

## **SUSAN McCLARY**

**December, 2022**

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## **EDUCATION**

1976	Harvard University	Ph.D. (musicology)
1971	Harvard University	A. M. (musicology)
1968	Southern Illinois University	B. Music (piano)

## **EMPLOYMENT**

2011 (July)-	Case Western Reserve University	Professor
2018-23	CWRU and CIM	Fynette H. Kulas Professor
2011-	UCLA, Department of Music	Professor Emerita
2009-June 2011	UCLA, Department of Music	Distinguished Professor
2009-11	UCLA, Department of Women's Studies	Professor
2007-12	University of Oslo	Professor II
2009	UCLA, Islamic Studies Program	Interim Co-Chair
2007-10	UCLA, International Institute	Associate Vice-Provost
1994-09	UCLA, Department of Musicology	Professor
1995-98	UCLA, Department of Musicology	Chair
1991-94	McGill University	Professor
1984-85	U of MN Center for Humanistic Studies	Acting Director
1990-91	University of Minnesota	Professor
1983-90	University of Minnesota	Associate Professor
1977-83	University of Minnesota	Assistant Professor
1977 (Jan-May)	Trinity College (Hartford, Conn.)	Assistant Professor
1969-73	Harvard University	Teaching Fellow

## **FELLOWSHIPS, HONORS, AND AWARDS**

John D. and Catherine T. MacArthur Foundation Fellowship, 1995-2000  
UCLA Herb Alpert School of Music, Faculty Honor Roll, 2019  
Fynette H. Kulas Professorship, CWRU, 2018-23  
Honorary Doctor of Musical Arts, Cleveland Institute of Music, 2021  
Honorary Doctor of Music Arts, Southern Illinois University, May 2017.  
Honorary Doctor of Music, McGill University, May 2016.

AMS Honorary Member, 2015.

AMS Otto Kinkeldey Award for *Modal Subjectivities*, 2005.

AMS Philip Brett Award (with George Haggerty and Jenny Doctor), 2008.

Honorary Phi Beta Kappa membership, Case Western Reserve University, 2014.

Fellow, Humanities Research Institute, University of California — Irvine, Fall 1994.

### **NAMED LECTURESHIPS AND KEYNOTES**

Keynote, inaugural Feminist Theory and Music conference, June 1991.

Visiting Professor, McGill University, Fall 1991.

Visiting Professor, UCLA, Winter and Spring, 1992.

Ernest Bloch Visiting Professor, University of California — Berkeley, Spring 1993.

Ernest Bloch Lectures, University of California — Berkeley, Spring 1993.

Donald J. Grout Lecture, Cornell University, November 1993

H. L. Hooker Distinguished Lectureship, McMaster University, March 1994.

Professor, Cursos Internacionales Manuel de Falla, Granada, June 1994.

Phoebe Estelle Spaulding Lecture, Pomona College, March 1995.

Norman Freehling Visiting Professor, Institute for the Humanities, University of Michigan, September 1995.

The Dean's Professor, Tufts University, October 1996.

Rayson Huang Professor, University of Hong Kong, November 1996.

Visiting Professor, University of Munich, August 1998.

Norman and Jane Geske Visiting Professor, University of Nebraska, September 1998.

Five Colleges Visiting Professor, March 1999.

Visiting Professor, University of Girona, July 1999.

Visiting Professor of Ethnomusicology, University of Valencia, July 1999.

Phi Beta Kappa Visiting Scholar, 1999-2000.

Inaugural Alfred Hook Lecture, University of Sydney, April 2000.

Arnold Bernhard Fellow, Williams College, October 2000.

UCLA Faculty Research Lecturer, 2002.

Endowed Chair in Music Residency, University of Alabama — Tuscaloosa, October 2002.

Griselda Pollack Lectures, Centre for Cultural Analysis, Theory and History, University of Leeds, March 2003.

Inaugural Distinguished Lecture, University of Tennessee — Knoxville, February 2004.

Friedrich Neumann Lectures, University of Richmond, March 2004.

Professor, International Orpheus Academy for Music, Ghent, April 2004.

Clark Professor, UCLA Center for 17<sup>th</sup>- and 18<sup>th</sup>-Century Studies, 2004-05.

Radcliffe Institute for Advanced Study, Dean's Lecture Series, April 2006.

McDowell Lecture, Emory University, March 2008

William A. Chaney Lectureship, Lawrence University, April 2008.

University Lecturer, University of Wisconsin — Madison, April 2008.

MacKay Distinguished Lecturer, Dalhousie University, Halifax, September 2008.

Ethel V. Curry Distinguished Lecturer in Musicology, University of Michigan, March 2009.

Keynote, Music and Morality Conference, University of London, June 2009.

Keynote Address, Society for Music Theory, October 2009.

Voces Nostrates Lecture, UCLA Center for Medieval and Renaissance Studies,

January 2010.

Keynote, Music and the Body Conference, University of Cork, April 2010.  
Faculty, Mannes Institute for Advanced Studies in Music Theory, June 2010.  
Visiting Professor, Royal College of Music, Stockholm, September 2010.  
Music Theorist in Residence, Dutch-Flemish Society for Music Theory, October 2010.  
Keynote, *Sirens: Festivalen för ny musik*, University of Gothenburg, March 2011.  
Keynote, Feminist Theory and Music Conference, Tempe, AZ, September 2011.  
Keynote, *Transformations of Musical Modernism*, Paris, October 2011.  
Keynote, conference to celebrate Richard Taruskin, Princeton, February 2012.  
Short-Term Residential Fellow, University of Pittsburgh, September 2012.  
Keynote, *Creative Music Festival/Symposium*, Guelph, March 2013.  
Keynote, *An Immanent Future: Music beyond Past and Present*, international conference,  
University of Western Sydney Australia, June 2013.  
Keynote, annual meeting of the South African Society for Research in Music, July 2013.  
Wayne Wentzel Distinguished Lecturer, Butler University, April 2015.  
Trotter Visiting Professor, University of Oregon, May 2015.  
AMS, Honorary Member, November 2015.  
Cramb Resident in Music, University of Glasgow, March 2016.  
Keynote for international conference, Gender and Music: Practices, Performances, Politics,  
Örebro University, Sweden, March 2016.  
Keynote for symposium LGBTQ Studies and Music Education, III, Urbana-Champaign,  
IL, May 2016.  
Interlocutor with Peter Sellars for Ojai Festival, June 2016.  
Keynote, *Analysis and Social Representation*, Sorbonne, March 2017  
Josephine Waters Bennett Lecture, Renaissance Society of America, March 2017.  
Stephen Barwick Lecture, Harvard University, April 2017.  
Inaugural Address for AMS Committee on Women and Gender, November 2017.  
Distinguished Lecturer in Music Theory, University of Michigan, March 2021.  
Susan McClary PhD Scholarship in Musicology, University of Adelaide, 2022  
Keynote for Finland's Celebration of Kaija Saariaho's 70<sup>th</sup> Birthday, Helsinki, October  
2022. [Event canceled]

## ENDOWMENTS AND COMMISSIONS

McClary-Walser Fellowship in Music Studies, American Council of Learned Societies,  
2017-  
Walser-McClary Fellowship, Society for American Music, 2017-  
Dan and Tocca McClary Scholarship, Southern Illinois University, bequest  
Bang on a Can Commision, Jeffrey Brooks, "Stein-o-caster," premiere July 2022

## PUBLICATIONS

### Books:

*After the Expiration Date: Some Late-Period Bagatelles* (in progress).  
*The Passions of Peter Sellars: Staging the Music* (Ann Arbor: University of Michigan  
Press, 2019).  
*Structures of Feeling in Seventeenth-Century Cultural Expression*. Edited collection.

Toronto: University of Toronto Press, 2013.

*Desire and Pleasure in Seventeenth-Century Music*. Berkeley and Los Angeles: University of California Press, 2012.

- Hungarian translation, Chapter 3, *Replika* 70 (2011): special issue on *Voice*, ed. Tibor Pintér (<http://replika.hu/en>): 149-73.

*READING MUSIC: Selected Essays*. Ashgate Contemporary Thinkers on Critical Musicology Series. London: Ashgate Publishers, 2007.

*Modal Subjectivities: Self-Fashioning in the Italian Madrigal*. Berkeley and Los Angeles: University of California Press, 2004. (2005 AMS Otto Kinkeldey Prize for best book in musicology from 2004)

- paperback edition, 2019

*Conventional Wisdom: The Content of Musical Form*. Berkeley and Los Angeles: University of California Press, 2000.

- paperback edition, 2001.
- Chinese translation, in progress

*Georges Bizet: Carmen* (Cambridge Opera Handbook Series). Cambridge: Cambridge University Press, 1992.

- Portuguese translation, under contract, 2019
- Italian translation, new edition. Volonte & Co. Srl, 2019.
- Italian translation, with new chapters. Rugginenti Editore, 2007.
- reprint of chapter 3 in *Music, words and voice: A reader*, ed. Martin Clayton. Manchester: Manchester University Press and Open University, 2007), 126-36.

*Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, 1991; second edition, 2002.

- Japanese translation, Tokyo: Shinsui-sha Publishing Co., 1997.
- Taiwanese translation, Taipei: Cité Publishing, 2004.
- Chinese translation, East China Normal University Press
- Hungarian translation, Chapters 1 and 3, *Replika*, 2005 (<http://www.replika.hu>)
- French translation, *Ouverture féministe, musique, genre, sexualité*. Trans. Catherine Deutsch. Paris: Les Editions de la Cité, 2015.
- Korean translation, Seoul, Yesol Press, 2015.
- Spanish translation, *Cadencias Femeninas*, Ediciones Universidad Alberto Hurtado: Santiago, Chile, 2023.
- German translation, in progress
- Portuguese translation, in progress
- Italian translation, in progress

*Music and Society: The Politics of Composition, Performance and Reception*. Co-edited with Richard Leppert. Cambridge: Cambridge University Press, 1987.

*The Transition from Modal to Tonal Organization in the Works of Monteverdi*. Harvard University Dissertation, 1976; Ann Arbor: UMI, 1976.

#### Parts of Books:

“*Cadencias Femeninas a los 30*,” preface to the Spanish translation of *Feminine Endings*, 2023.

“¿Sigue Importando el Género en los Estudios de Música?, *Meusicas Encuentradas. Feminismo, Género y Queeridad*,, ed. María Paz López-Peláez Casellas, Laura Viñuela, and Susan Campos-Fonesca. Jaén, Spain: Universidad Jaén Editorial, 2021, 9-25.

Epilogue to *The Composer, Herself*, ed. Linda Kouvaras, Natalie Williams, Maria Grenfell (London: Palgrave Macmillan, 2022).

“Subjectivities,” in *Oxford Handbook of Western Music and Philosophy*, ed. Thomas McAuley and Nanette Nielsen. Oxford: Oxford University Press, 2021), 1065-74.

“The Classical Closet,” *Popular Music and Identity: Festschrift for Stan Hawkins*, ed. Freya Jarman, Kai Arne Hansen, Eirik Askerø. Oxfordshire: Taylor & Francis, 2021, 50-59.

Foreword to *Einstein on the Beach: Opera Beyond Drama*, ed. Jelena Novak and John Richardson (Abingdon, Oxon and New York: Routledge, 2019), xiii-xvi.

“Mode,” *Oxford Handbook of Concepts in Music Theory*, ed. Alex Redding and Steve Rings. Oxford: Oxford University Press, 2019, 61-77. Winner of the SMT Outstanding Multi-Author Volume Award, 2020.

“Genders, Genres, Generations: Jacqueline Warwick and Susan McClary in Conversation,” in *Popular Music and the Politics of Hope: Queer and Feminist Interventions*, ed. Susan Fast and Craig Jennex. Routledge, 2019, 231-45.

“In the Realm of All the Senses: Analyzing the Music of Élisabeth-Claude Jacquet de la Guerre,” in *Analytical Essays on Music by Women Composers*, ed. Brenda Ravenscroft and Laurel Parsons. Oxford: Oxford University Press, 2018, 109-28.

“New Operas, New Women?,” *Grounds for Possible Music: On Gender, Voice, and Identity. Errant Bodies*, ed. Julia Eckhardt. Brussels: Vlaanderen, 2018, 32-37.

“Peter Franklin’s Guilty Pleasures,” *Music, Modern Culture, and the Critical Ear: A Festschrift for Peter Franklin*, ed. Nicholas Attfield and Ben Winters. London: Ashgate, 2017, 15-21.

“From the Universal and Timeless to Here and Now,” in *Music’s Immanent Future: The Deleuzian Turn in Music Studies*, ed. Judy Lochhead, Sally Macarthur Jennie Shaw. London: Routledge, 2016, 25-35.

“Doing the Time Warp in Seicento Music,” in *Music in Time: Phenomenology, Perception, Performance: A Festschrift in Honor of Christopher Hasty*. Eds. Suzannah Clark and Alexander Rehding. Cambridge: Harvard University, 2016, 237-56.

“Toward a Humane Humanities,” foreword to William Cheng, *Just Vibrations*. Ann Arbor: University of Michigan Press, 2016, xvii-ix.

“Remembering Neville Braithwaite,” afterword to *The Christopher Small Reader*, ed. Robert Walser. Middletown, CT: Wesleyan University Press, 2016, 230-32.

“Knowing David,” *On the Third Hand: A Festschrift for David Josephson*, ed. Brent Wetters (Providence, R.I.: Wetters Verlag, 2016), 119-23.

“The Lure of the Sublime: Revisiting Postwar Modernism,” in *Transformations of Musical Modernism*, ed. Erling Guldbrandsen and Julian Johnson. Cambridge: Cambridge University Press, 2015, 21-35.

“Writing about Music — and the Music of Writing,” in *The Future of Scholarly Writing: Critical Interventions*, ed. Angelika Bammer and Ruth-Ellen Joeres. New York: Palgrave Macmillan, 2015, 205-14.

“A Toast to Cathy Berberian, Modernism’s Bette Midler,” preface to *Cathy Berberian: Pioneer of Contemporary Vocality*, ed. Pamela Karantonis, Francesca Placanica, Anna Sivuoa and Pieter Verstraete. London: Ashgate, 2014, xxv-xxvi.

“Soprano Masculinities,” in *Masculinity in Opera*, ed. Philip Purvis. London: Routledge, 2013, 51-79.

“A Material Girl in Bluebeard’s Castle” (*Feminine Endings*, chapter 1), reprinted in *The*

*Library of Essays on Music, Politics and Society*, ed. Ian Biddle, et al. Ashgate Publishing, 2012.

“The Master Narrative and Me,” introduction to *The Music History Classroom*, ed. Jim Davis. London: Ashgate Publishers, 2012, 24-30.

“Evidence of Things Not Seen: History, Subjectivities, Music,” *Critical Musicological Reflections: Essays in Honour of Derek B. Scott*, ed. Stan Hawkins. London: Ashgate, 2012, 21-38.

“Constructions of Gender in Monteverdi’s Dramatic Music,” in *Monteverdi*, ed. Richard Wistreich. London: Ashgate, 2011.

“The Making of a Feminist Musicologist,” in *True Confessions: Feminist Professors Tell Stories Out of School*, ed. Susan Gubar. New York: WW Norton, 2011, 301-10.

“Playing the Identity Card: Of Grieg, Indians, and Women,” in *Music and Identity in Norway and Beyond: Essays Commemorating Edvard Grieg the Humanist*, ed. Thomas Solomon. Bergen: Fagbokforlaget Vigmostad & Bjørke, 2011, 87-104.

“The Bodies of Angels,” *Desvelando el Cuerpo: Perspectivas desde las Ciencias Sociales y Humanas*, ed. Josep Martí, et al. Barcelona: CSIC, 2010, 137-44.

“Why Gender Still (as Always) Matters in Music Studies,” *Dichotomies*, ed. Beate Neumeier. Heidelberg: Winter Verlag, 2009, 49-60.

“Due Rose, Due Volte: A Study of Early-Modern Subjectivities,” *Musical Meaning and Human Values*, ed. Lawrence Kramer and Keith Chapin. New York: Fordham University Press, 2009, 10-31.

“The Life and Times of a Renegade Musicologist,” Introduction to my *Reading Music*. Ashgate Publishers, 2007, ix-xv.

“Towards a History of Harmonic Tonality,” in *Towards Tonality: Aspects of Baroque Music Theory*. Collected Writings of the Orpheus Institute, 6. Leuven: Leuven University Press, 2007, 91-117.

“Minima Romantica,” in *Beyond the Soundtrack: Representing Music in Cinema*, ed. Richard Leppert, Lawrence Kramer, and Daniel Goldmark. Berkeley and Los Angeles: University of California Press, 2007, 48-67.

“Cycles of Repetition: Chacóna, Ciaccona, Chaconne, and THE Chaconne,” in *Ritual, Routine, and Regime: Institutions of Repetition*, ed. Lorna Clymer. Toronto: University of Toronto Press, 2007, 21-45.

“Mounting Butterflies,” in *A Vision of the Orient: Texts, Intertexts, and Contexts of Madame Butterfly*, ed. Jonathan Wisenthal, Sherrill Grace, Melinda Boyd, Brian McIlroy, and Vera Micznik. Toronto: University of Toronto Press, 2006, 21-35.

“Remembering Philip Brett,” introduction to *Music and Sexuality in Britten: Selected Essays by Philip Brett*, ed. George Haggerty. Berkeley and Los Angeles: University of California Press, 2006, 1-9. (Co-winner of AMS Philip Brett Award, 2008.)

“Carmen as Perennial Fusion: From Habañera to Hip-Hop,” in *Carmen: From Silent Film to MTV*, ed. Chris Perriam and Ann Davies. Amsterdam and New York: Rodopi Press, 2005, 205-16.

“Rap, Minimalism, and Structures of Time in Late Twentieth-Century Culture,” in *Audio Culture: Readings in Modern Music*, ed. Christoph Cox and Daniel Warner. New York: Continuum/The Wire, 2004, 289-98.

- Slovak translation, Music Centre Slovakia, 2013.

Foreword to the *New Historical Anthology of Music by Women*, ed. James Briscoe. Bloomington: Indiana University Press, 2004, ix-x.

“Fetisch Stimme: Professionelle Sänger im Italien der frühen Neuzeit.” In *Zwischen Rauschen und Offenbarung: Zur Kultur- und Mediengeschichte der Stimme*, ed. Friedrich Kittler, Thomas Macho, and Sigrid Weigel. Berlin: Akademie Verlag, 2002, 199-214.

“Bessie Smith: Thinking Blues,” in *The Auditory Culture Reader*, ed. Michael Bull and Les Back. Oxford and New York: Berg, 2003, 427-34.

“*Feminine Endings* in Retrospect,” preface second edition of *Feminine Endings*. Minneapolis: University of Minnesota Press, 2002.

“This Is Not a Story My People Tell: Musical Time and Space According to Laurie Anderson,” *Women Making Art: Women in the Visual, Literary, and Performing Arts since 1960*, ed. Deborah Johnson and Wendy Oliver. Peter Lang Publishing Inc., 2001, 161-88.

“Women and Music on the Verge of the New Millennium.” *Feminisms at a Millennium*, ed. Judith A. Howard and Carolyn Allen. Chicago: University of Chicago Press, 2000, 272-75.

“Different Drummers: Interpreting Music by Women Composers,” *Frauen- und Männerbilder in der Musik: Festschrift für Eva Rieger*, ed. Freia Hoffmann, Jane Bowers, and Ruth Heckmann. Oldenburg: Bibliotheks- und Informationssystem der Universität Oldenburg, 2000), 113-26.

“The Impromptu that Trod on a Loaf,” in *The Narrative Reader*, ed. Martin McQuillan. London and New York: Routledge, 2000, 166-80.

“Gender Ambiguities and Erotic Excess in Seventeenth-Century Venetian Opera,” in *Acting on the Past: Historical Performance Across the Disciplines*, ed. Mark Franko and Annette Richards. Hanover, N. H.: Wesleyan University Press, 2000, 177-200.

“Different Drummers: Analyzing Music by Women Composers,” *Musics and Feminisms*, ed. Sally MacArthur and Cate Poynton. Sydney: University of Western Sydney-Nepean Press, 1999, 79-86.

“Unruly Passions and Courtly Dances: Technologies of the Body in Baroque Music,” in *From the Royal to the Republican Body: Incorporating the Political in Seventeenth and Eighteenth Century France*, ed. Sara Melzer and Kathryn Norberg. Berkeley and Los Angeles: University of California Press, 1998, 85-112.

“Structures of Identity and Difference in Bizet’s *Carmen*,” in *The Work of Opera: Genre, Nationhood, and Sexual Difference*, ed. Richard Dellamora and Daniel Fischlin. New York, Columbia University Press, 1997, 115-30.

“Feminine Endings in Retrospect,” preface to Japanese translation of *Feminine Endings: Music, Gender, and Sexuality*. Tokyo: Shinsui-sha Publishing Co., 1997.

“Terminal Prestige: The Case of Avant-Garde Music Composition,” reprinted in *Keeping Score: Music, Disciplinarity, Culture*, ed. David Schwarz, Anahid Kassabian, and Lawrence Siegel. Charlottesville: University Press of Virginia, 1997, 54-74.

“Music, the Pythagoreans, and the Body,” *Choreographing History*, ed. Susan Leigh Foster. Bloomington: Indiana University Press, 1995, 82-104.

“Narratives of Bourgeois Subjectivity in Mozart’s ‘Prague’ Symphony,” *Understanding Narrative*, ed. Peter Rabinowitz and James Phelan. Columbus: Ohio State University Press, 1994, 65-98.

“‘Same as It Ever Was’: Youth Culture and Music,” *Microphone Fiends: Youth Music and Youth Culture*, ed. Andrew Ross and Tricia Rose. New York and London: Routledge, 1994, 29-40.

- Reprinted in *Rock She Wrote: Women Write about Rock, Pop and Rap*, ed. Evelyn McDonnell and Ann Powers. New York: Delta, 1995, 440-54.
- “Constructions of Subjectivity in Schubert’s Music,” *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary Thomas. New York and London: Routledge Press, 1994, 205-33.
- “Ode to Cecilia: A Foreword.” *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*, ed. Susan C. Cook and Judy S. Tsou. Urbana: University of Illinois Press, 1994, ix-xii.
- “Living to Tell: Madonna’s Resurrection of the Fleshly,” reprinted in:
  - *Culture/Power/History: A Reader in Contemporary Social Theory*, ed. Nicholas B. Dirks, Sherry B. Ortner, and Geoff Eley. Princeton: Princeton University Press, 1993, 459-82.
  - *Desperately Seeking Madonna*, ed. Adam Sexton. New York: Delta, 1993, 103-29.
  - *Feminist Cultural Studies*, ed. Terry Lovell. London: Edward Elgar Publishing, 1995.
  - *The Madonna Reader: A Decade of Debate about the Diva*, ed. Robin Potter. New York: The Continuum Publishing Group, 1995.
  - *Music of the United States: A Reader*, ed. Judith Tick and Paul Beaudoin. New York and Oxford: Oxford University Press, in progress.
- “Agonie und erotischer Taumel: Ausformungen der Geschlechtsspezifik in Monteverdis *L’Orfeo*,” in program book to Monteverdi’s *L’Orfeo*, Salzburg Festival, 1993, 61-85.
- “Narrative Agendas in ‘Absolute’ Music: Identity and Difference in Brahms’ Third Symphony,” *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth Solie. Berkeley: University of California Press, 1993, 326-44.
- Reprinted in *Palabras sobre musica*, ed. Estaban Buch. Buenos Aires: Editorial Paidos.
- “Start Making Sense: Musicology Wrestles with Rock,” co-authored with Robert Walser, in *On Record: Rock, Pop, and the Written Word*, ed. Simon Frith and Andrew Goodwin. New York: Pantheon Press, 1990, 277-92.
- “Feminism, or the Undoing of Opera,” foreword to Catherine Clément, *Opera, or the Undoing of Women*, trans. Betsy Wing. Minneapolis: University of Minnesota Press, 1988, ix-xviii; co-published, London: Virago Press, 1989.
- “The Blasphemy of Talking Politics during Bach Year,” *Music and Society: The Politics of Composition, Performance and Reception*, ed. Richard Leppert and Susan McClary. Cambridge: Cambridge University Press, 1987, 13-62.
  - Chinese translation, 2002.
- Introduction to *Music and Society: The Politics of Composition, Performance and Reception*, co-authored with Richard Leppert. Cambridge: Cambridge University Press, 1987, xi-xix.
- “The Politics of Silence and Sound,” Afterword to Jacques Attali, *Noise*, trans. Brian Massumi. Minneapolis: University of Minnesota Press, 1985, 149-58.

### Published Lectures:

- “Rap, Minimalism, and Structures of Time in Late Twentieth-Century Culture,” The Norman and Jane Geske Lecture, 1998 (Lincoln: University of Nebraska Press, 1999).

Journal Articles:

“Mahler Making Love: Mengelberg’s Adagietto,” *Nineteenth-Century Music Review*, special issue on Mahler and sexuality, Jeremy Barham, ed. Issue in progress.

“Kaija Saariaho Mater,” *Finnish Music Quarterly*, special issue dedicated to the 70<sup>th</sup> birthday of Kaija Saariaho (October 2022).

“My Life in Musicology: Stradella and Me,” *Acta Musicologica* 91, no. 1 (2019): 1-16.

“An Interview with Professor Susan McClary: The Development of Research on Gender and Music,” interview with Sam de Boise, *PerMusi* no. 39 (2019).

“Audible Traces: What Music Offers Historians,” Josephine Waters Bennett Lecture, 2017. Renaissance Society of America online, September 2017.

“Férfiként nem Kaptam Volna, Halálos Fenyégetések,” trans. Fzaekas Gergely *Zeneakadémia* (Sept.-Dec., 2016): 4-6.

“Making Waves,” *Women & Music* 16 (2012): 86-96.

“Hangfétis: hivatásos énekesek a kora újkori Itáliában,” trans. Pintér Tibor, *Replika* (2011, 4): 149-73.

“Feminine Endings at Twenty,” *Trans: Revista Transcultural de Música* 15 (2011; special edition on music and women, dedicated to the twentieth anniversary of my book *Feminine Endings*, 2011). <http://www.sibetrans.com/trans/p16/trans-15-2011>

“In Praise of Contingency: The Powers and Limits of Theory,” *Music Theory On-Line* (January 2010). <http://www.mtosmt.org/issues/mto.10.16.1/mto.10.16.1.mcclary.html>

“Adorno Plays the WTC: On Political Theory and Performance,” *Indiana Theory Review* 27, No. 2 (Fall 2009): 97-112.

“La Maddalena di Frescobaldi e le rotte del Mediterraneo,” *Anglistica* (Fall 2009).

“The Cambridge Opera Journal at Twenty,” invited essay, *Cambridge Opera Journal* 21/2 (July 2009): 105-109.

“Leonard Meyer: The Humanistic Music Theorist,” *Musica Humana* 1, No. 2, special issue commemorating Meyer, ed. Robert O. Gjerdingen (August 2009): 113-26.

“More PoMo than Thou: The Status of Cultural Meanings in Music,” *New Formations*, special issue, *Music, Postmodernism and Cultural Theory* 66 (Spring 2009): 28-36.

Invited editorial, *Eighteenth-Century Music* 9/1 (2009).

“Playing the Identity Card: Of Grieg, Indians, and Women,” *19<sup>th</sup>-Century Music* 31/3 (2008): 217-27.

“Mediterranean Trade Routes and Music of the Early Seventeenth Century,” Festschrift issue in honor of Ismael Fernández de la Cuesta, ed. Robert Stevenson. *Inter-American Music Review* 17, no. 1-2 (Winter 2007): 135-44.

“Rap minimalism och strukturering av tiden i dagens kultur,” *Nutida Music* 3 (2006): 45-51.

“Egy anyagias lány Kékszukállú várában” and “Klasszikus zene és a szexualitás stratégiái,” Hungarian trans. Dániel Kodaj, *Replika* (2005). <http://www.replika.hu>

“The Symbiosis of Teaching and Research,” *Current Musicology* (2005).

“Lo narrativo en música ‘absoluta’: identidad y diferencia en la Tercera Sinfonía de Brahms,” *Quodlibet: revista de especialización musical*, No. 25 (2003): 140-157.

“On Ethics and Musicology,” *Tijdschrift voor muziektheorie* 7/3 (November 2002): 182-5.

Reply to Joke Dame's "When Music(ology) signifies. . .," *Tijdschrift voor muziektheorie* 7/3 (November 2002): 188.

"Temp Work: Music and the Cultural Shaping of Time," *Musicology Australia* 23 (2000): 80-95.

"Temporality and Ideology: Qualities of Motion in Seventeenth-Century French Music," *ECHO* 3 (November 2000).

<http://www.echo.ucla.edu/Volume2-Issue2/mcclary/mcclary-article-part2.html>

"Seksualna Politika u Klasicnoj Muzici," *ProFemina* 21-22 (Spring/Summer 2000): 172-96.

"Women and Music on the Verge of the New Millennium," in *Feminisms at the Millennium: Special issue of Signs* 25/4 (Summer 2000).

"Música y Cultura de Jóvenes: La Misma Historia de Siempre," *A Contratiempo* 9 (1997): 12-21.

"Dödlig Prestige: Fallet Avantgardekomposition," *Nutida Music* 1 (1997): 23-36.

"The Impromptu that Trod on a Loaf: How Music Tells Stories," *Narrative* 5/1 (January 1997): 20-34.

"Second-Hand Emotions: Toward a History of Western Interiority," *Contemporary Sound Arts: Essays in Sound* 3 (December 1996): 92-104.

"Of Patriarchs. . .and Matriarchs, too: The Contributions and Challenges of Feminist Musicology," *The Musical Times* 135 (June 1994: 150-anniversary issue): 364-9.

"Theorizing the Body in African-American Music," co-authored with Robert Walser. *Black Music Research Journal* 14 (Spring 1994): 75-84.

"Paradigm Dissonances: Music Theory, Cultural Studies, Feminist Criticism," *Perspectives of New Music* 32 (Winter 1994): 68-85.

"La costruzione dell'identità sessuale nelle opere drammatiche di Monteverdi." *Musica/Realtà* 41 (August 1993): 121-44.

"Sexuality and Music: On the Rita Steblin/Maynard Solomon Debate." *19th-Century Music* 17/1 (Summer 1993): 83-88.

"Reshaping a Discipline: Musicology and Feminism in the 1990s." *Feminist Studies* 19 (Summer 1993): 399-423.

"Structures of Identity and Difference in *Carmen*." *Women: A Cultural Review* 3 (Spring 1992): 1-15.

"Schubert's Sexuality and His Music." *Gay & Lesbian Study Group Newsletter* 2 (March 1992): 8-14.

"Living to Tell: Madonna's Resurrection of the Fleshly." *Genders* 7 (March 1990): 1-21.

"This Is Not a Story My People Tell: Time and Space According to Laurie Anderson." *Discourse* 12/1 (Fall-Winter 1989-90): 104-28.

"Towards a Feminist Criticism of Music." *Canadian University Music Review* 10 (1990): 9-18.

- Turkish translation by İdil Yavuz in *Partisyon*, special issue on Music and Gender, forthcoming.

"Constructions of Gender in Monteverdi's Dramatic Music." *Cambridge Opera Journal* 1/3 (Fall 1989): 203-23.

"The Rise and Fall of the Teleological Model in Western Music." *The Paradigm Exchange* 2 (Center for Humanistic Studies, University of Minnesota, 1987): 26-31.

"Getting Down Off the Beanstalk: The Presence of a Woman's Voice in Janika Vandervelde's *Genesis II*." *Minnesota Composers Forum Newsletter* (January, 1987)

- reprinted in *Music/Dance/Theatre Journal* (Summer 1990).
- “A Musical Dialectic from the Enlightenment: Mozart’s Piano Concerto in G Major, K. 453, Movement II.” *Cultural Critique* 4 (Fall, 1986): 129-69.
- “Mozart’s Women.” *Hurricane Alice* 3 (1986), 1-4
  - reprinted in *border/lines* 6 (1987): 14-17.
- “Pitches, Expression, Ideology: An Exercise in Mediation.” *Enclitic* 7/1 (Spring 1983): 76-86.

#### Reviews, Communications, Encyclopedia Entries, Program Essays:

- “Living Sparks: Katharina Rosenberger’s *tempi agitati*,” line notes for CD of Rosenberg’s *tempi agitati*, Mode Records (2020).
- Program essay for Peter Sellars production of Mozart, *Idomeneo*, Salzburg Festival, 2019.
- Review of Christoph Wolff, *Mozart at the Gateway to His Fortune: Serving the Emperor (1788-1701)* (Cambridge: Cambridge University Press, 2012), in *Nineteenth-Century Music Review*, 10 No. 2 (2014): 345-48.
- Review of Deborah R. Vargas, *Dissonant Divas in Chicana Music: The Limits of La Onda* (Minneapolis: University of Minnesota Press, 2012), in *Journal of Popular Music Studies* 25, No. 3 (2013): 397-99.
- “*Carmen*, o la inquietante voz de los “Otros,” program essay for production of *Carmen* by Bilbao Opera Society, 2013-14 season.
- Program essay for North-American premiere of Kaije Saariaho, *Émilie*, Spoleto Festival, 2011.
- Program essay for production of Bizet’s *Carmen*, Barcelona Opera House, 2010-11.
- “The World According to Taruskin.” Review-Article of Richard Taruskin, *The Oxford History of Western Music*, 6 volumes (Oxford and New York: Oxford University Press, 2005), in *Music and Letters*, 87/3 (2006): 408-15.
- Review of Bernard Gendron, *From Montmartre to the Mudd Club: Popular Music and the Avant-Garde* (Chicago: University of Chicago Press, 2002), in *Twentieth-Century Music* 1/1, 2005.
- Review of Sally Macarthur, *Feminist Aesthetics in Music* (Westport, Conn. and London: Greenwood Press, 2002), in *International Alliance for Women in Music Journal* 8/3 (2002): 48-49.
- “Schubert’s ‘Late’ Quartets,” program essay for Aldeburgh Festival, 2002.
- “The ‘Funny People’ in Bizet’s *Carmen*,” program essay for San Francisco Opera production of *Carmen*, 2002.
- “A Salute to Women Composers,” *Los Angeles Composers Forum Newsletter* (March 2002).
- Reprinted in *Sounding Board: American Composers Forum Newsletter* (March 2002).
- Review of Naomi Cumming, *The Sonic Self: Musical Subjectivity and Signification* (Bloomington: Indiana University Press, 2000), in *Social Semiotics* 12/1(2002): 135-7.
- Review of Raymond Monelle, *The Sense of Music: Semiotic Essays* (Princeton: Princeton University Press, 2000), in *Notes* 58, no. 2 (December 2001): 326-28.
- Entry on Feminist Musicology for *Routledge Encyclopedia of Feminist Theories*. New York and London: Routledge, 2001.
- Entries on Madonna, Laurie Anderson, and Feminist Musicology in *New Grove Dictionary*

*of Music and Musicians*, ed. Stanley Sadie. London and New York: Macmillan, 2000.

Review of Alice Echols, *Scars of Sweet Paradise: The Life and Times of Janis Joplin* (New York: Henry Holt, 1999), in *Women's Review of Books* 16, no. 12 (September 1999): 1-4.

Review of Linda Hutcheon and Michael Hutcheon, *Opera: Desire, Disease, Death* (Lincoln &: University of Nebraska Press, 1996), in *Journal of the American Musicological Society* 50/1 (Spring 1997): 175-81.

Review of Charles Rosen, *The Romantic Generation* (Cambridge, MA: Harvard University Press, 1995), in *Notes* (June 1996): 1139-42.

Review of Richard Kramer, *Distant Cycles: Schubert and the Conceiving of Song* (Chicago: University of Chicago Press, 1994), in *Notes* (March 1996): 777-80.

Review essay of Marcia J. Citron, *Gender and the Musical Canon* (Cambridge: Cambridge University Press, 1993); *Gender, Culture, and the Arts*, ed. Ronald Dotterer and Susan Bowers (Selinsgrove, Penn.: Susquehanna University Press, 1993); and *Erotic Politics: Desire on the Renaissance Stage*, ed. Susan Zimmerman (New York and London: Routledge, 1992), in *Signs* 21/1 (Autumn 1995): 168-72.

“Wuthering Depths”: Review of PJ Harvey, *To Bring You My Love, The Village Voice* (March 14, 1995).

“Blood Rites”: Review of Laurie Anderson, *Bright Red, Village Voice* (December 6, 1994).

“A Response to Linda Dusman.” *Perspectives of New Music* 32/2 (Summer 1994): 148-53.

“‘Exoticism’ in *Carmen*.” Program essay for Covent Garden production of *Carmen* (January 1994), 37-42.

Review of Eric Chafe, *Monteverdi's Tonal Language* (New York: Schirmer Books, 1992), in *Music Theory Spectrum* 16, No. 2 (1994): 261-66.

Review of Iain Fenlon and Peter Miller, *The Song of the Soul: Understanding “Poppea.”* (London: Royal Musical Association Monographs, 1992), in *Music and Letters* 74/2 (May 1993): 278-81.

“A Response to Elaine Barkin.” *Perspectives of New Music* 30/2 (Summer 1992): 234-38.

Review of Charles Ford, *Cosi? Sexual Politics in Mozart's Operas* (Manchester: Manchester University Press, 1991), in *Music and Letters* 73/4 (November 1992): 591-93.

Review of Leo Treitler, *Music and the Historical Imagination* (Cambridge, MA: Harvard University Press, 1989), in *Notes* 48/3 (March 1992): 838-40.

“Identity and Difference: The ‘Funny People’ in Bizet’s *Carmen*.” Program essay for Los Angeles Opera production of *Carmen* (January, 1992).

Review of Ellen Rosand, *The Rise of a Genre: Seventeenth-Century Opera in Venice* (Berkeley and Los Angeles: University of California Press, 1991), in *Historical Performance* 4/2 (Fall 1991): 109-17.

Review of Richard Middleton, *Studying Popular Music* (Milton Keynes: Open University Press, 1990), in *Popular Music* 10/2 (May 1991): 237-42.

## **PAPERS AND PANELS:**

“The Legacy of Richard Taruskin,” University of Shanghai, December 2022.

“Musicology and the Music Itself,” University of Shanghai, December 2022.

“Kajia Saariaho, Mater,” Finnish conference celebrating Saariaho’s 70<sup>th</sup> birthday, October 2022.

Panel, Grappling with *Madama Butterfly* Today: Representation, Reclamation, Re-imagination, Canadian Opera Company, February 2022.

“Who Is Carmen?,” Symposium on Carmen, North Opera, Leeds, UK. February 2022.

“The Object/The Objective of Analysis: The Case of Florence Price,” Distinguished Lecturer in Music Theory, University of Michigan, March 2021.

*Musicology Now*, AMS-NYU panel, March 2021

“Don Giovanni: Not PG 13,” Opera for Educators, Los Angeles Opera, January, 2021.

“The Multicultural Sources of the Chaconne and Passacaglia,” conference on the Bach Chaconne, Festival Szenenwechsel, University of Lucerne, January 2021.

Conversation with Peter Sellars about *The Passions of Peter Sellars*, Hammer Museum, Los Angeles, May 2019.

- CWRU, October 2019.

“Da Capo: Women Representing Women in Music,” Inaugural Lecture for AMS Committee on Women and Gender, American Musicological Society Meeting, Rochester, November 2017.

Panel on Victoria Bond, *Mrs President*. AMS Meeting, Rochester, November 2017.

“Audible Traces: What Music Offers Historians,” Josephine Waters Bennett Lecture, Renaissance Society of America Meeting, Chicago, March 2017.

“Women Representing Women: Kaija Saariaho and Beyoncé,” Keynote, *Analysis and Social Representation*, Sorbonne, March 2017.

Residency, University of Toulouse, March 2017.

Panel discussions with Peter Sellars, Ojai Festival, June 2016.

“Not in Kansas Anymore: Bringing Sexualities into Music Studies,” Keynote for symposium LGBTQ Studies and Music Education, III, Urbana-Champaign, May 2016.

“Salome in the Court of Queen Christian, Cramb Lecture, Glasgow University, March 2016.

“The Classical Closet,” Keynote for international conference, Gender and Music: Practices, Performances, Politics, Örebro University, Sweden, March 2016.

Residency in Performance Studies, Department of Theater, UCLA, February 2016.

“Musicking as Social Action,” invited lecture, UCLA Department of Theater, February 2016.

“New Operas, New Women?,” Keynote for *Inside the Music*, Symposium for production of Pascal Dusapin’s *To be Sung*, Brussels, La Monnaie, January 2016.

Discussion with Pascal Dusapin at the performance of his *To Be Sung*, at the Royal Opera House La Monnaie, Brussels, January 2016.

“Kaija Saariaho and Peter Sellars: Staging Feminism,” invited talk for special panel *Women Writing Modern Opera*, AMS, Louisville, November 2015.

“Salome in the Court of Queen Christina,” Trotter Lecture, University of Oregon, May 2015.

“Outlaws and Insiders: On Western Music since 1900,” invited paper for ArtsFest, Butler University, April 2015.

“American Hercules: Cleaning Up the Operatic Stables,” invited paper for conference on Peter Sellars’s production of Handel’s *Hercules*, Canadian Opera Company, April 2014.

- Public interview with Peter Sellars, University of Toronto, April 2014.

“Tumescence and Detumescence in a Monteverdi Madrigal,” for session *Music and Pornography*, Renaissance Society of America, New York, March 2014.

“Doing the Time Warp in Seicento Music,” invited talk for *Music in Time: Phenomenology, Perception, Performance: A Conference in Honor of Christopher Hasty*, Harvard University, October 2013.

South Africa Residencies, July 2013:

- University of Cape Town
- Stellenbosch University

“From the Universal and Timeless to Here and Now,” keynote for international conference, *Crossing Boundaries*, University of Western Sydney, June 2013.

- Keynote, annual meeting of the South African Society for Research in Music, July 2013.
- invited talk at Witwatersrand University, Johannesburg, July 2013

Panel discussion, *An Immanent Future: Music beyond Past and Present*, conference, Sydney, June 2013.

“Riffs ‘n’ Doo-Dads: The Politics of Baroque Ornamentation,” Keynote for *Creative Music Festival and Symposium*, University of Guelph, March 2013.

“Evidence of Things Not Seen: History, Subjectivities, Music,” faculty colloquium, University of Pittsburgh, September 2012.

“Once Again, With Feeling: Modernism and the Music of Kaija Saariaho,” *Rethinking Modernism across the Arts*, University of Oslo, May 2012.

“Catching Up with Music History,” keynote for *After the End of Music History*, international conference in honor of Richard Taruskin, February 2012.

“Smoldering Intensities: The Music of Kaija Saariaho,” invited talk for Canadian Opera Company production of Saariaho’s *L’amour de Loin*, February 2012.

“The Stuff of the Humanities,” Grinnell College, December 2011.

“The Lure of the Sublime: Revisiting the Modernist Project,” keynote for international conference *Transformations of Musical Modernism*, Centre Franco-Norvegien en Sciences Sociales et Humaines, October 2011.

“Making Waves,” keynote for Feminist Music and Theory Conference, Tempe, AZ, September 2011.

“Soprano Masculinities,” keynote for *Popular Music and Gender in a Transcultural Context*, University of Oslo, March 2011.

“What Musicology Can Bring to Historians,” invited talk for Aesthetics Seminar, University of Oslo, March 2011.

Panel discussion for series *Music, Creativity, and Culture: The Future of Modern Music Making in a Society Obsessed with the Instantaneous*, Cal Poly — Pomona, October 2010.

Seminars, Amsterdam Conservatory, October 2010:

1. “Modal Practice in Monteverdi”
2. “Temporal Transformations in Seventeenth-Century Practice”

“Meaning and Composition,” full-day workshop for composers, The Royal College of Music in Stockholm, September 2010.

“Effing the Ineffable: Why and How to Dance About Architecture,” in conference *The Creative Possibilities of Academic Writing*, Emory University, May 2010.

“Salome in the Court of Queen Christina,” Voces Nostrates Lecture, UCLA Center for Medieval and Renaissance Studies, January 2010.

- Invited lecture, Washington University, March 2011.
- Invited lecture, De Paul University, January 2012.
- Invited lecture, University of Toronto, February 2012.
- Invited lecture, Youngstown University, April 2012.
- Invited lecture, University of Pittsburgh, September 2012.
- Colloquium series, Case Western Reserve University, January 2013.
- Invited lecture, Bowling Green University, April 2013.
- Robert Kelley Memorial Musicology Lecture, University of Miami, February 2017.
- Stephen Barwick Lecture, Harvard University, April 2017.

“A Conversation with David Del Tredici,” special event at annual meeting of the American Musicological Society, November 2009.

“In Praise of Contingency,” keynote for annual meeting of Society for Music Theory, Montreal, October 2009.

“We Creatures Who Musick,” keynote for international conference, *Music and Morality*, University of London, June 2009.

“Unwashed Masses: Music for the Morning After,” international conference, *Courtly Conviviality and Gastronomy in Early Modern France and Italy*, UCLA Center for Medieval and Renaissance Studies, April 2009.

- Invited talk, University of Leuven, October 2010.
- Paper in memory of Howard Mayer Brown, Renaissance Society of America, San Diego, April 2013.
- CWRU Colloquium, March 2017.

“Venice Envy: Lutheran Composers and the Italian Baroque,” international conference, *The Lure of Italy*, Venice, March 2009.

- Fund-raising talk, Clark Library, May 2010.

“Adorno Plays the *Well-Tempered Clavier*: On Political Theory and Performance,” Keynote for conference, Performance and Analysis, Indiana University, February 2009.

- Escola Superior de Musica de Catalunya, Barcelona, January 2009.

“The Bodies of Angels,” keynote for international conference *El Cos: objecte i subjecte de les ciències humanes i socials*, Barcelona, January 2009.

- Ethel V. Curry Lecture, University of Michigan, March 2009.
- Keynote for *Music and the Body*, University of Cork, 2010.
- Invited lecture, The Royal College of Music in Stockholm, September 2010.
- Invited lecture, Case Western University, September 2010.
- Invited lecture, Amsterdam Conservatory, October 2010.
- Keynote, *Sirens: Festivalen för ny musik*, University of Göteborg, March 2011.

“Sex, Death, and Mary Magdalene at the Foot of the Cross,” MacKay Distinguished Lecturer, Dalhousie University, Halifax. September 2008.

“Women, Music, and Ecstasy,” invited lecture, University of Oslo, September 2008.

- Invited Lecture and Seminar, University of Copenhagen, September 2008.

“Why Gender Still (as Always) Matters in Music Studies,” Keynote for *Dichotomies*, an international conference on gender and music, Cologne, June 2008.

- Invited lecture, The Royal College of Music in Stockholm, September 2010.
- Keynote, *Sirens: Festivalen för ny musik*, University of Göteborg, March 2011.

“Frescobaldi’s Magdalene: Analyzing Counter-Reformation Structures,” Society for Music Theory, Baltimore, November 2007.

“Why Study Gender in Musicology?” Invited lecture, University of Oslo, September 2007.

“Playing the Identity Card,” keynote for *Music and Identity: Symposium for 100<sup>th</sup>-Year*

*Commemoration of the Death of Edvard Grieg*, Bergen, Norway, September 2007.

“Self-ish Musicology,” keynote for 2007 *ECHO* conference, *Music and the Self*, June 2007.

“Katzenjammer Musicology,” invited paper for international conference, *Musical Meaning and Human Values: A Colloquium with Lawrence Kramer*, Fordham University, May 2007.

“More PoMo than Thou: Musicology and the Study of Cultural Meanings,” keynote for *Music and Postmodern Cultural Theory*, international conference in Melbourne, Australia, December 2006.

“Global Trade Routes and Music of the Early Seventeenth Century,” *Navigating Globalization: Stability, Fluidity and Friction*, international conference in Trondheim, Norway, August 2005.

“Lully and the Fashioning of French Opera,” *Fashion in the Age of Louis XIV*, conference at UCLA Clark Library, June 2005.

Keynote for *Music, Aesthetics, and Critical Theory Workshop*, Stanford University, May 2005.

“The Dragon Cart,” invited lecture at:

- Lawrence University, March 2008;
- University of Wisconsin — Madison, April 2008
- Peabody Conservatory, November 2007;
- Case Western University, October 2006;
- Radcliffe College, April 2006;
- Trinity College, Dublin, April 2005;
- University of Illinois, March 2005.

*Structures of Feeling in Seventeenth-Century Cultural Expression*, UCLA Clark Library (series of four international conferences, organized by me as Clark Professor, UCLA Clark Library, 2005). My own contributions include:

“Doing the Time Warp: Contorted Temporalities in Seventeenth-Century Italian Music,” May 2005;

“The Dragon Cart,” January 2005.

“Minima Romantica: Soundtracking the Nineteenth Century,” International Conference *Beyond the Soundtrack: Representing Music in Cinema*, Minneapolis, April 2004.

Orpheus Academy for Music Theory, Ghent (Belgium), April 2004:

*The Music Itself: Theorizing from Historical Repertoires*

Part I: “The Expansion Principle”

Part II: “Tonality among its Others”

Panels: “Music Theory and Performance,” “Seventeenth-Century Tonality”

Friedrich Neumann Lectures, University of Richmond, March 2004:

“The Symbiosis of Research and Undergraduate Teaching”

“Soprano as Fetish: On the Rise of Professional Singers”

“The Social History of a Groove: Ciaccona, Chaconne, and THE Chaconne”

“Humanistic Studies and the Question of Beauty,” Symposium to Honor Pauline Yu, UCLA, June 2003.

“Mediterranean Trade Routes and Music of the Early Seventeenth Century,” for conference, *Braudel Revisited: The Mediterranean World, 1600-1800*, UCLA Clark Library, May 2003.

*Bodies and Scores: Traces of the Self in Early Modern Music* (Pollack Lectures, Centre for Cultural Analysis, Theory and History, University of Leeds, March 2003):

1. “Evidence of Things Not Seen: History, Subjectivity, Music”
2. “Soprano as Fetish: On the Rise of Professional Singers”
3. “The Social History of a Groove: Ciaccona, Chaconne, and THE Chaconne”

“Evidence of Things Not Seen: History, Subjectivity, Music,” University Research Lecture, UCLA, April 2002.

- invited lecture, Forum for Contemporary Thought, University of Virginia, October 2002;
- invited lecture, University of Alabama, October 2002.

“*Carmen* as Perennial Fusion: From Habañera to Hip-Hop,” keynote for conference, *Carmen on Film*, Newcastle, March 2002.

“Musicology and Ethics,” paper for conference, *Musicology and Ethics*, Erasmus University, Rotterdam, January 2002.

“Plus c'est la même chose, plus ça change: Ciaccona, Chaconne, THE Chaconne,” *Ritual, Routine, and Regime: Institutions of Repetition in Euro-American Cultures, 1650-1832*, Center for 17<sup>th</sup> and 18<sup>th</sup> Century Studies, UCLA, March 2001.

- invited lecture for Distinguished Lecture Series, UCLA, June 2001.

“Renaissance Dialectics: The Case of Cipriano de Rore,” panel on Adorno, American Musicological Society meetings, Toronto, November 2000.

Respondent to session, “Musical Enactment of Social Difference,” conference, *Musical Intersections*, Toronto, November 2000.

Panel, “The Musicologist as Undergraduate Teacher,” American Musicological Society and College Music Society, Toronto, November 2000.

“The Prisonhouse of Mode: Subjectivity in the Italian Madrigal,” Inaugural Alfred Hook Lecture, University of Sydney, April 2000.

“Temp Work: The Structuring of Time in Music,” Keynote at Musicological Society of Australia meetings, Sydney, April 2000;

- Arnold Bernhard Lecture, Williams College, October 2000.

Panel, “Feminist Theory and Women's History in Music,” American Musicological Society Meetings, Kansas City, November 1999.

Chair of panel, “Film Music,” American Musicological Society Meetings, Kansas City, November 1999.

“Intellectual Creativity in the Age of Computers,” invited lecture, Haverford College, September 1999.

- invited lecture, SUNY — Albany, September 1999.

“Music and the Body,” course at University of Valencia, July 1999.

- course at University of Girona, July 1999.

“Music and Culture: The Next Phase,” paper at Wesleyan University, April 1999.

“Musicology 2000,” keynote for Pacific Southwest Chapter Meeting of the American Musicological Society, USC, April 1999.

“Different Drummers: Analyzing Music by Women Composers,” invited lecture, Five Colleges, March 1999.

- Invited lecture, University of Oregon, March 1999;
- Invited lecture, Wells College, September 1999.

“Soprano Masculinities,” invited lecture, Five Colleges, March 1999.

Panel, Symposium on American Cultural Studies, University of St. Thomas, March 1999.

“Fetishizing the Voice: Professional Singers in Early Modern Europe,” for conference *Zur Medien- und Kulturgeschichte der Stimme*, Einstein Forum, Potsdam, February 1999.

- Invited lecture, Amherst College, March 1999;
- Invited lecture, Emory University, March 2008.

“Rap, Minimalism, and Structures of Time in Late Twentieth-Century Culture,” Norman and Jane Geske Lecture, University of Nebraska — Lincoln, September 1998

- Invited lecture, University of Munich, August 1998;
- Conference: *Kulturteorier och kulturanalys i musikvetenskapen* [Cultural Theory and Cultural Analysis in Musicology], Göteborg, August 1998;
- Invited lecture, Odyssey Series, California State University, Long Beach, October 1998;
- Invited lecture, for year-long series *Beauty and Its Discontents*, Humanities Center, University of Colorado, October 1998;
- Invited lecture, University of Oregon, March 1999;
- Invited lecture, University of Saint Thomas, March 1999;
- Invited lecture, Wells College, September 1999;
- Invited lecture, Southwestern University, September 1999;
- Invited lecture, SUNY — Albany, September 1999;
- Invited lecture, University of Pittsburgh, September 1999;
- Invited lecture, Kenyon College, March 2000;
- Invited lecture, Middlebury College, March 2000;
- Invited lecture, Hunter College, April 2000;
- Invited lecture, University of California, Irvine, February 2001;
- Popular Music and Society Workshop, Department of Sociology, UCLA, 2002;
- Invited lecture, University of Newcastle upon Tyne, March 2003;
- Invited lecture, Occidental College, April 2003;

“Hildegard’s Music,” *Hildegard of Bingen: Music, Medicine, and Mysticism in the Middle Ages*, UCLA Extension, October 1998.

- Invited lecture, Haverford College, September 1999.

“Neoplatonism, Quietism, and Qualities of Motion in French Seventeenth-Century Music,” American Musicological Society Meetings, Phoenix, October 1997.

“Central Avenue Jazz and the Sound of Film Noir,” Benefit for UCLA, Staglin Family Vineyard, Napa, June 1997.

“Music, Culture, and Mu Ed Classroom,” Keynote for Philosophy of Music Education International Symposium, UCLA, May 1997.

“Does Gender Matter? Theorizing Music by Women Composers,” Keynote for International Alliance for Women in Music, Cal Arts, May 1997.

“Why disChord?,” Keynote for *disChord: A Conference on Contemporary Popular Music*, UCLA, May 1997.

“Mounting Butterflies,” Keynote for international conference on *Madame Butterfly*, University of British Columbia, April 1997.

Panel, “Popular Culture in the Classroom?,” Teaching the Humanities Today, UC/CSU Teaching Coalition Conference, Huntington Library, February 1997.

Hong Kong lectures, November 1996:

- Rayson Huang Lecture, “The Impromptu That Trod on a Loaf: How Music Tells Stories,” Campus-wide event, University of Hong Kong;
- “Gender Ambiguities and Erotic Excess in Seventeenth-Century Venetian Opera,” invited lecture, Department of Comparative Literature, University of Hong Kong;

- “Constructions of Bourgeois Subjectivity in Mozart’s ‘Prague’ Symphony,” invited lecture, Chinese University of Hong Kong.

Panel, “Teaching Twentieth-Century Music,” American Musicological Society Meetings, Baltimore, November 1996.

“Mozart’s Women,” invited lecture, University of Maryland, November 1996.

The Dean’s Lecture, “Second-Hand Emotions: Constructions of Interiority in Music,” Tufts University, October 1996.

- Invited lecture, Brown University, May 1998.
- Invited lecture, Cal State Long Beach, October 1998

“1999: Music at the End of the Second Millennium,” Keynote Address for *Conference, Cross(over) Relations*, Eastman School of Music, September 1996.

“Gender Trouble in Musicology,” Keynote for Musicology in the '90s, annual meeting of the Musicological Society of Australia, Melbourne, July 1996.

“The Impromptu that Trod on a Loaf: How Music Tells Stories,” Plenary talk for tenth-anniversary conference of the International Society for the Study of Narrative Literature, Columbus, April 1996;

- Invited lecture, Wells College, September 1999;
- Invited lecture, Southwestern University, September 1999;
- Invited lecture, Hunter College, April 2000

Formal response to Barbara Christian, “Beloved: She’s Ours,” plenary session for Narrative conference, Columbus, April 1996.

Panel on Recent Bach Research, Conference of the Bach Society, Berkeley, April 1996.

“Perspectivas Norte-Americanas sobre a Mulher e a Música”, for Festival Internacional de Mulheres Compositoras, Universidade Livre de Música “Tom Jobim,” São Paolo, November 1995.

“Recent Trends in North American Musicology,” for Universidade Estadual Paulista, São Paolo, November 1995.

“Gender Ambiguities and Erotic Excess in Seventeenth-Century Venetian Opera”:

- Conference Representations of Gender and Sexuality in Opera, SUNY — Stony Brook, September 1995;
- Center for the Study of Women Colloquium series, UCLA, January 1996;
- Music and Gender Conference, Columbia College ó Chicago, March 1996;
- Invited Lecture, University of British Columbia, April 1997;
- Invited Lecture, Southwestern University, September 1999;
- Invited Lecture, University of Pittsburgh, September 1999;
- Invited Lecture, Kenyon College, March 2000;
- Invited Lecture, Middlebury College, March 2000.

“Second-Hand Emotions: Constructions of Interiority in Music”:

- Invited talk at Institute for the Humanities, University of Michigan, September 1995;
- Conference *Music/Sound/Voice*, Sydney, Australia, July 1996.
- Invited talk at Brown University, April 1998.

“Technologies of the Body in Seventeenth-Century Music,” invited talk at University of Jyväskylä (Finland) and Jyväskylä Arts Festival, June 1995.

Official examiner at public Ph.D. defense for John Richardson, “Refractions of Masculinity: Ambivalence and Androgyny in Philip Glass’s Opera ‘Akhnaten’ and Selected Recent Works,” University of Jyväskylä (Finland), June 1995.

Chair for session “Representation of Women in Early Modern Europe,” for international conference Feminist Theory and Music III, Riverside, CA, June 1995.

“The Food of Love: Musical Images of Erotic Subjectivity from the Madrigal to New Jack Swing,” Phoebe Estelle Spaulding Lecture, Pomona College, March 1995.

“Feminine Beginnings: A Revisionist Perspective on Women and Music,” Keynote Address for conference *Reverberations: Women and Music*, New School for Social Research, New York, March 1995.

“The Rationalizing of Gender and Affect in Opera Seria,” for conference *18th-Century Opera in Interdisciplinary Perspective*, UCLA Center for 17th- and 18th-Century Studies and Clark Library, February 1995.

Panel, “Retheorizing Music,” American Musicological Society Meetings, Minneapolis, October 1994.

Cursos Internacionales Manuel de Falla, *Nuevas tendencias en la Etnomusicología*, Granada, June 1994

1. “Feminist Musicologies”
2. “The Politics of Representation in Bizet’s *Carmen*”
3. “Counter-representations by Women Composers: Hildegard von Bingen and Laurie Anderson”
4. “Narrative Theory and the Interpretation of Instrumental Music”
5. “Centered Subjectivity in Mozart’s ‘Prague’ Symphony”
6. “Fragmented Subjectivity in Brahms’s Third Symphony”

H. L. Hooker Lectures, McMaster University, March 1994:

1. “Turtles All the Way Down (On the ‘Purely Musical’)”
2. “Unruly Passions and Courtly Dances: Technologies of the Body in Seventeenth-Century Music”
3. “Reveling in the Rubble: The Postmodern Condition”

“Unruly Passions and Courtly Dances: Technologies of the Body in Seventeenth-Century Music”:

- Donald J. Grout Lecture, Cornell University, November 1993;
- Invited talk, University of Michigan, September 1995;
- Invited talk, Harvard University, October 1996;
- Invited talk, Wells College, September 1999;
- Invited talk, Hunter College, April 2000.

Chair for session, Music and Ideology, AMS meetings, Montreal, November 1993.

Workshop on Feminist Music Criticism, Concordia University, Montreal, November 1993.

“Theorizing the Body in African-American Music,” co-presented with Robert Walser, Black Music Research Conference, New Orleans, October 1993.

“The Pros and Cons of Feminist Analysis,” workshop at College Music Society meeting, Minneapolis, October 1993.

“Does Gender Matter?: Theorizing Music by Women Composers,” invited lecture, Center for 20th-Century Studies, University of Wisconsin — Milwaukee, September 1993.

“Sexuality and Subjectivity in Current Popular Music,” Keynote for day devoted to topic of Sexualities, meeting of the International Society for the Study of Popular Music, Stockton, CA, July 1993.

*Conventional Wisdom: The Content of Musical Form.* The Ernest Bloch Lectures, University of California — Berkeley, Spring 1993”

1. "Turtles All the Way Down (On the 'Purely Musical'))"
2. "Thinking Blues"
4. "The Refuge of Counterconvention"
5. "Reveling in the Rubble: The Postmodern Condition"

"Music and the Baroque Body," conference on the body, UCLA Center for 17th- & 18th-Century Studies and the Clark Library, April 1993.

Panel on the prospect of gay and lesbian studies at University of California — Berkeley, April 1993.

"Feminist Theory and Music," two-day workshop at University of Washington, Seattle (invited by Comparative Literature and School of Music, Department of Composition, 1993).

"Affect and Film Music," University of California — Irvine, Center for the Humanities, December 1992.

"Same as It Ever Was: Youth Culture and Music," Conference: *Youth Culture/Youth Music*, Princeton University, November 1992.

"Paradigm Dissonances: Music Theory, Cultural Studies, and Feminist Criticism":

- Invited paper for annual meeting of Society for Music Theory, October 1992;
- Conference, *Feminist Theory and Music II*, Eastman School of Music, June 1993.

"Narratives of Bourgeois Subjectivity in Mozart's 'Prague' Symphony":

- Invited paper, Conference: *Mozart's Music: Text and Context*, UCLA Center for 17th- & 18th-Century Studies and the Clark Library, April 1992;
- Conference: Persons, Passions, Powers, UC Berkeley, April 1992.

Panel with Pierre Boulez on Boulez and Mallarmé, UCLA Dept. of French, May 1992.

"Technologies of the Body in Popular Music":

- Conference, The Body in Performance, Reception, and Criticism, UC — San Diego, 1992;
- Conference on popular culture, Dartmouth College, October 1992.

"A Different Drummer?: Theorizing Women's Music," invited paper, Women's Month Series, Brandeis University, March 1992.

Panel on Madonna, Getty Museum of Santa Monica, April 1992.

"Music, the Pythagoreans, and the Body," invited paper for conference, *Choreographing History*, University of California — Riverside, February 1992.

"The Relevance of Sexuality in the Music of Schubert":

- Invited paper for annual Schubertiade 42nd St. Y, New York (February 1992);
- U Cal — Riverside, February 1992.

"Striking the Fundamental Tone: The Celebration of Difference in Feminist Music Criticism," *Music and Gender Conference*, Kings College London, July 1991.

"Keynote," Keynote for national conference *Toward a Common Language: Feminist Theory and Music* (Minneapolis, June 1991).

Panel on gender research in music, McGill University, November 1991.

"Between Rock and a Soft Place: The Construction of Persona Among Women Popular Musicians." Invited address for Department of Communications, Concordia University, Montreal, March 1991.

"A Musical Dialectic from the Enlightenment: Mozart's Piano Concerto in G Major, K. 453, Movement II," invited paper for conference on Mozart instrumental music, Stanford University (May 1991).

"Conundrums of Class and Gender in Mozart's Operas,"

- invited paper, Mozart Festival, Carleton College, May 1991;
- St. Anselm's College, October 1991.

“Making a Difference in the Music: The Relevance of Sexuality to Compositions by Laurie Anderson and Schubert”:

- American Musicological Society Meeting — Oakland, November 1990;
- Indiana University, February 1991;
- Concordia University, March 1991;
- Stanford University, May 1991.

“Structures of Identity and Difference in *Carmen*”:

- Invited paper, University of Pennsylvania, March 1990;
- Indiana University, February 1991;
- University of Notre Dame, April 1991;
- Brown University, October 1991; Dartmouth College, November 1991;
- SUNY — Stony Brook, February 1992;
- University of California — Riverside, February 1992;
- Portland Maine Opera Symposium, November 1992;
- Wells College, September 1999;
- SUNY — Albany, September 1999;
- Hunter College, April 2000;
- Kenyon College, March 2000.

“Narratives Agendas in ‘Absolute’ Music: Brahms’ Symphony No. 3”:

- Invited paper for Center for the Humanities colloquium series, Wesleyan University, April 1990;
- University-wide address at Hamilton College, April 1990;
- Comparative Literature Department, UC — San Diego, June 1990;
- UCLA Humanities Center, May 1992.

“On Postmodernism and Music,” invited talk, University of California — San Diego, June 1990.

“Pluralism and the Music History Survey,” invited address, National Association of Schools of Music meetings, Indianapolis, November 1990.

“The Princess of the Posse: Queen Latifah’s Ladies First.” Panel on the study, analysis, and criticism of popular music, American Musicological Society Meeting — Oakland, November 1990.

“Feminist Criticism and Music,” invited talk for Women’s Studies Program, Clemson University, February 1989.

“Framed: The Musical Representation of Madwomen”:

- Invited paper, Yale University, April 1989;
- University of Michigan — Ann Arbor, April 1989.

“This Is Not a Story My People Tell: Time and Space According to Laurie Anderson”:

- Invited paper for conference Time, Space and Drama in Recent Music , SUNY — Stony Brook, April 1989;
- Harvard University, April 1990;
- UCLA, June 1990.

“Postmodernism and Popular Music,” invited paper, New York Marxist School, April 1989.

“Prince and His Revolution: Liberatory Models of Gender and Eroticism in Music,” co-authored with Robert Walser for meeting of the International Association for the

Study of Popular Music, Paris, July 1989.

“Technologies of the Body in American Popular Music,” American Studies Association Meeting, Toronto, November 1989.

Guest respondent for conference on seventeenth-century dramatic music at University of Michigan — Ann Arbor, April 1989.

“Rhythm as Ideology in Seventeenth-Century Italian and French Music,” invited paper for seminar: *Rhythm, Nature and Culture*, Commonwealth Center for Literary and Cultural Change, University of Virginia, October 1989.

“Material Girls and Boys: Pop Music and Gender Identity,” guest workshop for American Sociological Association, Midwest Meeting, October 1989.

“Feminist Theory and Musicology,” invited workshop for American Musicological Society Meeting, Austin, October 1989.

Panel on gay and lesbian issues in musicology, American Musicological Society Meeting, Austin, October 1989

“Living to Tell: Madonna’s Resurrection of the Fleshly”:

- Conference, Feminism and Mass Culture, SUNY-Buffalo, March 1988;
- invited paper for Clemson University Women’s Studies Program, 1989.

“Terminal Prestige: The Case of Avant-garde Music Composition,” for international conference, *The Economy of Prestige*, University of Minnesota, April 1988.

“Constructions of Gender in Monteverdi’s Dramatic Music”:

- American Musicological Society Meetings, Baltimore, November 1988;
- invited paper, New York University, April 1989;
- University of California — Berkeley, April 1989;
- University of Toronto, November 1989).

“Towards a Feminist Criticism of Music,” international conference, *Alternative Musicologies*, Ottawa, March 1988).

- Turkish translation, *Partisyon* (December, 2014).

Panel: “The Implications of Feminist Scholarship for Teaching,” AMS — Baltimore, November 1988.

“The Gentrification of Postmodernism,” New Music American Festival, Philadelphia, October 1987.

“Sexual Politics in Classical Music”:

- Women and the Arts Symposium, University of Wisconsin-Madison, 1987;
- MacAlester College, 1987.

“Beyond Narcissus: Shaping the Socially Responsible Composer,” for international conference, *Music and Society: The Shaping of Contemporary Tastes*, University of Wisconsin-Milwaukee, March 1986.

“Performance as Subversion: A lecture-demonstration of work-in-progress, *Susanna Does the Elders*,” for conference: *Interpretation/Translation/Performance*, Minneapolis, 1986.

Panel, “Setting the Stage,” for *Interpretation/Translation/Performance*, 1986.

“The Blasphemy of Talking Politics during Bach Year,” international conference, *Music and Society: The Politics of Composition, Performance, and Reception*, U of Minnesota, 1985.

“A New Era,” dialogue with Gregory Sandow (Music Critic, *Village Voice*) in conference, *Music and Society*, 1985.

“The Living Composition in Social Context,” invited paper, American Society of University Composers, Ames, Iowa, 1983.

“The Expansion Principle: An Account of Seventeenth-Century Tonality,” invited paper, University of Wisconsin-Madison, 1983.

“Mode in Monteverdi’s ‘Ah dolente partita,’” invited paper, Princeton University, 1981.

Chair for session, *Precursors of Schenker*, annual meeting of Society for Music Theory, New York, 1979.

“The Romanesca as Archetype for Tonal Minor,” invited paper, University of Chicago, 1976.

“A Belated Answer for Artusi: A Modal-Structural Approach to Monteverdi’s ‘Cruda Amarilli,’” meeting of the American Musicological Society, Los Angeles, 1975.

### **COMPOSITIONS:**

*Hildegard* (collaborative music-theatre piece on cosmology, music, and illuminations of Hildegard von Bingen; with Janika Vandervelde, composer and Melisande Charles, video animation artist), premiered at Southern Theatre, Minneapolis, 1990.

*Susanna Does the Elders: Confessions of a Tanna Leaf Smoker* (full-length music-theatre piece). Commissioned and premiered through OVERTONES Series, Southern Theater, Minneapolis, 1987.

*Minstrel Cycle* (performance-art piece for pianist/singer, 1984).

### **MUSIC EDITING:**

Translated performing edition of Alessandro Stradella’s *La Susanna* (1681):  
 for *Susanna Does the Elders*, Minneapolis, 1987;

Francesco Cavalli, *Giasone* (1649). Prepared for production of UCLA Opera, 2010.

Alessandro Stradella, *San Giovanni Battista* (1675).

Stradella, *La Susanna* (1681). Edition and translation, performed October 2018.

### **SCHOLARLY EDITING:**

Editor for English translation of Charles Rosen and Catherine Temerson, *Plaisir de jouer/Plaisir de penser* (Manuella éditions, 2016). February, 2020.

University of Minnesota Committee on the Press, 1986-90.

Co-editor (with George Lipsitz and Robert Walser) of *Music/Culture*, series of books. Wesleyan University Press, 1992-2004.

Editorial Board, University of California Press, 1996-2001. Southern Co-chair, 1999-2001.

Advisory Board (with Philip Brett, Robert Morgan, and Robert Walser) for *Twentieth-Century Music*, series of books, Garland Publishing, Inc.; Joseph Auner, editor.

Associate Editor of *Signs*, 1990-91, 2000-; Editorial Board, 1991-2000.

Editorial Board, *Journal of the American Musicological Society*, 1992-95

Editorial Board, *Perspectives of New Music*, 1993-

Editorial Board, *Women and Music: A Journal of Gender and Culture*, 1996-2013

Editorial Board, *ECHO*, 1999-

Editorial Board, *Black Music Research Journal*, 2000-

Editorial Board, *BBC Music Magazine*, 2002-

Editorial Board, *Radical Musicology*, 2006-  
Editorial Board, *Music and the Moving Image*, 2006-  
Editorial Board, *Musica Humana*, 2008-  
Editorial Board, *Journal of Interdisciplinary Music Studies*, 2008-  
Publications Committee, American Musicological Society, 2009-13

### **DRAMATURGY, COACHING, AND STAGE DIRECTION:**

Stage direction for two different work-in-progress performances of *Hildegard* (April and September 1989).  
Musical and theatre direction for *Susanna Does the Elders*, July 1987.  
Dramaturg for production of Matthew Maguire's *The Memory Theatre of Giulio Camillo*, Creation Company and Walker Art Center, 1985.  
Coach for production of Francesco Cavalli's *Giasone*, UCLA, 2009-10.  
Coach for Arparla, 2010.  
Director of Stradella's *La Susanna*, CWRU, October 2018.

### **AWARDS AND GRANTS:**

John D. and Catherine T. MacArthur Fellowship, 1995-2000.  
2008 Philip Brett Award (with George Haggerty and Jenny Doctor).  
2005 Otto Kinkeldey Prize for best book in musicology in 2004.  
UCLA Faculty Research Lecture, 2002.  
UCLA Annual College Award, 2001.  
Luckman Distinguished Teaching Award, UCLA, 1997.  
Chicago Women in Publishing, First Prize for *Feminine Endings*, 1991.  
Scholarly Conferences Grant for conference *Toward a Common Language: Feminist Theory and Music*, 1990 (held in 1991).  
OVERTONES Commission for *Hildegard*, 1989.  
Graduate School funding for Research Assistant, 1989.  
Bush Sabbatical Grant, 1988.  
Morse Amoco Award for Undergraduate Teaching, University of Minnesota, 1987.  
OVERTONES Commission for *Susanna Does the Elders*, 1987 (Jerome Foundation and Composers Forum).  
Dayton-Hudson Grant for *Susanna*, 1987.  
University of Minnesota Graduate School Grant for *Susanna Does the Elders*, 1987.

### **CONFERENCE PLANNING:**

Faculty consultant for conference Theorizing African American Music, CWRU, June 2022.  
Program Committee for Renaissance Society of America, annual meeting, 2008.  
Organizer of *Structures of Feeling in Seventeenth-Century Cultural Expression*: series of four international conferences at the Clark Library, UCLA, 2005:

- *Genders and Sexualities* (January)
- *Culture and the Law* (February)
- *Temporalities* (May)
- *Performing Bodies* (June)

Program committee for International Society for Eighteenth-Century Studies, Los Angeles, 2003.

Program committee for *Dryden Celebration*, Clark Library, UCLA, 2000.

Program committee for conference, *Rhetoric and Expression in Eighteenth-Century Instrumental Music*, Clark Library, 1998-99.

Program committee for conference on Hildegard von Bingen, 1998.

Planning committee for conference *Feminist Theory and Music IV*, University of Virginia, June 1997.

Faculty sponsor for national conference, *DisChord*, UCLA, May 1997.

Program committee for conference *Feminist Theory and Music III*, Riverside, June 1995.

Advisor for conference, *Toward a Common Language: Feminist Theory and Music* (first major conference in musicology focused on feminist criticism), Minneapolis, June 1991.

*Music and Society: The Politics of Composition, Performance and Reception.*  
International conference planned and executed with Professor Richard Leppert, U of MN, 1985.

Seminar leader and co-planner (with Margie Ligon and Richard Leppert) for *Fusions: Recorded Culture* at Walker Art Center, Minneapolis, Spring, 1985.

*Performance Art: The Subversion of Taxonomies.* Series planned and executed with Prof. Tom Rose and Center for Humanistic Studies, U of MN, Spring, 1984. (Lectures and workshops by Moira Roth, Suzanne Lacy, Sage Cowles, Libby Larsen.)

### **ACADEMIC CONSULTATION:**

Referee and/or consultant for:

ACLS Fellowships

- Chair, Nominating Committee for Board of Directors  
Selection Committees, 2009-12

Ashgate

*Cambridge Opera Journal*

Cambridge University Press

Columbia University Press

*Cultural Critique*

*Dance Chronicle*

Duke University Press

*ECHO*

*ESQ: A Journal of the American Renaissance*

*Ethnomusicology Forum*

*Feminist Studies*

Fordham University Press

Guggenheim Fellowships

Harvard University Press

Indiana University Press

*Journal of the American Musicological Society*

Jyväskylä University Press (Finland)

MacArthur Fellowships

McKnight Fellowships

Mellon Foundation:

- Panel for Dissertation Research in Original Sources Fellowships
- Distinguished Achievement Awards Nominator

Midlands State University, Zimbabwe

*Musica Humana*

NEH Fellowships Panel

NHC Fellowships Panel

*Opera Quarterly*

Oxford University Press

*Perspectives of New Music*

Polity Press

Princeton University Press

*Radical Musicology*

Routledge Press

Rutgers University Press

Schirmer Books

*Signs*

Temple University Press

University of California Press

University of Chicago Press

University of Minnesota Press

University of Michigan Press

Wesleyan University Press

Westview Press

*Women and Music: A Journal of Gender and Culture*

Tenure/Promotion Evaluator for (musicology unless otherwise specified):

Amherst College

Bath Spa University

Bowdoin College

Brown University

Case Western University

City University of New York, Graduate Center (English; Music Theory)

Colby College

Columbia University

Cornell University (Music; History)

Duke University (Theater)

Eastman School of Music (Ethnomusicology; Music Theory)

Emory University

Florida State University (Music Theory)

Hamilton College

Harvard University

Hunter College (Music Theory)

Indiana University (German)

Jerusalem Academy of Music and Dance

King's College London  
Massachusetts Institute of Technology  
McGill University (Musicology, Law)  
Melbourne Conservatorium  
New York University (Music; English; History and Africana Studies)  
Northwestern University  
Oxford University  
Princeton University  
Queen's College (History and Musicology)  
Rice University  
Rutgers University (American Studies and History)  
Rutgers University, Newark  
Stanford University  
State University of New York — Stony Brook  
Tufts University  
University of Arizona (Film Studies)  
University of California — Berkeley  
University of California — Irvine  
University of California — Los Angeles (Music; Systematic Musicology; World Arts and Cultures; History)  
University of California — Riverside (Musicology; Dance History; Composition)  
University of California — San Diego (Musicology; Ethnic Studies)  
University of California — Santa Barbara (Women's Studies)  
University of California — Santa Cruz (Musicology, Dance History)  
University of Canberra (German/film studies)  
University of Chicago  
University of Cork  
University of Delaware  
University of Florida (English/film studies)  
University of Georgia (English, Comparative Literature)  
University of Hong Kong (Comparative Literature)  
University of Illinois, Chicago (Music Theory)  
University of Kansas (American Studies)  
University of Liverpool  
University of Michigan (Musicology; English, Institute for the Humanities; Screen Arts & Cultures)  
University of Minnesota (Comparative Literature, Music Theory)  
University of Melbourne (Music)  
University of Newcastle upon Tyne (Music)  
University of Oregon (Vocal Performance)  
University of Pennsylvania  
University of Saint Thomas (Guitar)  
University of Southern California (English, HPP)  
University of Sydney (Law; Ethnomusicology)  
University of Texas, Austin  
University of Toronto (English/film studies; Music; Humanities)  
University of Virginia

University of Wisconsin — Madison (Musicology, Education)  
University of Wisconsin — Milwaukee  
Washington University  
Yale University (English)

### **SERVICE:**

#### **Profession at Large:**

ACLS Board of Directors, 1996-2006  
• Chair, 2003-06  
American Musicological Society:  
AMS Publications Committee, 2009-13  
AMS Kinkeldey Committee, 2001-04  
• Chair, 2003-04  
AMS 50 Fellowship Committee, 1996-2000; 2015-19  
AMS Council, 1991-94  
Center for Black Music Research International Advisory Board, 2006-12  
National Humanities Center, Board of Trustees, 2014-15  
Phi Beta Kappa Lecturer, 1999-2000  
*Rivista di Analisi e Teoria Musicale*, advisory board, 2018-  
*Swedish Journal of Music Research*, Editorial Board, 2018-  
University of California Research Initiatives, Chair Arts, Humanities, Cultures Panel, 2020

#### **UCLA:**

Graduate Advisor, Department of Music, Fall 2010  
Interim Co-Chair, Islamic Studies, 2009  
Chair, IDP Taskforce, International Institute, 2009-10  
Chair, Foreign-Language Training Taskforce, 2008-09  
Associate Vice-Provost, International Institute, 2007-10  
Women's Studies Department, Graduate Admissions Committee, 2009  
Blue Ribbon Task Force on Performance Studies, 2007-08  
Council on Academic Personnel, 2003-06  
• Vice-Chair, 2004-05  
• Chair, 2005-06  
Search Committee for Director, Center for the Study of Women, 2004-05  
Faculty Research Lecture Selection Committee, 2003-06  
• Chair, 2005-06  
Search Committee for Director, American Indian Studies Center, 2003  
Academic Advisory Committee, UC President Search, 2002-03  
Special Task Force for American Indian Studies, 2002  
Women's Studies Program, Fellowships Committee  
• Chair, 2002-06  
Committee on Teaching, 2001-2  
• Chair, 2002-3  
Border Crossings Program, 2000

Committee on Committees, 1998-99  
 Editorial Board, University of California Press, 1996-2001  
   • Southern Co-Chair, 1999-2001  
 Chair, Department of Musicology, 1995-8  
 Chair, Personnel Committee for Robert Winter, Humanities Division, 1996-  
 Search Committee for Dean, School of Arts and Architecture, 1995-96  
 Best of UCLA, Spring 1996  
 Selection committee for Lynn White Fellowship, 1996  
 Development Talk at Chancellor's Residence, Fall 1995  
 Selection committee for President's Fellowships, 1995, 1999  
 Advisory Committee, Center for Modern and Contemporary Studies, 1996-98  
 Advisory Committee, Center for 17th and 18th Century Studies, 1994-  
 Advisory Committee, Center for the Study of Women, 1994-  
   • Chair, 2002-  
 Advisory Committee, American Indian Studies Center, 2000-04

Case Western Reserve University:

Head, Musicology Committee, 2012-  
 Historical Performance Program, 2012-  
 Rock and Popular Music Committee, 2012-  
 Cleveland Institute of Music, MM Comprehensive Exams, 2012-; DMA program, 2015-  
 Joint Music Program, CWRU and CIM, 2012-18, 2021-22  
 Search Committee for Vice President of Research, 2014  
 Search Committee for Dean, CIM, 2015-17  
 Search Committee for Music Theorists, CIM, 2017-18  
 Search Committee for Visiting Instructor, CWRU, 2022  
 Chair of Music Department personnel committee for Dr. Kathleen Horvath, 2018.  
 Search Committee for Baker-Nord Postdoctoral Fellows, 2018.  
 Committee on Appointments, Summer 2022  
 Search Committee for Music Theorists, CIM, 2022-23

**TEACHING**

Awards:

Morse-Amoco Award for Distinguished Undergraduate Teaching, University of Minnesota, 1987.  
 Luckman Distinguished Teaching Award, UCLA, 1997.

Graduate Advising (\* = advisor or co-advisor):

University of Minnesota Ph.D.s:

- \*     Christine Bezat, PhD, Comparative Literature (co-advisor).
- \*     Frank Brocato, PhD, Musicology (co-advisor)
- Barbara Engh, PhD, Cultural Studies (member of committee; Associate Professor,

- \* Cultural Studies, University of Leeds)
- \* Donna Mae Gustafson, PhD, Musicology (co-advisor, Lecturer, Univ. of Minnesota)
- Judith (Jack) Halberstam, PhD, English (member of committee; Professor of English, UCSD)
- \* Lydia Hammesley, PhD, Musicology (co-advisor; Professor of Music, Hamilton College)
- \* Christopher Kachian, DMA, guitar (co-advisor; Professor of Guitar, University of St. Thomas)
- \* Julia Koza, PhD, Music Education (co-advisor, Professor of Education, Univ. of Wisconsin)
- \* Steven Krantz, PhD, Musicology (co-advisor; AMS 50 Fellow, Assistant Professor of Music, St. Anselms)
- Carolyn Krasnow, PhD, American Studies (co-advisor)
- \* Thomas Nelson, Ph.D., Musicology (advisor)
- Janika Vandervelde, Ph.D., Composition (member of committee)

McGill University Ph.D.s:

- \* Maria Anna Harley, PhD, Musicology (co-advisor; Director, Center for Polish Studies, USC)
- Kenneth Mcleod, PhD, Musicology (Professor, University of Toronto)

UCLA Ph.D.s:

- David Ake, PhD, Musicology (member of committee; Professor and Chair, Case Western Reserve University; Professor, University of Miami)
- \* Nasser Al-Taee, PhD, Musicology (advisor; Associate Professor, University of Tennessee, Knoxville; Royal Opera House, Muscat, Oman)
- Cristian Amigo, PhD, Ethnomusicology (member of committee; Lecturer, New York University)
- \* Paul Attinello, PhD, Systematic Musicology (co-advisor; Senior Lecturer, University of Newcastle)
- \* Kate Bartel, Ph.D., Musicology (co-advisor)
- \* Bettie Jo Basinger, PhD, Musicology (advisor)
- Steven Baur, PhD, Musicology (member of committee; Professor, Dalhousie University)
- Andrew Berish, PhD, Musicology (member of committee; Professor of American studies, University of South Florida)
- Durrell Bowman, PhD, Musicology (member of committee; Visiting Assistant Professor, Dalhousie University)
- \* Peter Broadwell, PhD, Musicology (advisor; Digital Initiatives Academic Project Developer, UCLA libraries)
- Christi-Anne Castro, PhD, Ethnomusicology (member of committee; Professor, University of Michigan)
- Dale Chapman, PhD, Musicology (member of committee; Professor, Bates College)
- Maria Cizmik, PhD, Musicology (member of committee; Professor, University of South Florida)

- \* Kimberley Twarog Clair, PhD, Women's Studies (advisor; Visiting Assistant Professor, UCLA)
- Allison Deadman, PhD, Musicology (member of committee; Professor, University of Tennessee)
- \* Stuart De Ocampo, Musicology (advisor)
- Francesca Draughon, PhD, Musicology (member of committee, Stanford University postdoctoral fellow)
- Gina Fatone, PhD, Ethnomusicology (member of committee; Assistant Professor, Bates College)
- Bernardo Feldman, PhD, Composition (member of committee)
- \* Heidi Feldman, PhD, Ethnomusicology (co-advisor; Visiting Assistant Professor, UC San Diego)
- Ross Fenimore, PhD Musicology (member of committee; Assistant Professor, Dickinson College)
- Amy Frischkey, ABD, Ethnomusicology (member of committee)
- \* Daniel Fritzen, DMA, Music (co-advisor)
- Charles Garrett, PhD, Musicology (member of committee; Professor, University of Michigan)
- Adam Gilberti, PhD, Composition (member of committee)
- \* Daniel Goldmark, PhD, Musicology (advisor; Professor, Case Western University)
- \* Joan Gonzalez, PhD, History (co-advisor)
- \* Steven Gordon, PhD, Musicology (advisor, professional studio musician)
- Sara Gross, PhD, Musicology (member of committee; Professor, Lawrence University)
- \* Namhee Han, DMA, Music (advisor and coach; prize-winning concert artist)
- \* Gordon Haramaki, PhD, Musicology (advisor; Professor, San Jose State University)
- Desmond Harmon, PhD, Musicology (member of committee; lecturer, UCLA)
- Jonathan Hiller, PhD, Italian (member of committee)
- Marischka Hopcroft, PhD, Musicology (member of committee)
- \* Dana Howell, PhD Composition (co-advisor)
- \* Ljubica Ilic, PhD, Musicology (advisor; Ahmanson-Getty postdoctoral fellow; Assistant Professor, University of Novi Sad)
- Lindsay Johnson, PhD Musicology (member of committee)
- Loren Kajikawa, PhD Musicology (member of committee; Professor, Georgetown University)
- \* Maiko Kawabata, PhD Musicology (advisor; Assistant Professor, University of East Anglia)
- Jennifer Kelly, DMA, Music (member of committee; Assistant Professor and Director of Choral Activities, Lafayette College)
- \* Jeongmee Kim, PhD Musicology (advisor)
- Eunah Kong, PhD Musicology (member of committee)
- \* David Kopplin, PhD Composition (co-advisor; Associate Professor, California Polytechnical)
- Peter Lawson, Musicology (member of committee)
- \* Erik Leidal, Musicology (co-advisor)
- \* Julianna Lindberg, PhD, Musicology (advisor; University of Nevada, Reno)
- \* Hui-Ling Liu, ABD, Musicology (advisor)
- Dorothy Lloyd, DMA., Music (member of committee)

- \* Beth Lorenzo, PhD Musicology (advisor; CSU Fullerton)  
John Mangum, PhD History (member of committee; CEO Houston Symphony Orchestra)  
Betsy McCabe, PhD French (member of committee)  
Victoria Meng, ABD, Film (member of committee)  
Brana Mijatovic, PhD Ethnomusicology (member of committee; Assistant Professor, Christopher Newport University)
- \* Elizabeth Morgan, PhD, Musicology (advisor; ACLS Postdoctoral Fellow; Assistant Professor, St. Joseph Conservatory of Music)  
\_\_\_\_\_. DMA, Music (member of committee)  
Barbara Moroncini, PhD, Musicology (member of committee)  
Lisa Musca, PhD, Musicology (member of committee)  
Daniel Newsom, ABD, Musicology (member of committee)
- \* Christopher Page, Ph.D., Musicology (co-advisor)  
Lisa Parkes, PhD., German (member of committee; Lecturer, UCLA)  
Stephan Pennington, PhD, Musicology (member of committee; Associate Professor, Tufts)  
Glenn Pillsbury, PhD, Musicology (member of committee)  
Graham Raulerson, PhD, Musicology (member of committee; Assistant Professor, East Los Angeles College)  
Holley Replogle, PhD, Musicology (member of committee; ACLS Postdoctoral Fellow)
- \* Richard Rintoul, DMA, Composition (member of committee)  
Marianna Ritchey, PhD, Musicology (advisor; Assistant Professor, University of Massachusetts, Amherst)  
Angeles Sancho-Velazquez, PhD. program, Systematic Musicology (member of committee; Assistant Professor, California State University at Fullerton)  
Axel Schmidt, DMA, Music (member of committee)  
Yara Sellin, PhD, Musicology (member of committee)
- \* Leticia Soto-Flores, PhD, Ethnomusicology (co-advisor; Director, Escuela de Mariachi Ollin Yoliztli, Mexico City)  
Cecilia Sun, PhD, Musicology (member of committee, Assistant Professor, UC Irvine)  
Mel Surdin, ABD, Musicology (member of committee)
- \* Grace Tam, PhD, Musicology (advisor; Visiting Assistant Professor, California State University Los Angeles)
- \* Patricia Truchly, PhD, Ethnomusicology (co-advisor)  
Anthony Wardzinski, PhD, Composition (member of committee)
- \* Jacqueline Warwick, PhD Musicology (co-advisor; Professor, Dalhousie University)
- \* Bruce Whiteman, ABD, Musicology (advisor; Head Librarian, Clark Library)
- \* Eric Wang, PhD, Musicology (advisor; Instructor, West Los Angeles College)  
Stephanie Vanderwel, Ph.D., Musicology (member of committee; Associate Professor, SUNY Buffalo)
- Sandra Yang, PhD Musicology (member of committee)

Case Western Reserve University/Cleveland Institute of Music:

Paul Abdullah, PhD, Musicology (member of committee)  
Michael Bane, PhD, Musicology (member of committee; Fulbright; Visiting Assistant Professor, Indiana University)  
Daniel Batchelder, PhD, Musicology (member of committee)  
Sophie Benn, PhD, Musicology (member of committee; Assistant Professor, Butler University)  
\* Cynthia Black, DMA, Historical Performance (advisor)  
\* Daniel Boomhower, PhD, Musicology (advisor; head librarian, Dumbarton Oaks)  
Devin Burke, PhD, Musicology (member of committee; Assistant Professor, University of Louisville)  
\* Jacob Burkhardt, CIM DMA (piano)  
\* Luke Conklin, DMA, Historical Performance (advisor)  
Tracy Cowart, DMA, Historical Performance (member of committee)  
\* Sara Danashpour, CIM DMA in piano (advisor)  
Hannah De Priest, Historical Performance (member of committee)  
Nathan Dougherty, PhD, Musicology (member of committee; Visiting Assistant Professor, University of Oklahoma)  
\* Kate Doyle, PhD, Musicology (advisor; Assistant Professor, Rutgers — Newark)  
\* David Esteban Escobar, DMA, Historical Performance (advisor)  
\* Rebecca Glass, CIM DMA in viola (advisor)  
Peter Graff, PhD, Musicology (member of committee; AMS 50; Visiting Assistant Professor, Denison University)  
Jarryn Ha, PhD, Musicology (member of committee)  
\* Margaret Carpenter Haigh, DMA Historical Performance (advisor)  
\* Dane Harrison, Musicology  
Christopher Jenkins, Musicology  
Soo Ji Lee, CIM DMA, piano  
\* Brian MacGillivray, PhD, Musicology (advisor; AMS 50)  
Taylor McClaskie, Musicology (member of committee)  
Aaron McPeck, Musicology (member of committee)  
Kelli Minelli, Musicology (member of committee)  
Allison Monroe, DMA, Historical Performance (member of committee)  
Elena Mullins, DMA, Historical Performance (member of committee)  
Samuel Nemeth, Musicology (member of committee)  
\* Anna O'Connell, DMA Historical Performance (advisor)  
\* Laura Osterlund, Historical Performance (advisor)  
\* Daniel Parvin, CIM DMA in collaborative piano (advisor)  
\* Michael Quinn, MM, Historical Performance (advisor)  
\* Luke Ratcliffe, CIM DMA (piano)  
\* Marcelo Rebuffi, Musicology  
Sian Ricketts, DMA, Historical Performance Program (member of committee)  
Kate Rogers, PhD, Musicology (member of committee)  
John Romey, PhD, Musicology and Historical Performance (member of committee; Fulbright; Assistant Professor, Purdue University)  
Alanna Ropchock, PhD, Musicology (member of committee; Fulbright)

- \* Stephanie Ruozzo, Musicology (member of committee)
- \* Guillermo Salas Suarez, DMA Historical Performance (advisor)
- \* Rafael Skorka, CIM DMA in piano (advisor)
- Mandy Smith, PhD, Musicology (member of committee)
- \* Nicholas Stevens, PhD, Musicology (advisor)
- Katie Sucha, Musicology (member of committee)
- \* Andrew Sullivan, CIM DMA in clarinet (advisor)
- \* April Sun, CIM DMA in collaborative piano (advisor)
- \* Alexander Tuchman, CIM DMA in piano (advisor)
- Anna Yeagle, Musicology (member of committee)
- \* Allen Yeoh, CIM DMA in piano (advisor)
- \* Tyler Young, CIM DMA (advisor)
- \* Yu “Dean” Zhang, CIM DMA in piano (advisor)

Post-doctoral Fellows:

- Luis Achondo, CWRU, Hill Program
- Marcel Cobussen, University of Rotterdam (Netherlands; Professor, University of Leiden)
- Sarah Covington, Professor of History, Queens College
- Anne Danielsen, University of Oslo; Professor, University of Oslo
- Anne Lorentzen, University of Oslo
- Elizabeth McCartney, Visiting Assistant Professor, Pennsylvania State University
- Eileen Moyles, California State University, Channel Islands
- Meredith Neuman, Assistant Professor, Clark University
- John Richardson, University of Jyväskylä (Finland; Professor, University of Jyväskylä)

Other Institutions: Supervisor or Outside Member:

- \* Ethan Braun, Composition, Koninklijk Conservatorium, The Hague.
- \* Marcel Cobussen, Ph.D., Musicology, Erasmus University, Rotterdam (Professor, University of Leiden).
- Mark Edwards, Musicology, University of Leiden
- Elizabeth Garnett, Ph.D., Musicology, University of Southampton
- Aaron Heisler, Ph.D., English, University of Toronto
- Ryan Hepburn, Ph.D., Musicology, University of Newcastle
- Bruce Holsinger, Ph.D., English, Columbia University (Professor and Chair, Department of Music, University of Virginia)
- Romy Kozak, Ph.D., English, Stanford University
- Sally MacArthur, Ph.D., University of Sydney
- Alec MacIntyre, Ph.D candidate, University of Pittsburgh
- Natalia Motos, PhD., Musicology, University of Rovira I Virgili, Tarragona
- Farrah O’Shea, PhD, Performance Studies, UCLA (Postdoctoral Fellow, St. Lawrence University)
- \* John Richardson, Ph.D., Musicology, University of Jyväskylä, Finland (Professor, University of Jyväskylä)
- Beverly Stein, Ph.D., Musicology, Brandeis University

Wan Morton Teng, University of Hong Kong  
Nina Treadwell, Ph.D., Musicology, University of Southern California (Professor,  
University of California — Santa Cruz)