

GEORGIA J. COWART

CURRICULUM VITAE, 2026

EDUCATION

- Ph.D. Musicology (minor in music theory), Rutgers University, 1980
M.M. Musicology (minors in theory and comparative literature), Indiana University, 1973 (with distinction)
B.M. Music history (minors in piano and voice), University of Alabama, 1970 (*cum laude*)

EMPLOYMENT

- 2022- Professor, Department of Music, CWRU
2020-2022 Professor and Interim Chair, Department of English, CWRU
2007- Professor, Department of Music, Case Western Reserve University
2002-2007 Associate Professor and Chair, Department of Music, Case Western Reserve University
1988-2001 Associate Professor, University of South Carolina (Music History)
1981-1988 Assistant Professor, University of South Carolina (Music History, Theory, Piano, and Piano Pedagogy)

SELECTED HONORS AND RESEARCH AWARDS

- 2024- Honorary Board member, *Revista Brasileira de Musicologia* (Brazilian Journal of Musicology)
2020 Honorary Member, Society for Seventeenth-Century Music
2003 American Society for Eighteenth-Century Studies' James L. Clifford award (for "Watteau's Pilgrimage to Cythera and the Subversive Utopia of the Opera-Ballet," *The Art Bulletin*, Fall 2001).
2000 Carol Jones Carlisle Award for Research in Women's Studies (Univ. of SC)

TEACHING AWARDS

- 2016 CWRU Jessica Melton Perry Award for Disciplinary and Professional Writing Instruction
2014 SAGES Excellence in Writing Instruction Award, CWRU
1997 Michael J. Mungo Undergraduate Teaching Award (University of South Carolina, campus-wide)
1997 Music Educator of the Year, Music Educators National Convention
1996 Mortar Board award for Excellence in Teaching (Univ. of SC, campus-wide)

ADMINISTRATIVE POSITIONS IN THE PROFESSION (HIGHLIGHTS)

- 2022-24 President, American Musicological Society (3000 members)
2006-09 President, Society for 17th-Century Music

MUSEUM CURATION

- 2009 Guest Curator, exhibition, Metropolitan Museum of Art, New York: "Watteau, Music & Theater"; author of principal essay, exhibition catalogue, *Watteau, Music, and Theater* (Metropolitan Museum of Art and Yale University Press, 2009).

45 Paintings, drawings, prints, musical instruments, and porcelains from the Met's collection and from museums across the U.S. and Europe; accompanied by 17 events, including lectures, films, tours, a poetry reading by Philippe de Montebello, and a series of 7 concerts of music and dance performed by Les Plaisirs de Versailles, Robert Mealy, director, REBEL, and Paula Robison and Friends.

Reviewed in: *The New Yorker*, November 2009; *The New York Times* (Art and Design section, October 2009; Dance section, December 2009); *Slate Magazine* (photo review, September 2009); *The Financial Times* (October 2009); *Bloomberg News* (October 2009); *The New Criterion* (November 2009); *Art Times* (November 2009); *New York Social Diary* (photo journal); *The Daily Telegraph* (UK; November 2009)

Catalogue listed in *The Financial Times*' "Best Art Books of 2009" (December 2009)

FELLOWSHIPS AND OTHER PROFESSIONAL ACTIVITY (HIGHLIGHTS)

- 2022-24 Associate, DeverJustice LLC (Professional Development workshops for *Chronicle of Higher Education*)
2023 Baker-Nord Center Faculty Fellowship
2021 Member, Visiting Committee, Harvard University
2019 Panel organizer: "Opera and the Louvre," Centre de Recherche, Centre Vivian Denon, Musée du Louvre
2017 Keynote address, Australian/New Zealand Society for 18th-Century Studies, Brisbane
2011-12 Marta Sutton Weeks Senior Fellow, Stanford Center for the Humanities
2011-12 Fellowship, American Council of Learned Societies (declined)
2011 (Jan. – Dec.) Fellowship, National Endowment for the Humanities
2010-11, 2011-12 Freedman Fellowships for a digital image archive, Kelvin Smith Library, CWRU
2007-09 Senior Fellow, Sylvan C. Coleman and Pamela Coleman Memorial Fund in Art History, Metropolitan Museum of Art (Depts. of European Paintings and Musical Instruments)
2001-02 NEH Fellowship for University Teachers
1997-98 Fellowship, American Council of Learned Societies

PUBLICATIONS

BOOKS

After the King: Watteau, Spectacle, and the Poetics of Memory, University of Chicago Press, 2026.

"Working Toward Wisdom: The Education of a Teacher," book ms in progress.

The Triumph of Pleasure: Louis XIV and the Politics of Spectacle. University of Chicago Press, 2008 (338 pages).

Reviewed in: *Dance Research Journal* 43 (Summer 2011), 112-14; *Cambridge Opéra Journal* (May 2011); *French Studies* 65 (January 2011), 94-95; *The American Historical Review* 116 (February 2011), 227; *Eighteenth-Century Music* 7 (September 2010), 285-87; *Times Higher Education*, 11 June 2009; *Music and Letters* 91 (2010): 256-59; *Times Literary Supplement*, 2 July 2010, *Current Musicology* 88 (Fall 2009), 103-110.

Subvention awards: James R. Anthony Publication Fund, American Musicological Society; Bevington Fund, University of Chicago Press.

Editor and contributor, *French Musical Thought, 1600-1800*. Ann Arbor: UMI Research Press, 1989; University of Rochester Press, 1994 (258 pages). Review: James R. Anthony, *Journal of Musicological Research* 11 (1991).

The Origins of Modern Musical Criticism: Quarrels over French and Italian Music, 1600-1750. Ann Arbor: UMI Research Press, 1981 (215 pages). **Review: Albert Cohen, *Music and Letters* 63 (1982).**

ARTICLES

- “Colbert, Cultural Policy and Propaganda,” in *Molière in Context*, Cambridge University Press, 2023.
- “De la fête monarchique à la fête galante: Société et théâtre dans les gravées de Le Pautre et les peintures de Watteau,” *Dix-huitième siècle* (April 2017, special issue on theatricality and society).
- “Opera Audiences.” *Oxford Handbook of Opera*, ed. Helen Greenwald. Oxford: Oxford University Press, 2014 (invited).
- Review essay: “Opera in the Age of Rousseau: Music, Confrontation, Realism.” *JAMS* 67 (Summer, 2014), 598 – 602.
- “Music in 17th-Century France” (with Peter Bennett). *Cambridge Companion to French Music*, Cambridge: Cambridge University Press, 2014.
- “Musical Aesthetics in the French Enlightenment.” *Cambridge Companion to French Music*. Cambridge: Cambridge University Press, 2014.
- “Editorial: Music, Institutions, and the Failure of Nations.” *Journal of the American Musicological Society* 66/1 (Spring, 2013).
- “Sirènes et Muses: De l’éloge à la satire dans la fête théâtrale, 1654 – 1703,” Special issue edited by Larry Norman, *XVIIe siècle* (January, 2013): 23-33.
- “The Musical Theater in Watteau’s Paris,” principal essay for the exhibition catalogue, *Watteau, Music & Theater*. New York: Metropolitan Museum of Art and Yale University Press (invited; September, 2009). [Listed by the *Financial Times* as a top-10 art book in 2009]
- “Muses of Power and Pleasure: The Opera-Ballet as Modernist Icon,” in William Brooks and Rainer Zaiser, eds. *Theatre, Fiction, and Poetry in the French Long Seventeenth Century/Le Théâtre, le roman, et la poésie à l’âge classique*, 91-96. Oxford: Peter Lang, 2007. (refereed)
- “La Fontaine on Opera: Musical Commentary as Political Critique.” *Actes de Dartmouth*. Paris: Biblio 17, 2005. (refereed)
- “Watteau’s *Pilgrimage to Cythera* and the Subversive Utopia of the Opera-Ballet.” *Art Bulletin* 83 (September 2001): 460-78. (refereed; winner of ASECS James H. Clifford Award)
- “Carnival in Venice or Protest in Paris? Louis XIV and the Politics of Subversion at the Paris Opéra.” *Journal of the American Musicological Society* 54 (January 2001): 265-302. (refereed)
- “Sappho’s Cythera: The *Fête galante* vs. the *Fête monarchique* in late Seventeenth-Century France.” In *Racine et/ou le classicisme: Actes du colloque organisé par la NASSCFL et la Société Internationale Racine sous les auspices de l’Université de Californie à Santa Barbara, 14-16 octobre 1999, Santa Barbara, Californie*. Seattle and Tübingen: Biblio 17, 2001. (refereed)
- “Of Women, Sex, and Folly: Opera under the Old Regime.” *Cambridge Opera Journal* 6 (1994): 205-220. Anthologized in *Opera Remade: 1700-1750*. The Ashgate Library of Essays in Opera Studies, 2010. (original article refereed, anthologized version invited)

- “Introduction” and “Inventing the Arts: Changing Critical Language in Eighteenth-Century France.” In *French Musical Thought, 1600-1800*, ed. Georgia Cowart. Ann Arbor: UMI Research Press, 1989; Rochester: University of Rochester Press, 1994, 1-6 and 211-238.
- "La Querelle musicale des Anciens et des Modernes au XVIIIe siècle." In *D'un siècle à l'autre: Anciens et Modernes, Actes du XVIe colloque du C. M. R. 17* (Marseilles, 1987): 259-267. (refereed)
- "Understanding Eighteenth-Century Music: Uses and Misuses of Terminology." *College Music Symposium, Journal of the College Music Society* 27 (1987): 14-29. (refereed)
- "Lully joué: Galanterie in Seventeenth-Century France." *Biblio 17* (Fall, 1985): 35-51. (refereed)
- "Sense and Sensibility in Eighteenth-Century Musical Thought." *Acta musicologica: Journal of the International Musicology Society* (Fall, 1984): 251-266. (refereed)
- "Symbolic Correspondences in the Duets of Bach's B Minor Mass." *Bach* (January/March, 1984): 17-22, 18-25. (refereed)
- "Changing Views of Music in Seventeenth-Century France." *Papers on Seventeenth-Century French Literature* (Spring, 1984): 247-257. (refereed; outstanding Paper Award, Southeastern Conference on Seventeenth-Century French Studies, Univ. of Georgia at Athens)

PRESENTATIONS

- “Metamorphosis of an opera scene: from research to the stage,” with Julie Andrijeski, Early Music America Summit, October 2025.
- “Adventures of a Musicologist in Paris,” University of South Carolina, November 2024.
- “Strategic Leadership for Chairs” (team leader), zoom workshop sponsored by *Chronicle of Higher Education*, August 2022 (with Carolyn Dever), January 2023 (with George Justice)
- “Watteau and Musical Modernism” (Charlotte, Interdisciplinary Society for 17th-Century French Studies, 2019).
- Organizer and panelist, “Opera and the Louvre” (with members of Louvre curatorial staff and Director of Centre Vivant Denon), Paris, Louvre/Centre Vivant Denon. June 2019.
- “Art, Libertinage, & the Eighteenth-Century Stage,” AMS panel “Rethinking the Enlightenment,” with William Weber, Charles Dill, Olivia Bloechl & Andreu Pesic, November 2018
- University of Alabama Endowed Professorship Residency, October 2017 (invited)
- “Watteau and the Musical Stage.” University of Wisconsin/Madison (October 2017, invited)
- Keynote Presentation: “The Radical Rococo: Watteau, Libertinage, and Enlightenment Thought,” the Australian and New Zealand Society for Eighteenth-Century Studies (University of Queensland, Australia, November 2017, invited)
- “The People’s Pierrot,” Georgetown University, French Department (September 2015)

Various topics from book-in-progress:

Conference in honor of Barbara Hanning, City University of New York, November 2014 (invited)

University of South Carolina Music Colloquium, April 2014 (invited)

Indiana University (Depts. of Art History and French Literature, Eighteenth-Century Workshop, School of Music), March 2014 (invited)

Keynote Address, International Society for Interdisciplinary 17th-Century French Studies, UCLA (Clark Library), November 2013 (invited)

Distinguished Lecturer Series, School of Music, University of Tennessee, October 2013 (invited)

Princeton Colloquium (Joint Art/Music/French Literature), March 2013 (invited)

Catholic University of America, Music Department Colloquium (invited), Sept. 2012

Georgetown University French Department, Panel Participant: "Quel théâtre classique pour le XXI^e siècle?" September 2012

UC/Santa Barbara Music Dept. Colloquium, May 2012 (invited)

Society for 17th-Century Music, Metropolitan Museum of Art, April 2012 (refereed)

University of Alabama Endowed Chair Lecturer (3 lectures), March 2012 (invited)

UC/Berkeley Music Dept. Colloquium, January 2012 (invited)

Stanford Music Dept. Colloquium, January 2012 (invited)

Stanford University, Humanities Center, Fellows Colloquium, October 2012 (invited)

Royal Academy of Arts, London, May 2011 (invited)

"New Light on Watteau's *Italian Comedians* at the National Gallery," Robert Nicolich Memorial Lecture, Department of Modern Languages and Literature, Catholic University of America, Washington, D. C., February 2011 (invited)

"Watteau's Utopias of Music, Dance, and Theater: Visions of a New France," University of Chicago, Modern France Workshop, April 2010 (invited).

Session Chair: "Music and Imagery." Society for 17th-Century Music, Houston, March 2010. (invited)

"Watteau, Music and Theater," Metropolitan Museum of Art, New York, Members Only Lecture Series, November 2009 (invited); also presented at the CWRU Music Department Colloquium, November 2009 (invited).

Session chair, "France: The Long View," American Musicological Society, Philadelphia, November 2009. (invited)

"The Musical Theater in Watteau's Paris," Metropolitan Museum of Art, Sunday at the Met Lecture Series (invited, with Les Plaisirs de Versailles, Robert Mealy, director, and dancers), October 2009.

"The Staging of the Audience in the Era of Louis XIV," Oslo, Norway, symposium sponsored by the University of Norway and the Norwegian Research Council, June 2009 (invited).

"Watteau, Music, and Theater," Cleveland Art Museum Lecture Series, April 2009 (invited).

- “Watteau, the King, and the Staging of Pleasure,” Clark Institute (Williamsburg, MA; invited), September 2009.
- “Tribute to Alexander Silbiger.” Presidential presentation in conjunction with the bestowing of Honorary Membership by the Society for 17th-Century Music, Eastman School of Music, April 2009; published in *Fiori Musicali: Liber amicorum Alexander Silbiger*, ed. Claire Fontijn with Susan Parisi. Sterling Heights, MI: Harmonie Park Press, 2010. (invited)
- “Watteau and the Contest between Melpomene and Thalia,” as part of a symposium “The Politics of the *Paragone*,” co-sponsored by the Metropolitan Museum of Art and Columbia University, February 2009 (invited).
- “Opera and Politics in 17th-Century France,” Clark Library (co-sponsored by the Library and the UCLA Program for Early Modern Studies), February 2009 (invited).
- “Watteau, Campra, and the Muses of Modernism,” Oslo, Norway, symposium sponsored by the University of Norway and the Norwegian Research Council, May 2008 (invited).
- “Antoine Watteau and the Politics of Subversion in the Parisian Musical Theater,” Metropolitan Museum of Art, Fellows’ Colloquium, April 2008 (invited).
- “Orpheus the Victim: Lully’s Operatic Self-Representation,” UCLA Distinguished Lecturer series, November 2007 (also at UC/Santa Barbara, November 2007; Utrecht Kloster, Norway, in a seminar/conference sponsored by the Norwegian Research Council, August 2007; Princeton University, Spring 2008) (all invited).
- Session Chair, “Seventeenth-Century French Music,” American Musicological Society, Québec City, Fall 2007. (invited)
- Session Chair, “17th Century: Concepts,” International Musicological Society, Zurich, Switzerland, Summer 2007. (invited)
- “Muses of Pleasure and Power: The Ballet as Icon of Modernism.” Joint meeting of the Society for 17th-Century Studies (Gt.-Britain), La Société d’Étude du XVII^e Siècle (France), North American Society for 17th-Century French Literature (USA), St. Catherine’s College, Oxford University, June 2006 (refereed).
- “The Muses of Folly: Louis XIV and the Politics of Satire in French Musical Theater c. 1650-1710,” Stanford Music Department, May 2006 (invited; also presented at the University of California/San Diego Program for Creative Studies and Experimental Practices) (invited).
- “Dialogues of power and pleasure: Intersections of aesthetics and politics in French opera theory c. 1673-1720,” Stanford Humanities Center Workshop: *Music, Critical Theory, and Aesthetics*, May 2006 (invited).
- Session chair, “Rousseau and Music,” American Musicological Society, Washington, D. C., Fall 2005. (invited)
- “La Fontaine on Opera: Musical Commentary as Political Critique.” American Musicological Society, Houston, October 2003. (A different version of this paper was presented to the North American Society for Seventeenth-Century French Literature, Dartmouth College, May 2003) (refereed).
- “La Politique du plaisir: les voix antimilitaristes dans le théâtre musical du dix-septième siècle,” University of Burgundy, Dijon (as part of an invited conference entitled *La musique et le plaisir*), October 2003 (invited).

- “Operatic Satires of Louis XIV as Pluto,” New College, Oxford University (as part of an interdisciplinary symposium entitled *Gods, Men and Monsters: Theatre, Music, and Dance in 17th-Century France and England*), April 2001 (refereed).
- “Watteau’s *Pilgrimage to Cythera* and the Subversive Ideology of the Opéra-Ballet,” American Society for Eighteenth-Century Studies, New Orleans, April 2001 (refereed).
- “Carnival in Venice or Protest in Paris? Commedia dell’arte, the Paris Opéra, and the Prerogative of Pleasure in the Late Reign of Louis XIV,” American Musicological Society, Toronto, November 2000. (refereed).
- “Louis XIV and the Musical *Divertissement* as Political Diversion,” University of New Hampshire, Music Department, November 2000 (invited).
- “*Le Bourgeois Gentilhomme*, the Audience of Fête, and the Utopia of Theatre,” University of New Hampshire Center for the Humanities, November 2000 (invited).
- “Watteau’s *Pilgrimage to Cythera* and the Subversive Ideology of the Opera-Ballet,” International Conference for Dance History, Ghent, Belgium, April 2000 (refereed).
- “Sappho’s Cythera: The *Fête galante* vs. the *Fête monarchique* in late Seventeenth-Century France,” International Society for Seventeenth-Century French Literature and International Racine Society (joint meeting), University of California at Santa Barbara, 1999 (refereed).
- “*Le Bourgeois gentilhomme*, the Ornaments of Theater and the Utopia of Fête,” Society for Seventeenth-Century Music, University of Virginia at Charlottesville, 1998 (refereed).
- “Carnival, Commedia dell’arte and the Paris Opéra in the late Years of the Sun King,” Society for Seventeenth-Century Music, University of Florida at Tallahassee, 1997 (refereed).
- (the same) International Musicological Society, London, 1997 (refereed).
- “The Commedia dell’arte and the Art of Music,” University of Georgia at Athens, Music Department, Fall, 1996 (invited).
- Session chair, “(Re)presentation in Rameau’s *Hippolyte et Aricie*,” a conference accompanying performance by Les Arts Florissants, William Christie, director, Brooklyn Academy of Music, 1995 (invited).
- “Women, Sex, Madness: Metaphors for the Music of the Sun King,” Feminist Theory and Music II, Eastman School of Music, Rochester, 1993 (refereed).
- “La Querelle musicale des Anciens et des Modernes au XVII^e siècle,” *Centre méridional de rencontres sur le dix-septième siècle*, Marseille, France, 1986 (refereed).
- “Inventing the Arts: Changing Language in Seventeenth-Century French Criticism,” American Musicological Society, Cleveland, 1986 (refereed).
- “Understanding Eighteenth-Century Music: Uses and Mis-uses of Terminology,” College Music Society, Miami, 1986 (refereed; also proposed session and served as session chair).
- “*Galanterie in Alceste*,” North American Society for Seventeenth-Century French Literature, Louisiana State University, Baton Rouge, 1985 (refereed).

"Sense and Sensibility in Eighteenth-Century Musical Thought," American Musicological Society, Philadelphia, 1984 (refereed).

RADIO, INTERNET, STAGE PERFORMANCE, CONCERT SERIES

- 2009 Lecture "The Musical Theater in Watteau's Paris" (Metropolitan Museum of Art, New York) broadcast from the Met:
<http://www.youtube.com/watch?v=po4r1FbLfJA&feature=channel>
Accompanying Musical Demonstration at <http://www.youtube.com/watch?v=-NG7zvYGM-k>
- 2003-07 Founder and organizer, CWRU lecture series "Music and Culture"
- 2003-07 Obtained grant support for reorganization and continuing enhancement of CWRU early-music concert series "Chapel, Court, and Countryside"
- 1999 *Chopin and Sand: A Relationship Revisited* (original dramatic monologue, with pianist Scott Price, USC School of Music Concert Hall)
- 1990 "What Was Music to Bach?" (part of SC-ETV's *The Stations of Bach* project; distributed nationally as audio/video series)
- 1987-88 Intermission features for *Saturday Afternoon Opera* (with John Adams), SC Educational Radio
- 1986 *Schumann and the Piano* (with John Adams; 12 programs for SC-ER)
- 1982-1987 Founding member and host, September Concerts Series, Univ. of SC
- 1985 *First Impressions* (with John Adams; 5 programs for SC Educational Radio)

PRESENTATIONS/PUBLICATIONS ON LEADERSHIP AND ADMINISTRATION

Dever/Justice workshops through *Chronicle of Higher Education* (see "Presentations" above)

"LEADERSHIP: Shaping the Artist-Scholar: Music History in the Joint Music Program, Case Western Reserve University /Cleveland Institute of Music." Proceedings of the National Association of Schools of Music, 2007. <http://nasm.arts-accredit.org/index.jsp?page=Proceedings>

"LEADERSHIP: Advocacy of Music in the Tenure and Promotion Process." *Proceedings* of the National Association of Schools of Music, 2006.
<http://nasm.arts-accredit.org/index.jsp?page=Proceedings>

PROFESSIONAL SERVICE (HIGHLIGHTS)

- 2022-24 President, AMS
- 2021-22 Chair, Committee on Committees, AMS & various ex officio positions
- 2020-22 Interim Chair, English Dept.
- 2019 Member, Program Committee, Transnational Opera Studies Conference (tosc@paris)
- 2018 Chair, AMS Board task force on the annual meeting
- 2016-18 Vice President, AMS
- 2016-18 Chair, Committee on the Annual Meeting, AMS
- 2016- Board of Reviewers, H-France
- 2014-16 Director-at-Large, AMS
- (ongoing) Reviews of articles for various academic journals, U.S. France, Great Britain
- (ongoing) Evaluator for various reviews for tenure and promotion
- (ongoing) Reader for various academic presses, U.S., France & Great Britain
- 2013-14 AMS Slim Committee
- 2011-14 Member, Editorial Board, *Journal of the American Musicological Society*
- 2006-2009 President, Society for 17th-Century Music

2006-2009	Chair, AMS 50 Fellowship Committee, American Musicological Society
2005-2008	National Association of Schools of Music visiting evaluator, various universities
2006-2007	Member, National Association of Schools of Music Working Group on Graduate Study
2005-2006	Chair, Program Committee, Society for Seventeenth-Century Music
2004-2006	J. Merrill Knapp Fellowship committee, American Musicological Society
2001-2002	Member, Program Committee, Society for Seventeenth-Century Music
2000-	Ad hoc committee for program revision, American Musicological Society
1999-	Board of Advisors, Grout/Palisa <i>History of Western Music</i> , 6th Edition
1999-2000	Chair, American Musicological Society Council Nominating Committee
1998-2000	AMS Council
1995-1998	AMS 50 Fellowship Committee and Fellowship adjudicator
1984-1989	Co-chair, USC Seventeenth-Century Society
1984-1986	Executive Committee, Southeastern Society for 17th-Century French Studies
1984-1985	Nominating Committee, Southeastern AMS
1980-1982	Pre-college Chair, South Carolina Music Teachers Association
1985-1986	Musicological Advisor to Music in Historic Sites, Los Angeles
1981-1984	Musicological Advisor to Da Capo Press

UNIVERSITY-BASED GRANT/FELLOWSHIP PROPOSALS APPROVED AND FUNDED

2023	Baker-Nord Center Faculty Fellowship
2012	Freedman Fellowship, CWRU, to create a digital archive: Watteau and the Musical Theater
2005	Kulas Foundation, Cleveland, \$50,000 to replenish Kulas Instrument Collection (with Ross Duffin, on behalf of the department of music)
2004	Case Provost's Opportunity Fund, Portable music education technology lab, \$66,000 (with William Bauer, on behalf of the department of music)
2003	Case Provost's Opportunity Fund: Department of Music Center for Music and Technology, \$77,000 (with William Bauer, on behalf of the department of music)
2003	Case Presidential Initiatives Grant (Music Ensembles, Lecture series, Concert series, on behalf of the department of music), \$250,000
2001	USC Instructional Innovation Grant, \$1000 for classroom technology
1994	USC Instructional Innovation Grants, \$2000 for <i>Monteverdi's Vespers of 1610</i> (with Larry Wyatt)
1992	USC Instructional Innovation Grants, \$975 for the project, <i>New Uses for the Old Slide Projector</i>
1986	ACLS Travel to Foreign Conferences, \$600
1985	South Carolina Committee for the Humanities, \$7900 for radio series <i>Schumann and the Piano</i> (with John Adams)
1985	NEH Travel-to-Collections grant, \$500
1984	USC Research and Productive Scholarship, \$1280 for travel to research collections

UNIVERSITY SERVICE

Case Western Reserve University

2020-22	Chair, Department of English
2021	Member, Rothenberg promotion committee
2020	Member, Bennett promotion committee
2019	Member, Horvath promotion committee
2014-26	Music Capstone Coordinator
2014-20	Coordinator of Graduate Studies in Musicology, Department of Music
2016-18	Search Committee, Art History Chair
	Chair, Koops Promotion
	CAS Appointments Committee
2015-16	College of Arts & Sciences: Appointments Committee, Search Committee (SAGES fellows), Gertsman promotion committee (Art History)

2014-16 Department: Coordinator of Graduate Studies, Colloquium Committee, Capstone Coordinator
 2012-13 T & P committees: Cognitive Science, Theater, Art History; Music dept: Faculty Secretary, Colloquium Committee, Musicology Committee; Dept. Capstone Coordinator; Mentor
 2010 Executive Committee, College of Arts and Sciences, CWRU
 2010-11 Committee member, Feasibility Study, Center for Integrative Art Museum Studies, CWRU with Cleveland Museum of Art and other area art museums
 2008-10 Musicology committee, departmental adjudication (juries, auditions, etc.), mentor; Promotion Review, Theatre Dept.; Music Department Capstone Coordinator
 2002-07 Department Chair and head of musicology, Department of Music
 Co-director, CIM/Case Joint Music Program
 Search committee for Chair, Department of Modern Languages and Literatures (chair)
 Search committee for assistant professor/musicology (chair; 3 hires)
 Department committees: P & T (chair), musicology (head)
 CAS Library Advisory Committee (member), Digital Case committee (member)
 ongoing Research supervision, graduate and undergraduate (Capstone)

(in addition to the above:)

2002-06 Coordinator of Undergraduate Studies, Department of Music
 Director of Graduate Musicology, CIM/Case curriculum (chair)
 2003-04 Search committee, Dean of the College of Arts and Sciences
 Music Department committees: Technology, P & T (chair), Ensembles (chair), Curriculum (chair), Publicity (chair), Musicology (head)
 2002-03 Chair, Search Committee, assistant professor/musicology
 Music Department committees: Technology, P & T (chair), Ensembles (chair), Publicity (chair), musicology (head)

1982-2001 (University of South Carolina School of Music)

1996-2001 Head, Musicology
 2001 Chair, Music History Search Committee
 2000- Graduate Committee
 1994-1999 Executive Committee
 1996-1998 Chair, search committees for 2 assistant-professor positions
 1994-1997 Chair, Library Committee
 1994-1997 Graduate Committee
 1994 Undergraduate Committee
 1994 Chair, Music History Search Committee
 1993-1994 Computer/Technology Committee
 1993-1994 Secretary, Tenure and Promotion Committee
 1993 Piano Pedagogy Search Committee
 1993 New Music Building, Classroom and Library Committees
 1990-1998 Alumni Dinner Committee
 1983-1988 Executive Committee
 1982-1986 Library Committee
 1985 Chair, September Concerts Committee
 1982-1984 September Concerts Committee (founding member)

1982-2000, USC, University service (highlights)

2000-2001 University Committee for Instructional Development

2000-2001	Chair, Subcommittee of UCID, Faculty Teaching Seminar series
1994	Search Committee, Dean, USC Honors College
1994-1997	USC Faculty Senate
1993-1996	USC Faculty Legislative Liaison Task Force
1992-1995	USC Folger Committee
1990-1998	Women's History Month
1984-87	USC Faculty Senate
1986-89	USC Press Committee

COURSES TAUGHT (CWRU)

MUHI 395	SAGES Capstone Seminar for Music Majors
MUHI 395A, B	SAGES Capstone Seminar (divided into 2-semester course, 2013)
MUHI 390	SAGES Dept. Seminar "Art, Music, and Society"
FSSY 119	SAGES First Seminar: "Art, Music and the Museum"
USSO 290H	SAGES University Seminar: "YouTube and the YouTube Generation"
USSY 285T	SAGES University Seminar: "Art, Music & Culture"
USSY 285T	SAGES University Seminar, "The American 20s"
MUHI 450, 390	Graduate Topics Course: "Art, Music & Theatre in the Era of Louis XIV," "Opera and Its Audiences" "French Baroque Spectacle" "Opera and Social Issues"
MUSC 011	Recital Class
MUSC 433	Baroque Music
MUHI 450	Social Issues in the Operatic Canon
MUHI 590	Doctoral Seminar in Musicology (Various topics on French Baroque Spectacle, Scholarly Writing, Music and Politics, Opera & Culture)
	Research supervision, graduate & undergraduate (Capstone) (ongoing)

COURSES TAUGHT (University of SC)

Music History courses (1981-2001):

(Undergraduate courses:) History of Western Music I and II, Pro-seminar in Music History (Baroque Opera: A Tale of Three Cities), American Music

(Graduate courses:) Baroque Music, Music of the Classic Era, Music and Gender, Music at the Court of the Sun King, French Baroque Music and Dance, Beethoven, Baroque Opera, Wagner's *Ring*, Louis XIV and the Politics of Music

(Honors College "Music and Society" Series:) Louis XIV and the Politics of Art

Other (1981-1994):

Piano, Elementary Piano Pedagogy, Intermediate Piano Pedagogy, Introduction to Music, Introduction to Music Theory, Piano Pedagogy Student Teaching (Supervisor) and Musicianship Labs (Director), Undergraduate Ear Training (Teaching Supervisor)

ADVISING AND MENTORING (CWRU)

Ongoing PhD Advisor

Ongoing	Music Dept. Capstone advisor and co-ordinator
2003-13	DMA Documents advisor
2008-13	SAGES advisor (17 first-year students across disciplines), junior faculty mentor, music advisor
2001-13	Mentor to junior faculty in musicology, music education, cognitive science and theater
2001-05	Advising and mentoring of all Music History/Musicology graduate students (approx. 12-15 per semester)
2005-06	Advising of Early Music undergraduate music majors

ADVISING AND MENTORING (University of SC)

1997-2001	School of Music Mentor (mentor to junior faculty in music history, music education)
2000-2001	Honorary member and faculty mentor, Sigma Alpha Iota Fraternity, Theta Chi Chapter
1996-2001	Carolina Scholars/McNair Scholars Mentor
1994-2001	Advisor, Music History program
1990-1994	Dean's Advisor, College of Humanities

MEMBERSHIP, PROFESSIONAL AND LEARNED SOCIETIES

2026–	AHA, CAA, ASECS
2023–	ACLS
2009-2012	Modern Language Association
2009-2012	American Historical Association
2009-2012	College Art Association
1977-	American Musicological Society
1987-	Society for Seventeenth-Century Music (President 2006-09)
1985-	North American Society for Seventeenth-Century French Literature
1982-	Society for Interdisciplinary Seventeenth-Century Studies
1999-2002	International Society for Dance History Scholars
1982-87, 2000-	American Society for Eighteenth-Century Studies
1981-84	College Music Society
1978-83	Music Teachers National Association