000) Handel (Fall 1998, Summer 1999)
Louisiana State University	History of Italian Opera (Spring 1994, Spring 1997) Performance Practice (Fall 1990, Fall 1992, Spring 1995)

Ph. D. Seminars

Eastman School of Music	17 th -Century Italian Opera (Fall 2001)
University at Buffalo	Opera in the 18th Century (Fall 1999)
Louisiana State University	Handel (Fall 1997) Monteverdi (Spring 1995) J. S. Bach (Spring 1993) Music at the Court of Louis XIV (Fall 1991) Baroque Opera in Italy (Spring 1991)

Performance Courses

Louisiana State University Director, Collegium Musicum (1990-1997)
Directed 2-3 concerts/year, ca. 24 students each; coached students on historical interpretation; taught vocal and instrumental technique on a variety of early instruments; prepared editions and parts; wrote program notes and translations; negotiated all administrative details (recruiting, scheduling, programming, publicity); performed in all concerts. 1996-7 only: supervised 1 graduate assistant, who directed the beginning recorder ensemble.

Research Supervision (excluding general advising)Research Advisor

7 D.M.A. monographs and lecture recitals (performance, performance practice)
3 M.A. theses (musicology)
3 undergraduate honors theses (musicology, music cognition)

Second Reader

7 Ph.D. dissertations (musicology, music theory)
3 D.M.A. monographs and lecture-recitals (performance, performance practice)
2 M.A. theses (musicology, composition)
1 undergraduate honors thesis (music theory)

SERVICE

NATIONAL & INTERNATIONAL

Professional Societies: Membership, Elected Offices, Committees

- 1981- American Musicological Society: Palisca Award Committee, 2012-2014 (Chair 2014); AMS Council, 2000-2003; Member, 1981-
- 1990-2000 American Musicological Society, Southern Chapter: President, 1998-2000; Secretary-Treasurer, 1995-7; Abstracts Editor, 1994-6; Program Com, 1995-2000; Session Chair, 1994, 1996, 1997, 1999, 2000; Local Arrangements Chair, 1995; Member, 1990-2000
- 1993- Society for Seventeenth-Century Music: Program Committee 2012-2014 (Chair 2013-14); Nominating Committee 2009-2012; Secretary, 2000-2003; Book Exhibit Coordinator, 2000; Session Chair, 1995, 2011; Member, 1993-
- 1996- Society for Music Theory: Committee on the Status of Women, mentor, 2009; Local Arrangements Committee, National Meeting Baton Rouge 1996
- 1988- College Music Society, Member

Editorial Work & Evaluation of Article/Book/Grant Submissions

- 2007-present Secretary and Member of Editorial Committee, *The Operas of Francesco Cavalli* (Bärenreiter Verlag). *Duties include taking minutes at semi-annual meetings and developing editorial philosophy/guidelines; do not include evaluating submissions*
- 2012 University of Rochester Press, reviewed article manuscript
- 2011 *Journal of Seventeenth-Century Music*, reviewed article manuscript
- 2010 W.W. Norton, reviewed book manuscript
- 2009 University of Toronto Press, reviewed book manuscript
- 2007 University of Rochester Press, reviewed book manuscript
- 2004 National Endowment for the Humanities, reviewed grant applications
- 1995-2000 Series Editor, *Musicology: A Book Series* (Gordon & Breach)
- 1995-2001 Ex officio member of Editorial Board, *Journal of Musicological Research*
- 1981 Research Assistant for *The New Harvard Dictionary of Music*, ed. Don M. Randel

GRINNELL COLLEGE

College-wide

- 2012-2013 Center for International Studies Advisory Board (elected); Western European Studies Concentration Advisory Board.
- 2012 Presentation for Early Career Faculty Group: "Job-Seeking Forum for Term Faculty"
- 2011-2012 Center for International Studies Advisory Board (elected); Personnel Appeals Board (elected); Western European Studies Concentration Advisory Board.
- 2010-2011 Harm Reduction Committee; Personnel Appeals Board (elected, 2010-2012)
- 2009 Presentation for Writing Lab Faculty Forum "Teaching Writing About the Arts"
- 2007-2008 Off-Campus Study Committee
- 2006-2007 Co-leader of Early Career Faculty Group

Music Department

- 2013-2014 (on sabbatical); principal architect of new music lesson scholarship program; Coordinator, Metropolitan Opera Broadcast Lecture Series
- 2012-2013 Chair, Department of Music; Chair, Search for term position in Musicology/Early Music; Coordinator, Steiner Awards; Coordinator, Metropolitan Opera Broadcast Lecture Series
- 2011-2012 Chair, Department of Music; Chair, Search for tenure-track position in Ethnomusicology; Coordinator, Steiner Awards; Coordinator, Metropolitan Opera Broadcast Lecture Series; Alumni Volunteers Concert
- 2009-2011 Steiner Awards coordinator; Secretary for dept meetings; Principal author: Advisor Handbook (Music)
- 2007-2008 Chair, Search for term position in Choral Music/Early Music/Musicology

- 2006-2007 Secretary for most department meetings (2005-7); Principal author: Proposal for Rehearsal Space for Student-Led Musical Ensembles; Music Information for Tutors; Faculty Sponsor, G-Tones; MUS 112 (Harmony), May 2007: performed final projects (voice, piano)
- 2005-2006 Steiner Award Committee; Music Major Handbook revisions

FORMER POSITIONS (selected list)

University of Rochester/Eastman School of Music (2000-2003)

- University Faculty Council; Undergraduate Research Conference, Session Chair
- Department Music Theory Search Committee; Choral Search; Faculty Advisor, Madrigal Ensemble; DMA Exam Committee; Teaching Assistant Prize Committee; Ph.D. Curriculum Com.; Chair, Musicology Lecture Series Committee; Fox Musicology Award Committee

Louisiana State University (1990-1998)

- University Chancellor's Scholarship Award Committee
- Department Musicology Search; Music Theory Search; School of Music Teaching Award Committee

COMMUNITY (selected list)

- 2007 Guest lecturer, Music in the Early Anglican Church (St. Paul's Episcopal Church, Grinnell)
- 2002-2003 Member of Governing Board, The Publick Musick (professional Baroque ensemble)
- 1998-1999 University Avenue Redevelopment Committee (Rochester, NY)