

## Jason Rosenholtz-Witt, Ph.D.

### ACADEMIC APPOINTMENTS

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Assistant Professor of Music in Musicology, University of Kentucky, 2024–

Assistant Professor of Musicology and Double Bass, Western Kentucky University, 2023–2024

Visiting Assistant Professor of Musicology and Double Bass, Western Kentucky University, 2022–2023

Visiting Assistant Professor of Music, Oxford College of Emory University, 2021–2022  
Music Program Coordinator  
Director of the Oxford College Chamber Ensemble

Instructor, Department of Music, Colorado State University, 2011–2013

### EDUCATION

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Northwestern University                      Doctor of Philosophy, Musicology, September 2020  
Dissertation: *Musical Networks in Bergamo and the Borders of the Venetian Republic, 1580–1630*

Master of Arts, Musicology, June 2016

Colorado State University                      Master of Music, Music Performance (Double Bass), May 2011

University of Northern Colorado              Bachelor of Music, Music Performance (Double Bass), May 2005

### PUBLICATIONS

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#### *Peer-Reviewed Articles and Book Chapters*

“Venice as a Musical Commodity in Early Modern Germany: A Frontispiece Collage, c.1638.” In *Customized Books in Early Modern Europe, 1500–1700*, edited by Christopher D. Fletcher and Walter S. Melion. *Intersections: Interdisciplinary Studies in Early Modern Culture*, Volume 86, 475–491. Leiden: Brill, 2024.

“The Hidden Politics of the Emblem: William Byrd, Elizabeth I, and Cupid.” In *Byrd Studies in the Twenty-First Century*, edited by Samantha Bassler, Katherine Butler, and Katie Bank. *Studies in British Musical Cultures*, 65–80. Clemson, SC: Clemson University Press, 2023.

“Music and Crisis at Santa Maria Maggiore during the Turbulent 1620s.” *Renaissance Quarterly* 76:4 (Winter 2023): 1389–1430.

“Musica, crisi, e la politica della riforma a Bergamo nel primo seicento.” *Atti dell’Ateneo di Scienze, Lettere e Arti di Bergamo* 85 (2023): 431–440.

“Venice without Venice: Traces of Italian Printed Music in German Manuscripts during the Thirty Years War.” In *Early Modern Cultures of the Book: Collectors and Books, Texts and Images*, edited by Mara R. Wade and Kathleen M. Smith. Chloe, Volume 49, 224–253. Leiden: Brill, 2023.

“Beyond the Score: Charlotte Moorman and John Cage’s *26’1.1499’’ for a String Player*.” In *A Feast of Astonishments: Charlotte Moorman and the Avant Garde, 1960s-1980s*, edited by Corinne Granoff and Lisa Corrin, 28–39. Evanston: Northwestern University Press, 2016.

“The Instrumentation of Orlando Gibbons’ Dooble Base Fantasias.” *The Viol* 25 (Winter 2011–12): 23–28.

### Reviews

*Music in Golden-Age Florence, 1250–1750: From the Priorate of the Guilds to the End of the Medici Grand Duchy*, Anthony M. Cummings. *Speculum* (forthcoming, 2025).

“Michael Fleming and Christopher Page, Eds. *Music and Instruments of the Elizabethan Age: The Eglantine Table*. Woodbridge: Boydell Press, 2021. Pp. 309. \$60.00 (Cloth).” *Journal of British Studies* 62:3 (July 2023): 774–775.

*Mapping the Motet in the Post-Tridentine Era*, Esperanza Rodríguez-García and Daniele V. Filippi, eds. (New York: Routledge, 2019). *Renaissance Quarterly* 75:2 (Summer 2022): 704–705.

“Le strange viols, *William Cranford Consort Music for 4, 5 and 6 Viols* Olde Focus Recordings fcr905 (2015) and ACRONYM, *Oddities & Trifles: The Very Peculiar Instrumental Music of Giovanni Valentini* Olde Focus Recordings fcr904 (2015).” *Early Music Performer* 38 (April 2016): 22–24.

### Digital Humanities

Contributing author, “Merlo’s Map: The Religious Geography of Venice.” Part of *Religious Change, 1450–1700*. Newberry Library, 2017:  
<http://publications.newberry.org/venice/>

### In Progress

*Between Innovation and Tradition: Musical Life in the Venetian Terraferma, 1550–1650*. Book project, supported by a Gladys Kriebel Delmas Foundation Venetian Program Research Grant.

## FELLOWSHIPS, GRANTS & AWARDS

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2025 Gladys Kriebel Delmas Foundation Venetian Research Program Grant: Supplementary award for research at the The Gdańsk Library, Poland (\$3000)

- 2023 Gladys Kriebel Delmas Foundation Venetian Research Program Grant: Awarded for research in northern Italy towards my monograph, “Between Innovation and Tradition: Musical Life in the Venetian Terraferma, 1550–1650” (\$12,615)
- 2019–21 Scholar-In-Residence, Newberry Library, Chicago
- 2019 Graduate Research Grant, Northwestern University: Awarded for research at the Biblioteka Jagiellońska, Krakow, Poland (\$3,000)
- 2018–19 Graduate-Scholar-In-Residence, Newberry Library, Chicago
- 2017–19 Northwestern University Presidential Fellowship (\$38,400 + \$2,000 research funds, per year)
- 2018 Gladys Kriebel Delmas Foundation Venetian Research Program Grant: “Singing at the Edge of the Veneto: Giovanni Cavaccio in Bergamo, 1598–1626” (\$9,322)
- 2017–18 Mellon Fellowship for Dissertation Research in Original Sources, Council on Library and Information Resources (\$25,000) [Declined]
- 2017 Dr. Gudrun Busch Stipendium für Musikwissenschaft, Herzog August Bibliothek, Wolfenbüttel, Germany: “Musical Networks in the Veneto, 1550-1650: Regional Styles Reconsidered” (€2,633)
- 2017 American Friends of the Herzog August Bibliothek: Supplementary Grant (\$1,377)
- 2012 Colorado State University: Writing Across the Curriculum/gtPathways Research Grant: Awarded to improve the writing component to Colorado State’s Music Appreciation course (\$2,000)
- 2011 Outstanding Graduate Student, Colorado State University, Department of Music
- 2011 Pi Kappa Lambda (Music Honor Society), Zeta Nu Chapter
- 2002 Departmental Scholar, University of Northern Colorado, School of Music

***Travel Awards***

- 2019 American Musicological Society Professional Development Grant
- 2019 Society for Seventeenth-Century Music Conference Travel Grant
- 2019 American Friends of the Herzog August Bibliothek Travel Grant: Awarded to present at the Renaissance Society of America conference

- 2016 Northwestern University, The Graduate School Travel Grant: For travel to Summer Institute Cologne [SiC!]
- 2015 Northwestern University, The Graduate School Conference Travel Grant: Awarded to present at the Renaissance Society of America conference
- 2015 American Musicological Society Professional Development Grant
- 2015 Northwestern Graduate School Conference Travel Grant: Awarded to present at the Medieval/Renaissance Music conference

### **INVITED TALKS, PUBLIC LECTURES & RECITALS**

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- 2023 “*Reti musicali tra Bergamo e Brescia tra la fine del Cinquecento e l’inizio del Seicento* [Musical Networks between Bergamo and Brescia in the Late Sixteenth and Early Seventeenth Centuries],” November 22, 2023, L’ateneo di scienze, lettere, i arti di Bergamo [Invited as part of *Capitale delle Culture 2023, Bergamo e Brescia.*]  
<https://youtu.be/yAPdVrCgOA8?si=MubdYKxBrwEsT2wS>
- “Back to the Bass-ics: How to set up a Beginner Double Bass Player,” American String Teachers Association, WKU chapter, February 24, 2023
- 2022 “Musica, crisi, e la politica della riforma a Bergamo nel primo seicento [Music, Crisis, and the Politics of Reform in Bergamo in the early 1600s],” March 15, 2022, L’ateneo di scienze, lettere, i arti di Bergamo, *Venezia 1600* [On zoom. A series of public lectures on occasion of Venice’s 1600<sup>th</sup> birthday.]
- 2020 Expert Panelist, *Orfeo Remote*, Dunbar Early Music Festival, Northwestern University, May 22, 2020 [live zoom broadcast]
- 2019 “Music and Crisis at Santa Maria Maggiore, in Bergamo during the Turbulent 1620s,” Newberry Library Colloquium Series, Chicago, August 28, 2019
- 2019 “Singing at the Edge of the Veneto, Giovanni Cavaccio in Bergamo, 1598–1626,” Presidential Fellows Speaker Series, Northwestern University, January 2019
- 2017 “Traces of Italian Printed Music in Seventeenth-Century German Manuscripts,” Herzog August Bibliothek Stipendiatenkolloquium, Wolfenbüttel, Germany, December 7, 2017
- 2016 Presenter-performer for the Public Programs, *A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s-1980s*, with Benjamin Piekut, Block Museum of Art, March 3, 2016

- 2013 “Brahms Symphony #4,” Cheyenne Symphony, *Classical Conversations* Pre-concert Lecture Series, March 2013
- 2012 Colorado State University, Virtuoso Series Double Bass Recital, with Forest Greenough, November 2012

### CONFERENCE PRESENTATIONS

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- 2025 “Musical-Visual Intertextuality, Local Politics, and the Multi-Sensory Church Interior: Santa Maria Maggiore, Bergamo.” Renaissance Society of America, Annual Conference, Boston, March 2025.
- 2024 “Local Variations and Civic Identity: The Misericordia Maggiore’s Impact on Bergamasque Liturgical Practices.” Renaissance Society of America Annual Conference, Chicago, March 2024
- 2023 “Music, Art, and Religious Politics: Marian Intertextuality in Santa Maria Maggiore, Bergamo.” Society for Renaissance Studies, Liverpool, July 2023
- “Musical Friendships and Count Marc’Antonio Martinengo’s Brescian Circle.” Society for Seventeenth-Century Music Annual Conference, Case Western Reserve University, April 2023.
- 2022 “Artistic Expenditure, Musical Repertoire, and the Politics of Reform in Early Seventeenth-Century Bergamo.” Renaissance Society of America Annual Conference, Dublin, March/April 2022  
\*Session Organizer, “Renaissance Bergamo: At the Edge of the Venetian *Terraferma*”
- 2021 “Venice as a Musical Commodity in Early Modern Germany: A Frontispiece Collage, c. 1638.” Lovis Corinth Colloquium XI, Emory University, October 2021
- “Artistic Expenditure, Musical Repertoire, and the Politics of Reform in Early Seventeenth-Century Bergamo.” Society for Seventeenth-Century Music Annual Conference, University of Oregon [online], April 2021
- “Musicians’ Complaints as Evidence of Unwritten Performance Practice in Early *Seicento* Bergamo.” Renaissance Society of America Annual Conference [online], April 2021
- 2020 “Musicians’ Complaints as Evidence of Unwritten Performance Practice in Early *Seicento* Bergamo.” American Musicology Society Annual Conference [online], November 2020

- 2019 “Music and Crisis at Santa Maria Maggiore, Bergamo during the Turbulent 1620s.” Society for Seventeenth-Century Music Annual Conference, Duke University, April 2019
- “Venice Without Venice: Lodovico Viadana and Isaac Posch in Seventeenth-Century German Manuscripts.” Renaissance Society of America Annual Conference, Toronto, March 2019
- 2018 “Music Partbooks and Emblems: Traces of Italian Print Culture in Seventeenth-Century German Manuscripts.” Inventing the Good Life: How Italy Shaped Early Modern Moral Culture: An Exploration of the Ethica Section in Wolfenbüttel, Herzog August Bibliothek, Wolfenbüttel, Germany, October 2018
- “Musical Networks in Bergamo: Giovanni Cavaccio's *Messe per i defunti* (1611).” Renaissance Society of America Annual Conference, New Orleans, March 2018  
\*Session Organizer, “The Borders of Bergamo: Innovation and Exchange in Early Modern Italy”
- 2016 “Cipriano de Rore Reappraised: Lovesickness and Eroticism in *Calami sonum ferentes*.” Society for Music Theory Annual Conference, Early Music Analysis Special Interest Group, Vancouver, November 2016
- “Music in Thomas More’s *Utopia*: A Historiographic Reassessment.” North American British Music Studies Association Biennial Conference, Syracuse University, August 2016
- Respondent to Inna Naroditskaya, “Elizaveta of Russia – SoundSpace of the Imperial ABSOLUTE!” Sounding Space Symposium, Northwestern University, April 2016
- 2015 “Beyond the Score: Charlotte Moorman and John Cage’s *26 1.1499*” for a *String Player*.” American Musicological Society Annual Conference, Louisville, November 2015
- “The Hidden Politics of the Emblem: William Byrd, Elizabeth I, and Cupid.” Sixteenth-Century Studies and Conference, Sponsored by the Society for Emblem Studies, Vancouver, October 2015
- “Lovesickness and Eroticism in Cipriano de Rore’s *Calami sonum ferentes*.” Medieval and Renaissance Music Annual Conference, Université libre de Bruxelles, Belgium, July 2015  
\*Session co-organizer, “*Calami sonum ferentes* Reappraised”
- 2014 “William Byrd’s Cupid Songs and the English Emblem Tradition.” North American British Music Studies Association Biennial Conference, University of Nevada Las Vegas, August 2014

- “William Byrd’s Cupid Songs and the English Emblem Tradition.”  
American Musicological Society Midwest Chapter Regional Conference,  
University of Minnesota, April 2014
- 2013 “The Impassable Gulf: Brahms and Wagner in Schoenberg’s *Verklärte Nacht*.” American Musicological Society Rocky Mountain Chapter Regional Conference, Northern Arizona University, April 2013
- 2012 “The Instrumentation of Orlando Gibbons’ Double Bass Fantasias.” American Musicological Society Rocky Mountain Chapter Regional Conference, University of Northern Colorado, March 2012
- 2011 “Orlando Gibbons’ Double Bass: Filling a Pedagogical Gap.” College Music Society Rocky Mountain Chapter Regional Conference, Denver, March 2011

**CONFERENCE SESSIONS CHAIRED**

- 2024 “Situating Italian Operas,” Society for Seventeenth-Century.  
“Music, Sound, and Sense,” Renaissance Society for America.

**TEACHING EXPERIENCE**

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**University of Kentucky (2024–)**

Chamber Music Literature [Doctoral]

Love and Death in the (long) Sixteenth Century [PhD Seminar]

**Western Kentucky University (2022–24)**

Music Appreciation

Music History I [Ancient through 1750]

Music History II [1750 to Present]

Nineteenth-Century Music

Music Literature [Graduate seminar]

Applied Double Bass

**Oxford College of Emory University (2021–22)**

Intro to Music

Intro to Music Theory and Composition

Music, Culture, and Society

Jazz and the Civil Rights Era [Special Topics in Music History]

Chamber Ensemble

Applied Music Coordinator

**Northwestern University (2017)**

Music and Politics from Renaissance Florence to Beyoncé’s *Lemonade*

Intro to Music





**To Western Kentucky University**

2022–24 Diversity, Equity, and Inclusion Committee, Department of Music  
 Academic Committee, Department of Music  
 Performing and Visual Arts Library Liaison  
 Music History/Music Appreciation Coordinator  
 Outstanding Graduate Student Committee, Potter College of Arts and  
 Letters

**To Oxford College of Emory University**

2021–22 Music Program Coordinator  
 Music for Change, Faculty Sponsor  
 Jazz Club, Faculty Sponsor  
 Search Committee, Chorale Director

**To Northwestern University**

2017–20 Peer Mentorship Program, Music Studies Department

2019 Selection Committee, Northwestern University Presidential Fellowship

2017–19 Presidential Fellow, Northwestern University (Graduate School budget management, fellowship advising, undergraduate advising, public lectures, event planning)

2017 Organizing Committee, Midwest Graduate Music Consortium Annual Conference

2016 Program Committee, Midwest Graduate Music Consortium, Annual Conference

Consortium Representative to Newberry Library's *Center for Renaissance Studies*

**PROFESSIONAL PERFORMANCE EXPERIENCE**

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2023– Orchestra Kentucky (Bowling Green), Substitute Bass  
 2023 Southern Kentucky Chorale Society (Bowling Green), Principal Bass  
 2023 Steamboat Springs Orchestra, Assistant Principal Bass  
 2019–21 Lakeview Symphony Orchestra (Chicago, IL), Section Bass  
 2012–13 Cheyenne Symphony Orchestra, Assistant Principal Bass  
 2011–13 Larimer Chorale (Fort Collins, CO), Principal Bass  
 2011–13 Greeley Philharmonic, Section Bass  
 2010–13 Emerald City Opera (Steamboat Springs, CO), Principal Bass  
 2009–13 Steamboat Springs Orchestra, Assistant Principal Bass  
 2009–13 Fort Collins Symphony Orchestra, Substitute Bass  
 2009–12 Cheyenne Symphony Orchestra, Section Bass  
 2006–08 Kure Symphony (Kure City, Hiroshima Prefecture, Japan), Principal Bass  
 2004–05 Fort Collins Symphony Orchestra, Section Bass  
 2004–05 Cheyenne Symphony Orchestra, Section Bass  
 2003–05 Greeley Philharmonic, Substitute Bass

2002–03 Colorado Contemporary Music Consort, Bass

**PROFESSIONAL DEVELOPMENT**

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Antiracist Pedagogy Reading/Discussion Group, Oxford College of Emory University, Fall 2021

Book History and Early Modern Literary Criticism in Italy, Research Methods Workshop, Newberry Library, March 11, 2017

Sound Studies Seminar, Summer Institute Cologne [SiC!], University of Köln, August–September 2016

Word and Image in the Renaissance, Research methods workshop, Newberry Library, Chicago, February 13, 2015

Music and Travel, 1500–1700, Research Methods Workshop, Newberry Library, Chicago, March 7, 2014

**PROFESSIONAL SOCIETY MEMBERSHIPS**

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American Musicological Society  
Japan Exchange and Teaching Program Alumni Association  
North American British Music Studies Association  
Renaissance Society of America  
Society for Emblem Studies  
Society for Seventeenth Century Music  
Viola da Gamba Society of America

**LANGUAGE PROFICIENCY**

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Italian: Working proficiency; Training in Renaissance paleography  
German: Reading only  
Japanese: Conversational proficiency; Level 3 JLPT certificate