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CURRICULUM VITAE

EDUCATION

Princeton University, Princeton, NJ: M.F.A., 1975; Ph.D, 1979. Teaching Assistant, 1976. Ph.D. dissertation: "Music at the Venetian *Scuole Grandi*, 1440-1540."

Renaissance Society of America, Summer Course in Paleography, Florence, Italy, 1976

Brandeis University, Waltham, MA: B.A., 1973. Major: Music

PROFESSIONAL POSITIONS

School of Music, University of Kentucky: Assistant Professor, 1983-88; Associate Professor, 1988-2004; Professor, 2004-present; named University Research Professor, 2008; named Provost's Distinguished Service Professor, 2010; Associate Member of the Graduate Faculty, 1983-88; Full Member of the Graduate Faculty, 1988-present; Director of Graduate Studies in Music, 1990-94; Coordinator, Musicology Division, 1989-94, 1998-2004; Director, Collegium Musicum, 1983-1997; Gaines Center for the Humanities Professor, 1991; Joint appointment with Honors Program, 1995-2010; Affiliated faculty, Lewis Honors College, 2016-

School of Music, University of Washington: Acting Assistant Professor of Music, 1979-80; Visiting Scholar, 1980-81

Music Department, Princeton University: Teaching Assistant, 1976

EXTERNAL GRANTS AND AWARDS

Gladys Krieble Delmas Foundation: Grant for Research in Venice, 2018-19

National Endowment for the Humanities: Fellowship for University Teachers, 2004-05

National Endowment for the Humanities: Fellowship for University Teachers, 1997-98

Gladys Krieble Delmas Foundation: Grant for Research in Venice, 1995

Gladys Krieble Delmas Foundation: Grant for Research in Venice, 1990-91

National Endowment for the Humanities: Travel to Collections Grant, 1989

National Endowment for the Humanities: Seminar in Cross-Disciplinary Education at University of Kentucky (Louis Swift, principal investigator), 1988-89

American Philosophical Society: Research Grant, 1988

National Endowment for the Humanities: Summer Stipend, 1987

American Council of Learned Societies: Travel Grant, 1985

Gladys Krieble Delmas Foundation: Grant for Research in Venice, 1981-82

Renaissance Society of America: Scholarship, 1976

Princeton University: Music Department Fellowship, 1973-76; Mrs. Giles B. Whiting Foundation Fellowship, 1976-77

Brandeis University: Award in Humanities, 1972; Phyllis and Lee Coffey Award, 1973

UNIVERSITY OF KENTUCKY GRANTS

College of Fine Arts Travel Grant: Travel to Sewanee, TN and Durham, NC to participate in conferences, 2019

College of Fine Arts Research Enhancement Grant, for photographs of 18th-century manuscripts, 2018

College of Fine Arts Research Enhancement Grant, for travel to Venice, 2018

College of Fine Arts Travel Grant: Travel to Vancouver to participate in conference, 2016

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College of Fine Arts Travel Grant: Travel to Miami to attend conference, 2016

Research Support Grant: Travel to Venice, 2016

Provost's Distinguished Service Professor, 2010-2013

University Research Professor, 2008-2009

Research Support Grant: Travel to Venice, 2006

Mini-grant: Translation of paper for conference in Italy, 2002

Research Committee Grant: Travel to Venice, 2001

Honors Program Teaching and Research Enhancement Grant: Computer purchase and professional travel, 1996-97; travel to Venice, 1997-98; travel to Venice, 1999; travel Ireland and other research expenses, 2000; travel to Venice, 2001; travel to Venice, 2002; travel to Venice, 2003

Research Committee Grant: Travel to Venice, 1996

Travel Grants, Venice, 1993 and 1994-95

Research Committee Grant: Travel to Venice, 1992

Gaines Center for the Humanities Professorship, 1991

Research Committee Grant: Portable Computer, 1990

Undergraduate Research Assistant funded by Gaines Center for the Humanities, 1989

Faculty Incentive Grant, 1988-91

Major Research Equipment Grant: Italian Harpsichord, 1988

Major Research Equipment Grant: Medieval/Renaissance Manuscripts on Microfilm (Kevin Kiernan, principal investigator), 1987

Graduate School International Travel Grant: Convegno Internazionale su Andrea Gabrieli e il suo Tempo, Venice, Italy, 1985

Major Research Equipment Grant: Sound Recording System (co-investigator with Ronald Monsen, et. al.), 1984

Major Research Equipment Grant: Medieval, Renaissance, and Baroque Musical Instruments, 1983

BOOKS PUBLISHED

(with Beth L. Glixon, Nicola Badolato, and Michael Burden) Critical edition of Francesco Cavalli, *Erismena*, in *The Operas of Francesco Cavalli*, Ellen Rosand and Lorenzo Bianconi, general editors (Baerenreiter; 2018)

Mirrors of Heaven or Worldly Theaters? Venetian Nunneries and Their Music (New York: Oxford University Press, 2017)

(with Beth L. Glixon) *Inventing the Business of Opera: The Impresario and His World in Mid-Seventeenth-Century Venice*, American Musicological Society Studies in Music (New York: Oxford University Press, 2005). Chapter 6 reproduced in Paul A. Merkley, ed., *Music and Patronage*. The Library of Essays on Music, Politics and Society (Farnham, England: Ashgate, 2012).

Honoring God and the City: Music at the Venetian Confraternities, 1260-1807 (New York: Oxford University Press, 2003)

JOURNAL ARTICLES

“Two Confraternity Statutes from Venice: The Scuola Grande di Santa Maria della Carità (c.1300) and the Scuola Piccola del Santissimo Sacramento in San Felice (1541),” *Confraternitas* (Journal of the Society for Confraternity Studies) 22:2 (2011), pp. 3-40.

“Late Medieval Chant for a Venetian Confraternity: Venice, Biblioteca nazionale marciana, Ms Lat.II, 119 (2426),” *Musica Disciplina* 49 (1995 [1999]): 7-43.

“*Far il buon concerto*: Music at the Venetian Scuole Piccole in the Seventeenth Century,” *Journal of Seventeenth-Century Music* 1:1 (1995). [www.sscm.harvard.edu/jscm/v1/no1]

(with Beth L. Glixon) “Marco Faustini and Venetian Opera Production in the 1650s,” *Journal of Musicology*, 1992, pp. 48-73.

“Was Monteverdi a Traitor?” *Music and Letters*, 1991, pp. 404-06.

“The Polyphonic Laude of Innocentius Dammonis,” *The Journal of Musicology*, January 1990, pp. 19-53.

“Lutenists in Renaissance Venice: Some Notes from the Archives,” *Journal of the Lute Society of America*, 1983, pp. 15-26.

“A Musicians’ Union in Sixteenth-Century Venice,” *Journal of the American Musicological Society*, Fall 1983, pp. 392-421.

BOOK CHAPTERS AND OTHER SCHOLARLY PUBLICATIONS

“Singing Praises to God: Confraternities and Music,” in Konrad Eisenbichler, ed., *Companion to Medieval and Early Modern Confraternities*. Companions to the Christian Tradition, 83 (Leiden: Brill, 2019), pp. 329-44.

“Music at Parish, Monastic, and Nunnery Churches and at Confraternities,” in Katelijne Schiltz, ed., *A Companion to Music in Sixteenth-Century Venice* (Leiden and Boston: Brill, 2018), pp. 45-78.

“Students, Rivals and Contemporaries: Organists in Venetian Churches at the Time of Giovanni Gabrieli” in *Giovanni Gabrieli. Transmission and Reception of a Venetian Musical Tradition*, edited by Rodolfo Baroncini, David Bryant and Luigi Collarile, Turnhout: Brepols, 2016 (Venetian Music – Studies, 1), pp. 151-64.

“Performing Vows: Rituals of Transition in the Nunneries of Early Modern Venice,” in *Musical Text as Ritual Object*, ed. Hendrik Schulze. (Turnhout: Brepols, 2015), pp. , 111-22.

“Fрати and *Fratelli*: The Frari and Music for the Scuole,” in Carlo Corsato and Deborah Howard, eds., *Santa Maria Gloriosa dei Frari: Immagini di devozione, spazi della fede / Devotional Spaces, Images of Piety* (Padova: Centro Studi Antoniani, 2015), pp. 117-125.

“There Are No Simple Answers: Patronage of the Late-Sixteenth-Century Madrigal,” in Mauro Calcagno, ed., *Perspectives on Luca Marenzio’s Secular Music*, Centre d’études supérieures de la Renaissance, Collection “Epitome Musical” (Turnhout: Brepols, 2014), pp. 243-49.

“Reconstructing the Musical Establishment of Santa Maria Gloriosa dei Frari, Venice” in Alberto Colzani, Andrea Luppi, and Maurizio Padoan, eds., *Barocco Padano e musicisti francescani: L’apporto dei maestri conventuali (Atti del XVI Convegno internazionale sul barocco padano (secoli XVII-XVIII), Padova, 1-3 luglio 2013)*, Barocco Padano 8 (Padova: Centro Studi Antoniani, 2014), pp. 79-98.

(with Beth L. Glixon) “The Triumph of Inconstancy: The Vicissitudes of a Seventeenth-Century Libretto,” in Rebecca Cypess, Beth L. Glixon, and Nathan Link, eds., *Word, Image, and Song* (Rochester: University of Rochester Press, 2013), vol. 1, pp. 52-73.

“‘Admirable Sweet Musicke’: Music at the Venetian Confraternities,” chapter in Hilliard T. Goldfarb, ed., *Art and Music in Venice: From the Renaissance to the Baroque*, exhibition catalog for Splendore a Venezia: Art and Music from the Renaissance to the Baroque in the Serenissima, Montreal Museum of Fine Arts (Montreal: Montreal Museum of Fine Arts, 2013), pp. 81-86.

(continued)

“Music in Venice: A Historiographical Overview,” chapter in Eric R. Dursteler, ed., *A Companion to Venetian History, 1400-1797* (Leiden and Boston: Brill, 2013), pp.865-87.

“Spectacle and Drama, or How Many Sets Do We Really Need to Perform Seventeenth-Century Opera?,” in Ellen Rosand, ed., *Readying Cavalli’s Operas for the Stage: Manuscript, Edition, Production* (Farnham, UK: Ashgate, 2013), pp. 153-165.

(with Beth L. Glixon) “Opera” in *Oxford Bibliographies in Renaissance and Reformation*, Margaret King, ed. (New York: Oxford University Press, 2012):

www.Oxfordbibliographies.com

“Giovanni Gabrieli’s Music for the Scuola Grande di San Rocco / La musica di Giovanni Gabrieli per la Festa di San Rocco,” in *Notiziario della Scuola Grande Arciconfraternita di San Rocco in Venezia*, 28 (December 2012), pp. 46-56

(with Beth L. Glixon) “An Honest and Virtuous Recreation: Two Theatrical Academies in Seventeenth-Century Venice,” in Kristine K. Forney and Jeremy L. Smith, eds., *Sleuthing the Muse: Essays in Honor of William F. Prizer* (Hillsdale, NY: Pendragon Press, 2012), pp. 163-180.

“*Maravigliose mutationi: la produzione di scene e macchine a Venezia nell’epoca di Cavalli,*” *La circolazione dell’opera veneziana del ‘600 a Napoli e nell’Italia meridionale*, (Naples: Centro di Musica Antica Pietà dei Turchini, 2006).

“‘Standing al in a rowe’: Polychoral Music at Confraternities and Convents,” in Deborah Howard and Laura Moretti, eds., *Architettura e musica nella Venezia del Rinascimento*. (Milan: Bruno Mondadori, 2006), pp. 277-295.

“Images of Paradise or Worldly Theaters?: Towards a Taxonomy of Musical Performances at Venetian Convents,” in Barbara Hagg Huglo, ed. *Essays on Music and Culture in Honor of Herbert Kellman*, in the series Epitome Musicale (Paris: Editions Minerve, 2001), pp. 423-451.

(with Beth L. Glixon) “Giovanni Faustini” and “Marco Faustini” in *New Grove Dictionary of Music and Musicians*, revised edition, 2001.

(with Beth L. Glixon) “Oil and Opera Don’t Mix: The Biography of S. Aponal, a Seventeenth-Century Venetian Opera Theater,” in Susan Parisi, ed., *Music for Court and Chapel: Essays in Honor of Robert Lamarr Weaver and Norma Weaver* (Detroit: Harmonie Park Press, 2000), pp. 131-144.

“The Musicians of the *Cappella* and the *Scuole*: Competition or Collaboration?” in Francesco Passadore and Francesco Rossi, eds., *La Cappella musicale di San Marco nell’età moderna* (Venice, Edizioni Fondazione Levi: 1998), pp. 301-312.

(continued)

“*Con canti et organo: Music at the Venetian Scuole Piccole in the Renaissance*,” in Jessie Ann Owens and Anthony Cummings, eds., *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood* (Warren, MI, Harmonie Park Press, 1997), pp. 123-140.

“Poetic and Musical Forms in the Laude of Innocentius Dammonis,” in John Knowles, ed., *Critica Musica: Essays in Honor of Paul Brainard* (New York, Gordon and Breach, 1996), pp. 143-167. [Re-issued by Routledge, 1998]

“*Ad honor de misser San Rocho: La musica nella Scuola Grande, 1478-1806*,” in *La Scuola Grande di San Rocco nella musica e nelle feste veneziane*, Venice, Quaderni della Scuola Grande Arciconfraternita di San Rocco, no.2 (1996), pp. 7-32.

“Music and Ceremony at the Scuola Grande di San Giovanni Evangelista: A New Document from the Venetian State Archives,” in Konrad Eisenbichler, ed., *Crossing the Boundaries: Christian Piety and the Arts in Italian Medieval and Renaissance Confraternities*, Kalamazoo, Medieval Institute Publications, 1991, pp. 56-89.

“*Far una bella procession: Music and Public Ceremony at the Venetian scuole grandi*,” in Richard Charteris, ed., *Altro Polo: Essays on Italian Music of the Cinquecento*, Sydney: The University of Sydney Press, 1989, pp. 148-75. Reproduced in Thomas Schmidt-Beste, ed., *Institutions and Patronage in Renaissance Music. A Library of Essays on Renaissance Music* (Farnham, England: Ashgate, 2012).

“Music at the Scuole in the Age of Andrea Gabrieli,” in Francesco Degrada, ed., *Andrea Gabrieli e il suo tempo*, Florence: Leo F. Olschki, 1987, pp. 59-74.

“Music at the Venetian Scuole Grandi, 1440-1540,” in Iain Fenlon, ed., *Music in Medieval and Early Modern Europe*, Cambridge University Press, 1981, pp. 193-208.

REVIEWS PUBLISHED

Review of Craig A. Monson, *Nuns Behaving Badly: Tales of Music, Magic, Art, and Arson in the Convents of Italy* (Chicago: University of Chicago Press, 2010), in *Catholic Historical Review* 98:1 (2012): 129-30.

Review of Selfdridge-Field, Eleanor, *Song and Season: Science Culture, and Theoretical Time in Early Modern Venice* (Stanford: Stanford University Press, 2007) and *ibid.*, *A New Chronology of Venetian Opera and Related Genres, 1660-1760* (Stanford: Stanford University Press, 2007) in *Music and Letters* 90:4 (2009): 681-83.

(continued)

Review of Robert Kendrick, *The Sounds of Milan, 1585-1650* (New York: Oxford University Press, 2002) in *Notes*, 2004.

Review of David Bryant and Michele Pozzobon, *Musica devozione città* (Treviso, Fondazione Benetton Studi Ricerche/Editrice Canova, 1995), *Early Music History* 16 (1997): 310-17.

Review of Denis Stevens, *The Letters of Claudio Monteverdi*, Revised edition (Oxford, Clarendon Press, 1995), *Renaissance Quarterly* 50 (1997): 1270-71.

Review of Craig Monson, *Disembodied Voices: Music and Culture in an Early Modern Convent* (Berkeley, University of California Press, 1995), *Journal of the American Musicological Society*, 1997, pp. 200-205

Review of Noel O'Regan, *Institutional Patronage in Post-Tridentine Rome: Music at Santissima Trinità dei Pellegrini, 1550-1650* (London, Royal Musical Association, 1995), *Notes*, 1997, pp. 787-788.

Review of Anne Schnoebelen, general editor, *Seventeenth-Century Italian Sacred Music*, vols. 1, 4, 5, 11, 12 (New York, Garland Publishing, 1995), *Journal of Seventeenth-Century Music*, vol. 3, no. 1 (1997).

Review of Martha Feldman, *City Culture and the Madrigal at Venice* (Berkeley, University of California Press, 1995), *News on the Rialto* 18 (1997), pp. 9-10.

Review of Martha Feldman, *City Culture and the Madrigal at Venice* (Berkeley, University of California Press, 1995), *Music and Letters* 77 (1996), pp. 452-53.

Review of Colleen Reardon, *Agostino Agazzari and Music at Siena Cathedral, 1597-1641* (Oxford University Press, 1993), *Renaissance Quarterly*, 49 (1996), pp. 685-86.

Review of Jane Baldauf-Berdes, *Women Musicians of Venice* (Oxford University Press, 1993), *Renaissance Quarterly* 48 (1995), pp. 911-12.

Review of Blake Wilson, *Music and Merchants: The Laudesi Companies of Republican Florence* (Oxford U. Press, 1992), *Renaissance Quarterly* 47 (1994), pp. 446-48.

Review of Giulio Cattin, *Musica e liturgia a San Marco...* (Fondazione Levi, Venice, 1990, 1992), *Music and Letters* 75 (1994), pp. 60-62

Review of Giuseppina La Face Bianconi, *Gli strambotti del codice Estense a.F.9.9* (Leo S. Olschki, Florence, 1990), *Renaissance Quarterly* 46 (1993), pp. 875-76.

(continued)

Review of Cyrilla Barr, *The Monophonic Lauda and the Lay Religious Confraternities of Tuscany and Umbria in the Late Middle Ages* (Kalamazoo, 1988), *Notes*, 1991, pp. 1110-11.

Review of Iain Fenlon, ed., *Early Music History 8* (Cambridge University Press, 1988), *Music and Letters*, May 1991, pp. 262-64.

Review of Iain Fenlon, ed., *Early Music History 6* (Cambridge University Press, 1986) and *Early Music History 7* (Cambridge University Press, 1987), *Music and Letters*, vol. 73, no. 2 (1990).

Review of Francesco Luisi, *Laudario Giustiniano* (Venice: Fondazione Ugo e Olga Levi, 1985), *Journal of the American Musicological Society*, Summer 1988, pp. 170-79.

Review of Iain Fenlon, ed., *Early Music History 5* (Cambridge University Press, 1985), *Music and Letters*, July 1988, pp. 367-69.

Review of Jerome Roche, *North Italian Church Music in the Age of Monteverdi* (Oxford University Press, 1984), *Renaissance Quarterly*, Summer 1986, pp. 312-314.

Review of Denis Arnold, *Giovanni Gabrieli* (Oxford University Press, 1979), *Journal of the American Musicological Society*, Spring 1981, pp. 149-156.

FORTHCOMING PUBLICATIONS

“The Changing Modes of the Venetian Ceremonial Soundscape”: *The Soundscape of Early Modern Venice* (2019)

Review of Eugene J. Johnson, *Inventing the Opera House: Theater Architecture in Renaissance and Baroque Italy* (Cambridge University Press, 2018), *Renaissance Quarterly* (forthcoming)

CONFERENCE PAPERS

“Marvelous Mutations: The Production of Operatic Scenes and Machines in Mid-Seventeenth-Century Venice” *Teatro San Cassiano Venezia 1637*, Venice, 2019.

“Opera and Theater in Venetian Convents and Monasteries”: *Aristocrazia, teatri e sistemi di produzione a Roma (1644-1740)*, 9th Seminario Performart, Rome, Italy, École française de Rome, May 2019.

“Trumpets and Cannons and Drums, oh my! Ceremonial Noise in Seicento Venice”: Annual Meeting of the Society for Seventeenth-Century Music, Durham, NC, April 2019.

(continued)

“Trumpets and Cannons and Drums, oh my! The Ceremonial Sounds of Early Modern Venice”: Annual Meeting of the South-Central Chapter of the American Musicological Society, Sewanee, TN, March 2019.

“The Changing Modes of the Venetian Ceremonial Soundscape”: *The Soundscape of Early Modern Venice*, Venice, Italy, May 2017.

“Salvaging *Statira*, or If at first you don’t succeed...”: 17th Biennial International Conference on Baroque Music, Canterbury, UK, 13-17 July 2016

“*Erismena Trasportata*”: The Power of Affections: Poetry, Music, and Spectacle in Seventeenth-Century Italy, University of Pennsylvania, November 2014

“Le mutazioni sceniche nel *Giasone*”: Cicognini, Cavalli e i viaggi del *Giasone*: in rotta verso l'edizione critica, University of Bologna, Italy, May 2014.

“Shall We Go to the Opera or to Church? A Visitor’s Guide to Music in Baroque Venice”: Annual Meeting of the American Musicological Society, Pittsburgh, PA, November 2013.

“Performing Vows: Rituals of Transition in the Nunneries of Early Modern Venice”: (Musical) Text as Ritual Object, Conference of the Sonderforschungsbereich 619 “Ritualdynamik”, University of Heidelberg, Germany, December 2009; Venice and Ritual: An Interdisciplinary Conference, Princeton University, January 2014.

“Music by and for Conventual Franciscans in Seventeenth-Century Venice”: Musica barocca padana e tradizione francescana (L'apporto dei francescani conventuali alla musica barocca padana), XVI Convegno Internazionale di Studi Musicologici, A.M.I.S. - Como, Antiquæ Mvsicæ Italicæ Stvdiosi, Padua, Italy, 1-3 July 2013.

“*Frati and Fratelli*: The Frari and Music for the Scuole”: The Church of Santa Maria Gloriosa dei Frari in Venice: Devotional Space, Images of Piety, international conference, Venice, Italy, 9-11 May 2013.

“Students, Rivals and Contemporaries: Organists in Venetian Churches at the Time of Giovanni Gabrieli”: Alla Schola del Signor Giovanni Gabriele - Giovanni Gabrieli Between Past and Future: Contexts, Models, and Italian Disciples - International Study Sessions for the Quadricentennial of Giovanni Gabrieli (1554/56-1612), Fondazione Giorgio Cini, Venice, Italy, December 2013.

“A Visitor’s Guide to Sacred Music in Baroque Venice”: 15th Biennial International Conference on Baroque Music, University of Southampton, UK, July 2012

“Spectacle and Drama, or, How Many Sets Do We Really Need to Perform 17th-Century Opera?”: Manuscript, Edition, Production: Readying Cavalli’s Operas for the Stage, Yale University, April/May 2009
(continued)

“*Versetti* for Venetian Virgins: An Unrecognized Genre of 18th-Century Convent Music”: Annual Meeting of the American Musicological Society, Nashville, TN, November 2008

“Sirens of the Lagoon: Singing Nuns at Murano in the Seventeenth Century”: Thirteenth Biennial International Conference on Baroque Music, Leeds, England, July 2008; Annual Meeting of the Society for Seventeenth-Century Music, Rochester, NY, April 2009

“‘Standing al in a rowe’: Polychoral Music at Confraternities and Convents”: International conference: Architecture and Music in Renaissance Venice, Venice, Italy, September 2005
“The Triumph of Inconstancy: The Vicissitudes of a Seventeenth-Century Libretto”: Eleventh Biennial International Conference on Baroque Music, Royal Northern College of Music, Manchester, England, July 2004

“Marvelous Mutations: The Production of Operatic Scenes and Machines in Mid-Seventeenth-Century Venice”: Annual Meeting of the American Musicological Society, Houston, TX, November 2003

“Maravigliose mutazioni: la produzione di scene e macchine a Venezia nell’epoca di Cavalli”: Convegno internazionale: La circolazione dell’opera veneziana del ‘600 a Napoli e nell’Italia meridionale, Naples, Italy, October 2002

“What did they really sing in eighteenth-century Venetian churches?”: Ninth Biennial Conference on Baroque Music, Trinity College, Dublin, Ireland, July 2000

“Politicians and the Muse: The Marcello Brothers and Gerolemo Venier, Patrician Composers in 18th-Century Venice”: Eighth Biennial Conference on Baroque Music, University of Exeter, England, July 1998

“Towards a Taxonomy of Musical Performances at Venetian Convents”: Annual Meeting of the South-Central Chapter of the American Musicological Society, Louisville, KY, March 1996; Annual Meeting of the American Musicological Society, Baltimore, MD, November 1996

“*Far il buon concerto*: Music at the Venetian Scuole Piccole in the Seventeenth Century”: Annual Meeting of the Society for Seventeenth-Century Music, Danville, KY, April 1995

“The Musicians of the *Cappella* and the *Scuole*: Competition or Collaboration?”: Convegno Internazionale su La Cappella Musicale di San Marco nell’Età Moderna, Venice, Italy, September 1994

“*Con canti et organo*: Music at the Venetian Scuole Piccole in the Renaissance,”: Annual Meeting of the Renaissance Society of America, Dallas, TX, April 1994

(continued)

“Marco Faustini and Venetian Opera Production in the 1650s” (with Beth L. Glixon): American Musicological Society South-Central Chapter Meeting, Lexington, KY, March 1990; American Musicological Society Annual Meeting, Chicago, IL, November 1991

“Music and Ceremony at the Scuola Grande di San Giovanni Evangelista: A New Document from the Venetian State Archives”: Ritual and Recreation in Renaissance Confraternities, Toronto Renaissance and Reformation Colloquium, University of Toronto, Toronto, Canada, April 1989

“On the Origins of the So-called Italian Motet Style”: American Musicological Society South-Central Chapter Meeting, Danville, KY, March 1987

“Music at the *Scuole* in the Age of Andrea Gabrieli”: Convegno Internazionale su Andrea Gabrieli e il suo Tempo, Fondazione Cini, Venice, Italy, September 1985

“The Polyphonic Laude of Innocentius Dammonis”: American Musicological Society South-Central Chapter Meeting, Jefferson City, TN, April 1984; American Musicological Society Annual Meeting, Philadelphia, PA, October 1984

“The Rise and Fall of a Singers’ Cooperative in Sixteenth-Century Venice”: American Musicological Society Northwest Chapter Meeting, Seattle, WA, April 1983

“The Instrumental Ensemble in Early Renaissance Venice”: American Musicological Society Northwest Chapter Meeting, Vancouver, B.C., April 1981; American Musicological Society Annual Meeting, Boston, MA, November 1981

“Music in the Processions of the Venetian *Scuole Grandi*”: Symposium on Renaissance Venice in History, Literature, Music and Art, Hofstra University, Hempstead, NY, March 1980

“Music at the Venetian Scuola Grandi, 1440-1540”: International Conference on Medieval and Renaissance Music, King’s College, Cambridge, July 1979

“Music at the Scuola Grande di San Marco in Venice, 1440-1540”: American Musicological Society Annual Meeting, Minneapolis, MN, October 1978

INVITED LECTURES

“La musica del proprio settimanale e quotidiano della Chiesa di San Rocco nel ‘700: i due grandi libri corali”: Celebrazioni per il 450 anniversario della nascita di Claudio Monteverdi, Venice, Scuola Grande di San Rocco, June 2017

“Marvellous Mutations: Scenery in Seventeenth-Century Venetian Opera,” Musicology Seminar, University of Pennsylvania, Philadelphia, PA, November 2014
(continued)

“Opera On and Off the Venetian Stage (in a Prologue and Three Acts),” MUY Symposium Series, Eastman School of Music, Rochester, NY, September 2014

(with Beth Glixon) “La sirena delle sirene: Venezia e i musicisti stranieri nel Seicento,” Musicisti europei a Venezia, Roma e Napoli (1650-1750): Musica, identità delle nazioni e scambi culturali, Seminario di ricerca, École française de Rome, May 2011.

“I scenici apparati a gl’auditori grati’: Scenery and Machines in *Le virtù de’ strali d’Amore*,” Eastman School of Music, Rochester, NY, November 2007

“Marvellous Mutations: Scenery in Seventeenth-Century Venetian Opera,” University of Iowa, Iowa City, IA, March 2002

“Towards a Taxonomy of Musical Performances at Venetian Convents”: Circolo Italo-Britannico, Venice, Italy, October 1997; Annual Historical Seminar, University of Warwick, Venice, Italy, November 1997.

“*Ad honor de misser San Rocho: La Musica nella Scuola Grande, 1478-1806*”: Celebrazioni VII Centenario Nascita di S. Rocco, Venice, Italy, June 1995

“Politicians and the Muse: The Marcello Brothers and Gerolemo Venier, Patrician Composers in 18th-Century Venice”: University of Louisville, Louisville, KY, November 1992; Ohio State University, Columbus, OH, February 1996

“Music and Ceremony at the Scuola Grande di San Giovanni Evangelista: A New Document from the Venetian State Archives”: Circolo Italo Britannico, Venice, 1990; Warwick University Venetian History Symposium, Venice, 1991

“Lutenists in Renaissance Italy”: Summer Seminar of the Lute Society of America, Oakland University, Rochester, MI, June 1986

“Is There a ‘Right’ Way to Perform Bach?”: Basically Bach: A Tercentenary Series of Lectures and Concerts, University of Kentucky, Lexington, KY, March 1985

“The Polyphonic Laude of Innocentius Dammonis”: University of Kentucky, Lexington, KY, May 1983

“The Passion in Music: From Gregorian Chant to Bach’s *St. Matthew*”: Pacific Northwest Chamber Chorus Lecture Series, Seattle, WA, April 1983

“The Role of the Musician in Baroque Society”: University of Washington Continuing Education Department, Telemann Tercentenary Celebration, Seattle, WA, May 1981

“The Instrumental Ensemble in Early Renaissance Venice”: University of Illinois, Champaign, IL, March 1981; Univ. of Washington, Seattle, WA, 1981; Washington Univ., St. Louis, MO, March 1981; Circolo Italo-Britannico, Venice, Italy, February 1982.

PROFESSIONAL SOCIETIES: CURRENT MEMBERSHIP AND SERVICE

American Musicological Society

A.M.S. Council, Member-at-large, 1998-2001
Ad-Hoc Committee for the Annual Meeting Program, 2000-2002
Committee on Committees, Member, 2004-2005
Alvin H. Johnson AMS 50 Dissertation Fellowship Committee, Member, 2011-14
Program Committee for the Annual Meeting, Member, 2015-16, Chair 2016-17

International Musicological Society

Working Group on Cavalli and Seventeenth-Century Opera

American Musicological Society, South Central Chapter

Vice President, 1988-89; President, 1989-90
Program Committee, Member, 1989, 1993, 2008, 2014, 2020
Coordinator of Annual Meeting, 1990

Renaissance Society of America

Phyllis Goodhart Gordan Book Prize Committee, Member, 2011-13
Program Committee for the Annual Meeting, 2018

Society for Seventeenth-Century Music

Vice President, 2006-2009
nominated for Vice President, 1999; nominated for President, 2002

Society for Confraternity Studies

Ateneo Veneto, Foreign Member, elected 2003

EDITORIAL ACTIVITY

Series editor, *Music in Society and Culture*, Boydell and Brewer Publishers, 2008-

Member, editorial board, *Francesco Cavalli (1602-1676) - Opere*, Baerenreiter-Verlag, 2008-

Member, scientific committee, *Musica Veneta*, 2014-

Member, editorial board, *Medievalia et Humanistica*, 2008-12

Member, Editorial Advisory Committee, *News on the Rialto*, 1996-2000

(continued)

Manuscript reviewer

Oxford University Press, 1993, 1997, 1998, 2016, 2018
Mélanges de l'École française de Rome, 2018
Yale Journal of Music and Religion, 2016
Journal of the American Musicological Society: 1990, 2009, 2013
Acta Musicologica, 2012
Nashim: A Journal of Jewish Women's Studies & Gender Issues, 2012
Journal of Musicological Research, 2010
Renaissance Studies, 2007, 2017
W.W. Norton & Company, 2003
Canadian University Music Review, 2003
Journal of Seventeenth-Century Music, 2001
Il Saggiatore musicale, 1998
Renaissance Quarterly, 1990
Schirmer Books, 1986-87

TENURE/PROMOTION EVALUATOR

Fordham University, 2017
University of Delaware, 2017
University of Victoria (Canada), 2017
University of Southampton (United Kingdom), 2016
University of California, Irvine, 2015
Florida International University, 2015
University of North Texas, 2014
Brandeis University, 2014
University of South Carolina, 2013
University of Toronto, 2013
Hunter College, City University of New York, 2012
Vanderbilt University, 2011
Indiana University, 2011
Northeastern University, 2010
University of Texas, Austin, 2009
Wellesley College, 2009
Princeton University, 2008
University of California, Santa Barbara, 2008
Columbia University, 2008
University of Rochester, 2007
University of Southern California, 2007
Michigan State University, 2007
University of Chicago, 2006
Princeton University, 2004
Harvard University, 2004
Colby College, 2003
University of Memphis, 2003
(continued)

University of Rochester, 2003
Tulane University, 2003
Vanderbilt University, 2000
Emory University, 1995
State University of New York at Binghamton, 1995

GRANT/FELLOWSHIP EVALUATION

Austrian Science Fund, 2012, 2018
American Council of Learned Societies, 2012, 2017, 2018, 2019
University of Padua, Italy, 2014
Social Sciences and Humanities Research Council of Canada, 2008, 2012
Grinnell College, 2007
National Endowment for the Humanities Division of Research Programs: Reference Materials, 1994

SESSION CHAIR

Annual Meeting of the Society for Seventeenth-Century Music, Durham, NC, April 2019.
The Soundscape of Early Modern Venice, Venice, Italy, May 2017.
Annual Meeting of the American Musicological Society, Vancouver, 2016
17th Biennial International Conference on Baroque Music, Christ Church University, Canterbury, UK, July 2016
15th Biennial International Conference on Baroque Music, University of Southampton, UK, July 2012
Annual Meeting of the American Musicological Society, Indianapolis, 2010
Thirteenth Biennial International Conference on Baroque Music, Leeds, England, July 2008
Annual Meeting of the Renaissance Society of America, Chicago, April 2008
Annual Meeting of the South-Central Chapter of the American Musicological Society, Lexington, KY, March 2008
Annual Meeting of the American Musicological Society, Quebec City, November 2007
Annual Meeting of the Society for Seventeenth-Century Music, University of Toronto, April 2006
Annual Meeting of the Society for Seventeenth-Century Music, Princeton University, April 2002
Produzione, circolazione e consumo: per una mappa della musica sacra dal tardo Medioevo al primo Seicento, Seminario di studio, Fondazione Ugo e Olga Levi, Venice, Italy, October 1999 (also conference respondent and roundtable participant)
American Musicological Society South-Central Chapter Annual Meeting, 1998-99
Italian Music and Poetry at the Kentucky Foreign Language Conference, 1999 (also organizer of the session)
Eighth Biennial Conference on Baroque Music, University of Exeter, England, July 1998
Annual Meeting of the Society for Seventeenth-Century Music, Wellesley, MA 1996
(continued)

Annual Meeting of the South-Central Chapter of the American Musicological Society,
Atlanta, GA 1995

Convegno Internazionale su La Cappella Musicale di San Marco nell'Età Moderna,
Venice, Italy, September 1994.

Annual Meeting of the South-Central Chapter of the American Musicological Society,
1993

OTHER PROFESSIONAL ACTIVITIES

Consigliere (member of advisory council), San Cassiano Venezia 1637, 2018- .

Guest lecturer, Renaissance Venice, Freshman seminar, Washington University, St. Louis,
2013, 2014, 2015, 2017, 2019

Member, Scientific Committee, Interdisciplinary Conference on Santa Maria Gloriosa dei
Frari, Venice; Venice, May 2013

Guest Scholar, 2010 Evelyn Dunbar Early Music Festival (Monteverdi's *Vespers*),
Northwestern University, 2010

Roundtable participant, Study Day: 'Calisto a le stelle': Cavalli and the Staging of
Venetian Opera, Gresham College, Holborn, London, September 2008

Invited participant: Architecture and Music in Renaissance Venice, International
Conference at the University of Cambridge, September 2006

Participant, "Representations of the Other: The Jew in Medieval Christendom," N.E.H.
Institute, Oxford, England, 2006.

Invited Respondent, Round Table on "Music and Patronage," Music, Poetry, and
Patronage in Late Renaissance Italy: Luca Marenzio and the Madrigal, International
Conference at Harvard University, April 2006

Colloquium on the Business of Opera in Seventeenth-Century Venice for the University of
Iowa Opera Studies Group, March 2002

Member, Board of Directors, Musica Toscana, 1999-2005

Presentation, "Ricerche musicologiche negli archivi di Venezia," Università di Venezia,
April 1998.

Member, Honorary Council, The American Friends of the Marciana Library, 1997-

Guest lecturer on Venetian confraternities, *History of Venice*, class in History Department,
Ohio State University, February, 1996
(continued)

“Music in the Renaissance”: presentation at Worlds of the Renaissance, a seminar for high school teachers sponsored by the National Endowment for the Humanities and the Renaissance Society of America, New York, NY, July-August 1994.

Music as a Cultural Institution in the Middle Ages and the Renaissance (participant); a workshop for university professors in the humanities at the Newberry Library, sponsored by the National Endowment for the Humanities, Chicago, IL, January 1994.

“Music in the Renaissance”: presentation at The Renaissance and the Modern World, a seminar for high school teachers sponsored by the National Endowment for the Humanities and the Renaissance Society of America, New York, NY, December 1992.

UNIVERSITY SERVICE

Humanities and Arts Area Advisory Committee, 2014-16, chair 2017-18

Search Committee, Dean of the Lewis Honors College, 2016-17

Honors College Transition Committee, 2016

Evaluator, Undergraduate Summer Research and Creativity Grants, 2015

University Research Professorship Review Committee, 2013-15

Graduate Council, 2012-14

Fulbright Awards Evaluation Panel, 2010

Provost's Committee to Evaluate the Honors Program, 2010

College of Fine Arts Internal Review Committee, 2009

Honors Program Director Search Committee, 2007-2008

Jewish Studies Program Advisory Board, 2005-

Panel Member, Research Update Meeting for the Arts and Humanities, October 2005

NEH Summer Stipend Review Committee, 1987, 1991, 2002, 2003

Honors Program Director Review Committee, 2001-2002 (chair)

Faculty Sub-Committee of the SACS Self-Study Committee on Research, 2000-2001

Senate Advisory Committee on Privilege and Tenure, 2000 (sabbatical replacement)

Singletary Scholars Selection Panel, 1999, 2000, 2002, 2003

Ad Hoc Committee on the Italian Studies Program, 1998-99

Fulbright Awards Selection Committee, 1998

Faculty Advisor, Lambda Sigma Honorary Society, 1998-2000

Research Committee Grants Selection Panel, 1997

Gaines Fellowship Selection Committee, 1996, 1997, 2000-2004, 2008, 2009
(continued)

Graduate School Ad-hoc Advisory Committee, 1994

Commencement Faculty Marshall, 1994-1997; College Marshall, 2003

University Senate, 1987-90

Academic Organizations and Structures Committee, 1987-90

Honors Program Director Search Committee, 1989-90

College of Fine Arts Review Committee, 1988-89

Committee to Study the Establishment of a Center for Renaissance Studies, 1986

COLLEGE OF FINE ARTS SERVICE

Research Committee, 2018-19

Faculty Performance Review Appeals Committee, 2017

College Advisory Committee on Promotion and Tenure, 2005-2008

College Advisory Council, 1991-94

Academic Council, 1986-90

Academic Affairs and Planning Committee, 1986-88

Ad-Hoc Committee on Curriculum Review, 1987-88

Search Committee for School of Music Director, 1985

SCHOOL OF MUSIC SERVICE

Graduate Committee, 1985-86, 1988-97 (Chair, 1990-94), 2002-2004, 2010-11, 2019-

Honors Committee, 2013-15, 2018-

Search Committee, Musicology Position, 2016-17

Search Committee for Ethnomusicology Lecturer Position, 2011

Search Committee for Guitar Position, 2010

Search Committee for Ethnomusicology Position, 2007-2008

(continued)

Ad-hoc Committee on the D.M.A. degree, 2007

Coordinator, NASM Self-Study, 2002

Search Committee for Clarinet Position, 2002

Coordinator, Musicology Division, 1989-94, 1998-2004, 2011

Advisory Committee, 1989-94, 1998-2004

Search Committee for Theory Position, 1999-2000

School of Music Periodic Review, Team Leader, 1996

Search Committee for Musicology Position, 1995

Director of Graduate Studies, 1990-94

Search Committee for Musicology Position, Chair, 1990

Technology Committee, 1988-90, 1999-2000

Library Committee, 1984-90, 1992-2004 (Chair, 1989-90, 1993-94, 1995-97, 1998-2004)

University Studies Committee, 1986-89 (Chair, 1988-89)

Publicity Committee, 1988-89

Search Committee for Musicology Position, 1988-89

Search Committee for Choral Position, 1988-89

Search Committee for Acting Director, 1988 (Chair)

Undergraduate Committee, 1986, 1987-88

Recording Committee, 1985-88 (Chair, 1985-87)

Bach-Handel Tricentennial Committee, 1984-85

LEWIS HONORS COLLEGE SERVICE

Honors College Council, 2018-21
Curriculum Committee, 2018-

HONORS PROGRAM SERVICE

Faculty Advisory Council (formerly Faculty of Record Committee), 2011-18

Curriculum Review Committee, 2009

Search Committee, Post-Doc Teaching Scholar position, 2007

Advisory Committee, 2006-2008

Scholarship Committee, 1996-97, 1998-2007, 2009-2010, 2010-2011

Search Committee, Modern position, 1999-2000

CLASSES TAUGHT AT THE UNIVERSITY OF KENTUCKY

- MUS 201 - Music in Western Culture to 1700
- MUS 203 - History of Music 1 (Medieval, Renaissance, Baroque)
- MUS 500 - Music of the Middle Ages
- MUS 501 - Music of the Renaissance
- MUS 501 - Music of the Renaissance: Josquin Desprez
- MUS 502 - Music of the Baroque Era
- MUS 505 - Music of the 20th Century
- MUS 530 - Collegium Musicum
- MUS 623 - Opera Literature
- MUS 690 - Topics in Musicology: Jewish Music
- MUS 690 - Topics in Musicology: History of English Music
- MUS 690 - Topics in Musicology: Baroque Performance Practices
- MUS 690 - Topics in Musicology: Proseminar in Musicological Methods
- MUS 690 - Medieval and Renaissance Instrumental Music
- MUS 700 - Medieval and Renaissance Notation
- MUS 701 - Renaissance Notation
- MUS 702 - Seminar in Musicology: Motet in the Age of Josquin
- MUS 702 - Seminar in Musicology: 17th-Century Italian Sacred Music
- MUS 702 - Seminar in Musicology: 16th-Century Mass Music
- MUS 702 - Seminar in Musicology: The Cantatas of J.S. Bach
- MUS 702 - Seminar in Musicology: 16th-Century Venice
- MUS 702 - Seminar in Musicology: Analyzing Early Music
(continued)

MUS 702 - Seminar in Musicology: 17th-Century Italian Opera

MUS 702 - Seminar in Musicology: Women and Music in the Baroque

MUS 702 - Seminar in Musicology: Vocal Music of J.S. Bach

MUS 702 - Seminar in Musicology: Music of Elizabethan England

MUS 702 - Seminar in Musicology: The Operas of Monteverdi

MUS 702 - Seminar in Musicology: Song and Opera in England, 1690-1715

MUS 702 - Seminar in Musicology: The Baroque Secular Cantata

MUS 702 - Seminar in Musicology: Editing Baroque Music

MUS 702 - Seminar in Musicology: Jewish Music

MUS 702 - Seminar in Musicology: Seventeenth- and Eighteenth-Century Italian Sacred Music

MUS 702 - Seminar in Musicology: Editing Baroque Opera

MUS 702 - Seminar in Musicology: The Renaissance Mass

MUC 570 - Advanced Chamber Music Ensemble: Musica Nova

HON 102 - Honors Colloquium: Medieval and Renaissance

HON 151 - Honors Humanities: Jews and Christians in Medieval Europe

HON 151 - Honors Humanities: Early Modern Revolutions

HON 201 - Honors Colloquium: The Early Modern World

HON 300 - Topics in the Humanities: Venice: Myth, Image, and Reality in Literature, Film, and the Arts

HMN 302 - Gaines Seminar in the Humanities (instructor for one unit of the seminar)

PH.D. DISSERTATIONS SUPERVISED (WITH PLACEMENT)

- Pita, Laura, "Teresa Carreño's Early Years in Caracas: Cultural Intersections of Piano Virtuosity, Gender, and Nation-building in the Nineteenth Century," Ph.D. (Musicology), 2019.
- Massie-Legg, Alicia Ruth, "Zilphia Horton, a Voice for Change," (co-directed with Dr. Ron Pen), Ph.D. (Musicology), 2014 (Instructor, Maryville College)
- Leal, César, "Re-Thinking Paris: A New Vision of Parisian Cultural Life from 1880 to 1913 from the Perspective of Gabriel Astruc," (co-directed with Dr. Diana Hallman), Ph.D. (Musicology), 2014 (Assistant Professor, Sewanee: The University of the South)
- Ludden, Yawen, "China's Musical Revolution: from Beijing Opera to Yangbanxi," Ph.D. (Musicology), 2013 (Instructor, Georgia Gwinnett College).
- Pinto, Marshal Gaioso, "Sacred Music in Goiás (1737-1936) and Balthasar de Freitas's Collection," Ph.D. (Musicology), 2010 (Professor, Federal Institute of Education, Science, and Technology of Goiás, Brazil)
- Ximenes, Heidy Kiepper, "The Carnivals of Salvador," Ph.D. (Musicology), 2008 (Professor of Violin, Escola de Música Gabriel Camargo, Vila Vehla, Brazil)
- McKenney, Nancy Jane, "The Chamber Music of Miklos Rosza," Ph.D. (Musicology), 2002 (Librarian, Eastern Kentucky University)
- Ivezic, Pamela Elizabeth Thies, "Alexander Sergeyeovich Dargomyzhsky (1813-1869): A Study of His Solo Vocal Literature," Ph.D. (Musicology), 1997
- Karr, John Paul, "The Psalms of Siena MS. K.I.2: Evidence on the Origins of Falsobordone," Ph.D. (Musicology), 1997 (Associate Professor, California State University, Fresno)
- Pearson, Ian, "Johann Mattheson's *Das forschende Orchestre*: The influence of early modern philosophy on an eighteenth-century theorist," Ph.D. (Musicology), 1992 (Professor, Winthrop University, retired)
- Smith, Christine Dee, "Andre Campra's *Idomenée*: A Study of its Structural Components and a Critical Edition of the Work," Ph.D. (Musicology), 1988
- Pen, Ronald Allen, "The Biography and Works of John Jacob Niles," Ph.D. (Musicology), 1987 (Professor, University of Kentucky, retired)

D.M.A. PROJECTS SUPERVISED

- Schiller, Jennifer, "Camilla Urso: Pioneer Woman Violinist," D.M.A. (Violin Performance), 2006 (Professional violinist, Paris, France)
- Rathke, Donna Rager, "Chamber Music for Piano-Wind Quintet (Oboe, Clarinet, Horn, Bassoon, Piano): A Survey," D.M.A. (Oboe Performance), 2003 (Retired teacher)
- Wolf, Joyce Hall, "A Performer's Guide to the Solo Songs of Joseph Baber," D.M.A. (Vocal Performance), 1997 (Co-chair) (Professor of Music, Eastern Kentucky University)
- Ritz, Lynette C., "The three violin sonatas of George Enesco," D.M.A. (Violin Performance), 1991 (Associate Professor of Music, Walla Walla College)
- Perry, Susan Cotton, "The Development of the Italian Organ Toccata, 1550-1750," D.M.A. (Organ Performance), 1990

M.A. THESES SUPERVISED

- Jones, Jeffrey, "The Lapi Collection: Early Nineteenth-Century Italian Music at the University of Louisville Music Library," M.A., 2010 (completed Ph.D. in Musicology and Ethnomusicology, University of Kentucky, 2017)
- Lee, Sunryoung, "The Characteristics of Style Galant as Found in the Keyboard Sonatas, Op. 5, No. 1-5 by Johann Christian Bach," M.A., 2000
- Kirsch, Hannah Katherine, "*La vida breve*: The First Spanish Opera," M.A., 1996

(11/11/19)