

JENNIFER WILLIAMS BROWN

CURRICULUM VITAE

Department of Music
Bucksbaum Center for the Arts
Grinnell College
Grinnell, Iowa 50112

1316 Fourth Avenue
Grinnell, Iowa 50112
brownjen@grinnell.edu

EDUCATION

1992	Ph.D.	Musicology	Cornell University
1982	M.A.	Musicology	Cornell University
1978	B.Mus. magna cum laude	Music History	University of Illinois

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 Award
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

2019-20	Grinnell College: Sabbatical
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	Louisiana State University, Council on Research: Summer Research Fellowship
1993	Louisiana Division of the Arts: grant for Collegium Musicum
1993	Louisiana State University, Council on Research: 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 ΑΑΑ Honorary Societies

RESEARCH

PUBLICATIONS (PR = Peer Reviewed)

Musical 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 Award (for best scholarly edition or translation)

Published reviews:

2015 James P. Cassaro, *Notes: Quarterly Journal of the Music Library Association* 71/4: 745-749 (June). This is a review of another edition in comparison to mine.

2008 Hendrik Schulze, *Early Music* 36/1: 472-474

2007 Clifford Bartlett, *Early Music Review* 119: 4

Known/forthcoming performances of this edition (* = actively involved as consultant)

2018 Rice University, dir. Michael Heaston, conducted by Gary Thor Wedow

2016 *Chicago, Haymarket Opera, dir. Craig Trompeter. Reviews:

1) John von Rhein, *Chicago Tribune*, May 7, 2016

<http://www.chicagotribune.com/entertainment/theater/ct-ent-0509-haymarket-calisto-review-20160507-column.html>

2) Gerald Fisher, *Chicago Classical Review*, May 7, 2016

<http://chicagoclassicalreview.com/2016/05/haymarket-opera-scores-big-with-imaginative-calisto/>

2015 *Simpson College, dir. Bernard McDonald

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

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

1987 *Eastman Opera Theatre, dir. Richard Pearlman & Kenneth Merrill

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

- 2015 “Cavalli, Francesco,” in *The Opera Guide: 100 Popular Composers*, ed. Amanda Holden (OperaWords Ltd., 2015), ISBN 978-1-909122-86-4, pp. 331-341. Revision and updating of 1993 article.
- 2014 “Il ritorno di Cavalli in patria: Francesco Cavalli’s Trip to Paris and the Composition of *Scipione Affricano* (Venice, 1664),” in *I musicisti Veneziani e italiani a Parigi (1640-1670): Atti della giornata di studio (Paris, 28 March, 2014)*, ed. Olivier Lexa (Venice: Venetian Center for Baroque Music), 74-83. Online publication: http://www.vcbm.it/public/research_attachments/I_musicisti_veneziani_e_italiani_a_Parigi_-_Atti_della_giornata_di_studio_1.pdf
- 2013 “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), 3-25. **PR**
- 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, 1997); full reprint in *The New Penguin Opera Guide* (2001).

Book Reviews, Conference Reviews, Program Notes, etc.

- 2016 Program Notes: “Francesco Cavalli, *La Calisto*,” Haymarket Opera Company, Athenaeum Theatre, Chicago, pp. 3-4.
- 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

Work in progress

Critical Edition: Francesco Cavalli, *Scipione Africano* (Venice 1664). *The Operas of Francesco Cavalli*, Ellen Rosand, gen. ed. (Kassel: Bärenreiter Verlag). Submitted; likely publication in 2020-2021 academic year. **PR**

Known/forthcoming performances of this edition

- 2021 Chicago, Haymarket Opera, dir. Craig Trompeter
- 2012 Rome, International Musicological Society and Conservatorio di Santa Cecilia, dir. Andrea Damiani and Sara Mingardo (excerpts)
- 2010 Yale Baroque Opera Project, dir. Grant Herreid and Toni Dorfman
- Article revision: "Cavalli, Francesco," forthcoming in *Grove Music (The Grove Dictionary of Music and Musicians)*, ed. Deane Root (Oxford University Press).
- Article revision: "Cesti, Antonio," forthcoming in *Grove Music (The Grove Dictionary of Music and Musicians)*, ed. Deane Root (Oxford University Press).
- Article: "Death on the Grand Canal: The Papers of Francesco Cavalli." Intended for submission to *The Journal of Seventeenth-Century Music*.

Articles about/Interviews with JWB

- 2015 Interview with Jacqueline Halbloom, Iowa Public Radio, re: Simpson College production of *La Calisto*, broadcast February 7; Oct 24-25.
- 2013 "From Page to Stage: Jennifer Williams Brown explores how operas were made—and remade," *Grinnell Magazine* 45, no. 3: 8.
- 2011 Interview with Kevin Kelly, on "Live and Local," WILL, Urbana IL, re: U of Illinois production of *La Calisto*; <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: 8-9.
- 2001 Interview with Canadian Broadcasting Corporation (CBC) re: Toronto production of *La Calisto*.

SCHOLARLY PRESENTATIONS

Peer-Reviewed Conference Papers

- 2019 "Peeking behind the curtain: What Cavalli's neat manuscripts tell us about the messiness of opera production," Society for Seventeenth-Century Music (SSCM), Duke University.
- 2015 "Il ritorno di Cavalli in patria: Francesco Cavalli's Trip to Paris and the Composition of *Scipione Africano* (Venice, 1664)," SSCM, University of Iowa. Thoroughly revised (with new research) version of the invited paper I read in Paris in March 2014 and published online in fall 2014.

- 2008 “‘Scipione l’Italiano’: Cavalli and the Conquest of Italy.” International Conference “Il Saggiatore Musicale,” University of Bologna
- 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.” SSCM, Princeton University
- 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
- 1996 “Reconstructing the Innsbruck 1656 Production of Cesti’s *Oronthea*.” International Conference *Austria, 996-1996: Music in a Changing Society*, Ottawa
- 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

- 2014 “Il ritorno di Cavalli in patria: Francesco Cavalli’s Trip to Paris and the Composition of *Scipione Affricano* (Venice, 1664),” International Conference “Les Vénitiens à Paris,” Paris, Institut Culturel Italien, March
- 2009 “Inside Cavalli’s Workshop: Copies and Copyists,” International Conference “Manuscript, Edition, Production: Readyng 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

Invited Conference Panel Discussions

- 2015 “Editing Early Opera.” Society for Seventeenth-Century Music and University of Iowa Opera Studies Forum. Iowa City.
- 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

Invited Scholarly 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
- 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 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

Scholarly Presentations at Grinnell College

- 2019 “Musicology and my research,” Opening Session of Undergraduate Research Symposium, April 15.
- 2015 Preconcert interview with Kurt Snook of Iowa Public Radio, for performance of Handel’s *Esther* (Grinnell Singers and Lyra Baroque Orchestra, dir. John Rommereim) (Spring)
- 2015 “What’s a nice Jewish girl like you doing in a place like this? How a story about a Hebrew queen told in a Catholic musical genre became the prototype of the English Protestant oratorio,” Interdisciplinary Panel on Handel’s *Esther* (Spring)
- 2013 “Dance and Music and the Court of Louis XIV,” Faulconer Gallery Interdisciplinary Panel: *Behind the Scenes at Versailles: Art, Theatre, Opera, and Court* (Spring)
- 2011 “The Real Thing: What Primary Sources Tell You that Copies Cannot,” Conversations in the Humanities (Fall)
- 2008 “From Page to Stage,” Humanities Research-In-Progress series (Spring)

PERFORMANCE CONTRIBUTIONS (EARLY MUSIC & HISTORICAL DANCE)

Since arriving at Grinnell College

- 2020 Scholar in Residence, Haymarket Opera Summer Workshop (Chicago): Monteverdi, *Il ritorno d’Ulisse*, June 21-28, cancelled due to coronavirus.
- 2020 Musicological consultant, Haymarket Opera: Monteverdi, *L’incoronazione di Poppea*, June 17-21, cancelled due to coronavirus.
- 2018 Musicological consultant, Simpson College: Haydn, *La Canterina*; Salieri, *Prima la musica, poi le parole*. Duties included advising the director and harpsichord tuning/maintenance.
- 2018 Musicological Consultant, Haymarket Opera Summer Workshop: Cavalli, *La Didone* (dir. Craig Trompeter), June 9, 2018. My duties included advising the director and singers during rehearsal about historically appropriate interpretation.
- 2017 Scholar in Residence, (6 weeks @ 3 full days/week), Simpson College (Indianola): Handel, *Acis & Galatea*, (dir. Bernard McDonald), fall 2017. My duties included advising the director, devising a complete set of historically appropriate basso continuo figures, coaching singers individually on their music, accompanying rehearsals on harpsichord, harpsichord tuning/maintenance, and various other logistical details.
- 2017 Harpsichord soloist, Faculty Showcase Recital: Byrd, *John come kiss me now*
- 2016 Scholar-in-Residence (6 weeks @ 3 full days/week), Simpson College: Purcell, *Dido & Aeneas* and Blow, *Venus & Adonis*. My duties included advising the director, devising a

- complete set of historically appropriate basso continuo figures for both operas, developing tempo markings based on baroque dance traditions, coaching singers individually on their music, accompanying rehearsals on harpsichord, writing materials for program booklet, harpsichord tuning/maintenance, and various other logistical details.
- 2015 Scholar in Residence (6 weeks @ 3 full days/week), Simpson College: Cavalli, *La Calisto*. My duties included advising directors and singers, coaching singers individually on music and Italian language, accompanying rehearsals on harpsichord, writing materials for program booklet, harpsichord tuning/maintenance, and various other logistical details.
- 2013 Harpsichord continuo, Iowa Flute Festival Visiting Artist Recital (Linda Pereksta, baroque flute): Bach, Sonata in E minor BWV 1034; Couperin, *Second Concert*; Monteverdi, *Zefiro torna*.
- 2012 Faculty in Baroque Dance, Virginia Baroque Performance Academy, Shenandoah Valley Bach Festival, Harrisonburg VA
- 2007 Co-Music Director (with John Rommereim) and Dance Director, *The Beggar's Opera* (Grinnell Theatre Department Mainstage Production, dir. Lesley Delmenico). I also prepared a new musical edition and performed on recorder and harpsichord.
- 2007 Harpsichord soloist, The Baroque Orchestra of Iowa (dir. John Rommereim): J.S. Bach, Concerto for 3 Harpsichords in D minor, BWV 1063; harpsichord continuo: Handel, *Dixit Dominus*. 1) Central College (Pella, IA); 2) Grinnell College
- 2007 Harpsichord continuo, Faculty Recital, Grinnell College (Claudia Anderson, flute)
- 2007 Organ continuo, Commencement Vocal Concert (dir. John Rommereim)

Prior to 2005—Selected List

- 2002 Led pre-concert Dance Workshop for concert by The Publick Musick (featuring Julie Andrijeski and Ken Piece, dancers), Rochester NY
- 2001 Dancer, Lecture-Demonstration with Ken Pierce, University of Alabama
- 1999 Dance Director and Dancer, *Volgendo il ciel* (ballo by Monteverdi, choreography by Ken Pierce), University of Rochester
- 1996 Harpsichord continuo, LSU Philharmonia: Respighi, Ancient Airs and Dances
- 1995 Harpsichord continuo, Timm Faculty Woodwind Quintet: Zelenka, Sonata V in F major
- 1994 Treble viol, Baton Rouge Consort of Viols, Baton Rouge Gallery
- 1993 Harpsichord continuo, LSU Faculty Recital William Ludwig (bassoon): Boismortier, Sonata No. 2 in A minor
- 1993 Harpsichord continuo, Timm Faculty Woodwind Quintet: Goldberg, Trio Sonata in C major
- 1992 Harpsichord soloist, LSU Hi-Voltage Festival: Barry Schrader, Excavations for Harpsichord and Electronics
- 1985 Dance Director and Dancer, *The Triumph of Peace* (Jacobean court masque by Shirley, music by W. Lawes, choreography by Dorothy Olsson), Harvard University
- 1984 Assistant Producer, Assistant Dance Director, and Dancer, *Circe* (Restoration tragedy by C. Davenant, music by Purcell, choreography by Margaret Daniels), Harvard University
- 1979-83 Dance Director and Dancer, three concerts of historical dance and music, Cornell University

Other Performance

- 2018- Soprano, Vox Feminae, 4-5 concerts per year. Repertory ranges from medieval to pop.

TEACHING

GRINNELL COLLEGE (on leave 2008-9, 2013-14, 2019-2020)

Academic Courses

Non-Majors

TUT 101-04	Tutorial: Prima Donna: Women in Opera (Fall: 2017, 2020)
TUT 101-03	Tutorial: Venice, Past and Present (Fall: 2009, 2014)
TUT 101-03	Tutorial: Music & Society in Paris, 1880-1930 (Fall 2006)
MUS 110	Introduction to Western Music (Fall 2005)
MUS 201	Opera: Death, Drama, & Desire (Spring 2021)

Music Majors

MUS 111	Aural Skills I (Fall 2016, Spring 2017)
MUS 201	Baroque Improvisation (Spring 2013)
MUS 261	Western Music to 1750 (Fall: 2005-2017); Music in Europe to 1750 (Fall: 2018, 2020)
MUS 262	Western Music 1750 to the Present (Spring: 2006-2008; 2010-2012; 2015-2016; 2018); Music in Europe and the Americas 1750 to the Present (Spring: 2019)
MUS 322	Baroque Improvisation (Spring 2019)
MUS 322	The “Golden Age” of English Music, 1500-1700 (Fall 2007)

Performance Courses

MUS 101-03	Collegium Musicum (both semesters, 2005-present); 4 concerts per year
MUS 120/220/221	Harpsichord Lessons (both semesters, 2007-present) N.B. These courses are outside my regular 5-course/year load: I teach lessons without compensation.

Research Supervision Courses

MUS 420	Senior recital, Spring 2019: Richard Tanimoto, harpsichord
MUS 499	MAP, Summer 2016: Building a Baroque Violin (Kathryn Krainc '17). Cover story, <i>Grinnell Magazine</i> , Winter 2016; presented at First Year Scholar's Convocation Fall 2016.
MUS 499	MAP, Fall 2014: Opera during the Reign of Catherine the Great (Ana Ovtcharova '15). Presentation won the 2015 Henry York Steiner Award for Music Research.
MUS 261	Plus-2, Fall 2012: Advanced Aural Skills (Cherylyn Geers '14)
MUS 499	MAP, Spring 2012: Baroque Italian opera (Briel Waxman '12). Presentation won the 2012 Henry York Steiner Award for Music Research.
MUS 499	MAP, Fall 2010: Puccini Heroines (Kathleen Murphy-Geiss '11)
MUS 499	MAP, Fall 2008: Fauré and French Romanticism (Alexandra Kieffer '09)
MUS 397	Independent Study, Spring 2008: Schoenberg and the Emancipation of Dissonance (Wini Marcel '08)
MUS 299	Independent Study, Fall 2006: Children's Music at Terezín (Sara Cohen '07)

Research Supervision Outside Official Course Load

2018	Assisted Alec Wood '19 in revision of his Spring 2018 MUS 262 paper, selected for presentation at American Musicological Society Midwest Chapter meeting (Chicago), and further revisions for graduate school applications.
2018	Advanced Harpsichord Lessons, Richard Tanimoto '20. Weekly 60-minute lessons throughout summer to prepare him for Twin Cities Baroque Instrument Program.
2018	Coached Kirsten Gillis '18 (baroque flute) for senior recital performance of J.S. Bach, Sonata in E minor (9') and Monteverdi, <i>Zefiro torna</i> (6'); also accompanied her on harpsichord for performance.

- 2017 Advanced Harpsichord Lessons, Richard Tanimoto '20. Weekly 60-minute lessons throughout summer to prepare him for Twin Cities Baroque Instrument Program.
- 2017 Coached Andrew Mack '18 (baritone) and 6-piece period-instrument ensemble for junior recital performance of J.S. Bach, Cantata No. 82 "Ich habe genug" (30-minute piece); also played organ for performance.
- 2017 Coached Kathryn Krainc '17 (baroque violin) for senior recital performance of Heinrich von Biber, Sonata IV in A (12'30" piece); also accompanied her on harpsichord for performance.
- 2015 Supervised 9th Semester Fellow Cella Westray '15: "Ravel the Craftsman: Reconstructing His Creative Process in His Late Works."
- 2014 Consultant, MAP in History: Robbie Menner '14: "The premiere of Dido & Aeneas"
- 2007-11 Member of Ph.D. advising committee: Francesco Della Vecchia, Ph.D. (Musicology), U of Iowa, 2011: "Key Symbolism in Francesco Cavalli's Arias."
- 2010 Supervised 9th Semester Fellow (with Jee-Weon Cha): Michael Blankenship '10: "A Simplified, Unified Analytical Approach to Neo-Riemannian Operations in Jazz."
- 2010 Member of Ph.D. advising committee: Marja Saarela, Sibelius Academy, Helsinki.

Other Teaching Outside Official Course Load

- 2019-2020 Collegium Viol Consort (I continued to coach this ensemble throughout my sabbatical)
- 2016 Aural skills II, Cal Frokin '16. Tutored graduating music major who was unable to register for required course (MUS 212) due to schedule conflicts. 7 weeks of 1 to 2-hour meetings/week, plus final exam.
- 2008 Informal teaching of creative writing, Paul Bellora '10.
- 2007 Co-Music Director and Dance Director, *The Beggar's Opera*, Grinnell College.
- 2005-6 Informal teaching of aural and keyboard skills, Ioannis Loukakis '08.

Invited Graduate Musicology Seminars (off-campus)

- 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

Guest Teaching at Grinnell

- 2019 HIS 239-01 Tyrants and Tunesmiths: subbed for K. Maynard, supervising class trip to Chicago.
- 2018 + 2020 MUS 100 Intro to Music Studies: "A brief history of music notation."
- 2014 + 2013 ART 295 The Baroque Imaginary (V. Lyon): "Monteverdi's *Orfeo* and the Birth of Opera"
- 2011 TEC 154 Evolution of Technology (J. Davis): "Music Notation"; "Theatrical Machinery"
- 2010 TUT Great Stories in Hip-Hop: Rap Music as Literature (D. Phillips)
- 2010 MUS 101.2 Grinnell Symphony (B. Carlisle): Baroque Dance Workshop
- 2008 FRE 312 French Lit from Middle Ages to Revolution (D. Harrison): "Using Primary Sources"
- 2007 HIS 295.02 Europe during the Enlightenment (J. Spohnholz): "Mozart & *The Magic Flute*"
- 2006 ART 214 Monastery & Cathedral in Medieval Europe (T. Chausson): "Medieval Chant & Polyphony"

Metropolitan Opera Live in HD Broadcasts: Introductory Lectures

- 2017-18 Bellini, *Norma*; Puccini, *La Bohème*
- 2016-17 Dvorak, *Rusalka*; Verdi, *La Traviata*
- 2015-16 Puccini, *Manon Lescaut*
- 2013-14 Dvorak, *Rusalka*
- 2012-13 Mozart, *La Clemenza di Tito*; Handel, *Giulio Cesare*
- 2011-12 Verdi *Ernani*; Massenet, *Manon*

Student Achievements and Placements (*Grinnell students for whom I wrote letters of recommendation*)

Alec Wood '19, enrolled, PhD Musicology, Yale (2019)
 Alec Wood '19, presented MUS 262 paper at American Musicological Society, Midwest Chapter, Chicago, fall 2018.
 Richard Tanimoto '19, Twin Cities Baroque Musical Instrument Program/harpsichord (summers 2017, 2018)
 Daniel DeLay '17, enrolled, MM Music Composition, University of Oregon (2017)
 Cella Westray '15, enrolled, PhD Music Theory and Cognition, Northwestern University (2016)
 Ana Ovtcharova '15, MA Musicology, U of Minnesota (2017)
 Ethan Edl '12, MA Music Theory, Indiana University (2013); enrolled, PhD Music Theory, Yale (2015)
 Svea Drentlaw '13, MA Mechanical Engineering, U of Minnesota (2015)
 Kathleen Murphy-Geiss '11, MA Musicology, University of Oregon (2015); MSW, U of Denver, now therapist at Falcon Ridge Ranch, UT
 Max Stephenson '11, MD, UC Davis Medical School (2017), now resident physician, Sacramento
 Sarah Goff '11, MA Teaching, Oregon State University, now a music teacher
 Michael Blankenship '10, enrolled, PhD Music Theory, Eastman School of Music (2011-)
 Jacob Sagrans '09, PhD Musicology, McGill University (2017)
 Ioannis Loukakis '08, MBA, U of North Carolina Chapel Hill (2011), now Senior Data Scientist, Cigna Insurance
 Alexandra Kieffer '08, PhD Musicology, Yale University (2008-2014); later received Mellon Fellowship at Stanford (2013); now Assistant Professor of Musicology, Rice University
 Sara Cowan '08, M.M. Choral Conducting, U of Minnesota (2008), now choral director Omaha Central High School
 Louis Gulino '07, M.A. Humanities and Social Thought, NYU (2009), now editor at Oxford Univ Press
 Jisoo (Ben) Kim '07, M.M. Music Composition, University of Calgary (2008)
 Molly Dahlberg '07, M.M. Vocal Performance, Louisiana State University (2008), former Associate Director, Opera Louisiane; now Academic Coordinator, Dept of Dance, U of Iowa
 Christian Conkle '07, M.A Musicology, UNC, Chapel Hill (2010); JD, Loyola Law School, Los Angeles, now intellectual property attorney with Russ August & Kabat, Los Angeles
 Sara Cohen '07, M.Ed. Music Education, NYU Steinhardt School (2007), now a band director
 Graeme Miller '06, M.A. Urban Planning and Policy, U of Illinois-Chicago (2009), now Policy Analyst at Energy Resources Center, U of Illinois-Chicago

FORMER POSITIONS (1980-2005)

Student Accomplishments

Awards (excluding graduate fellowships/scholarships)

American Musicological Society, Lewis Lockwood Award for best book by young scholar: Seth Brodsky (2018), Amy Wlodarski (2016)
 Society for Music Theory, Emerging Scholar Award (Book): Andrew Hicks (2018)
 Fulbright (3), Rotary (1), Chateaubriand (1), Camargo (1); UR Barth-Crapsey Award for Undergraduate Research (1), LSU Outstanding Ph.D. Dissertation (2), LSU Dissertation Fellowship (2)

Graduate Study

My undergraduate students from the University of Rochester and Louisiana State University have pursued graduate studies in musicology, music theory, historical performance, and music education at: Yale, Columbia, UNC-Chapel Hill, University of Michigan, Eastman, King's College London, NYU, Indiana University, UCLA, University of Maryland, USC, SUNY Stony Brook, and University of North Texas

Employment (advisees only)

University of Alabama; Delta College (SUNY Brockport); Indiana University/Perdue University; University of Nevada; Chicago Lyric Opera; Syracuse Public Radio; Birmingham Southern University

Academic Courses TaughtUndergraduate 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/ Music & Society, 800-1750 (Fall 1999, Spring 2000, Spring 2005)
University of Rochester 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 17th-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 Taught

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

- 1981- American Musicological Society: Palisca Award Committee, 2012-2014 (Chair 2014); AMS Council, 2000-2003; Member, 1981-
- 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-
- 1990-2000 American Musicological Society, Southern Chapter: President, 1998-2000; Secretary-Treasurer, 1995-7; Abstracts Editor, 1994-5; Program Com, 1995-2000; Session Chair, 1994, 1996, 1997, 1999, 2000; Local Arrangements Chair, 1995; Member, 1990-2000
- 1996- Society for Music Theory: Committee on the Status of Women, mentor, 2009; Book Exhibit Coordinator and Local Arr. 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.
- 2016 *Women and Music*, reviewed article manuscript.
- 2015 Oxford University Press, reviewed book manuscript; book published 2016.
- 2012 University of Rochester Press, reviewed article manuscript; article published 2013.
- 2011 *Journal of Seventeenth-Century Music*, reviewed article manuscript; article publ 2015.
- 2010 W. W. Norton, reviewed book manuscript; book published 2013.
- 2009 University of Toronto Press, reviewed book manuscript; book published 2011.
- 2007 University of Rochester Press, reviewed book manuscript; book published 2013.
- 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

- 2020-2021 Health Professions Advisory Committee
- 2018-2019 Scholarship Selection Committee; Teacher Education Committee; European Studies Concentration Advisory Board
- 2017-2018 Teacher Education Committee; European Studies Concentration Advisory Board
- 2016-2017 Teacher Education Committee; European Studies Concentration Advisory Board
- 2015-2016 Personnel Committee Humanities Division Rep (elected); Instructional Support Committee; European Studies Concentration Advisory Board; participated in Early Career Faculty Group Panel on Tenure Reviews.
- 2014-2015 Personnel Committee Humanities Division Rep (elected March 2015); Faculty Organization Committee (elected); Instructional Support Committee; European Studies Concentration Advisory Board
- 2012-2013 Center for International Studies Advisory Board (elected); Western European Studies Concentration Advisory Board; 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)
 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

2017-2018 [Co-Chair, Department of Music]: although my term ended June 30, 2017, chair duties continued fulltime through August and part-time throughout the year, including most duties related to music lessons, Music House, and budget, plus many duties related to curriculum reform.
Contributions to Diversity: I led the implementation of the new music lesson program (see 2016-2017).
Non-chair tasks: Coordinator, Metropolitan Opera Broadcast Lecture Series; member, Steiner Award for Music Research committee.

2016-2017 Chair, Department of Music: Major tasks this year: chaired 3 faculty reviews; major revision of the music lesson program (developing a new administrative and funding structure, purchasing new instruments, and finding and preparing a new facility); thorough budget overhaul; ongoing curriculum reforms and recruitment initiatives.
Contributions to Diversity: Using information from the survey I conducted in 2016, the Trustees voted to make music lessons accessible to all students without additional fee.
Non-chair tasks: member, Steiner Award for Music Research committee.

2015-2016 Chair, Department of Music: Major tasks this year: chaired 2 faculty reviews, 2 searches, ongoing curriculum reforms, major overhaul of department website, new recruitment initiatives.
Contributions to Diversity: I conducted an extensive review of a 3-year pilot program for Music Lesson Scholarships, a program I had spearheaded and developed in 2013. It is designed to ensure access to music lessons regardless of financial means or musical background. I gathered and analyzed survey data and funding data, wrote detailed report, developed recommendations, and worked with faculty and administration to implement. I worked on this project an average of 10 hours/week for 6 months.
Non-chair tasks: member, Steiner Award for Music Research committee; coordinator, Senior Honors Recital.

2014-2015 Participated in 3 faculty reviews; member, Steiner Award for Music Research committee; mentored new faculty member Mark Laver.

2013-2014 (on sabbatical); principal architect of new music lesson scholarship program; Coordinator, Metropolitan Opera Broadcast Lecture Series; Coordinator, Admissions video; chaired 1 faculty review; participated in Jazz Search (tenure-track); Mellon Fellowship Search; Steiner Award for Music Research committee

2012-2013 Chair, Department of Music; Chair, Musicology/Early Music Search (term); Coordinator, Steiner Awards; Coordinator, Metropolitan Opera Broadcast Lecture Series

2011-2012 Chair, Department of Music; Chair, Ethnomusicology Search (tenure-track); Coordinator, Steiner Awards; Coordinator, Metropolitan Opera Broadcast Lecture Series; Alumni Volunteers Concert

2009-2011 Coordinator, Steiner Awards; Secretary for department meetings; Principal author: Advisor Handbook (Music)

2007-2008 Chair, Choral Music/Early Music/Musicology Search (term)

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 for Music Research 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)

2017-present Member, Grinnell Children's Choir Board.
 2016-present Member, Grinnell Music & Health Program Advisory Board.
 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)