

Amanda Eubanks Winkler

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Education

- 2000 Ph.D. in Musicology, University of Michigan
Dissertation: "Gender and Genre: Musical Conventions on the English Stage, 1660–1705"
- 1996 M.A. in Musicology, University of Michigan
Master's thesis: "Between Tradition and Freedom: Benjamin Britten's *The Turn of the Screw* and *Owen Wingrave*"
- 1994 B.M./B.M. in Music History and Literature and Vocal Performance, *summa cum laude*, Illinois State University

Teaching Positions

- 2008–present Associate Professor, Music History and Cultures, Department of Art and Music Histories, Syracuse University.
- Undergraduate courses: Opera in Performance, The Beatles and British Culture, English Opera: Purcell to Lloyd Webber, European Music Before 1800, History of Musical Theater, Music and Gender, Music and Politics, Music and the Sacred.
- Graduate courses: Operas of Mozart, Bach and Handel, Britten and His World, Music and Shakespeare, Art and Music of the British Empire (co-taught with Romita Ray).
- 2001–present Affiliated Faculty, Women and Gender Studies Program; Medieval/Renaissance Studies, Syracuse University
- 2001–2008 Assistant Professor, Music History and Cultures, Syracuse University
- 2000–2001 Lecturer of Music, Department of Music and Art, University of Michigan, Flint. Taught Introduction to Music and Music in World Cultures.
- 1999–2000 Instructor of Music, Department of Music, Concordia College, Ann Arbor. Taught Music History I and II.

Administrative Positions

- 2016–2018 Middle States Accreditation Self-Study Team, Co-Chair, The Student Experience, Syracuse University

- 2014–2017 Program Director, Medieval/Renaissance Studies Minor, College of Arts and Sciences, Syracuse University
- 2012–2017 Director of Undergraduate Studies, Music History and Cultures, Department of Art and Music Histories, Syracuse University
- 2014–2016 Digital Humanities Working Group Chair, Syracuse University
- Humanities Council Chair, College of Arts and Sciences, Syracuse University
- 2014–2015 Chancellor’s Academic Strategic Plan Steering Committee, Syracuse University
- Internationalization Working Group, Academic Strategic Plan, Syracuse University
- 2009–2012 Department Chair, Department of Art and Music Histories, Syracuse University

Dramaturg/Performance Consultant/Music Director

- 2017–2018 Dramaturg/consultant for William Davenant, *Macbeth*, Folger Theatre, Washington, D.C. Director: Robert Richmond, September 2018.
- 2017–2018 Dramaturg/assistant director, Henry Purcell, *Dido and Aeneas*, Utah State Opera Theatre. Music director: Nicholas Kraemer, April 2018.
- 2017 Music director, Restoration *Tempest* workshop performances, Sam Wanamaker Theatre, Shakespeare’s Globe, London, July.
- 2015 Consultant for John Eccles, *Semele*, Festival Oude Muziek Utrecht. Music director: Fabio Bonizzoni, La Risonanza, September.
- 2015 Choreographer and staging assistant, Henry Purcell, *Dido and Aeneas*, Syracuse University. Director: Eric Johnson, January.
- 2014 Consultant for Henry Purcell’s *Dido and Aeneas* and John Eccles and Gottfried Finger’s *Loves of Mars and Venus*, Concertgebouw, Brugge, Music director: Fabio Bonizzoni, La Risonanza, November.
- 2007 Consultant for “Graveyard Music,” New York City. Musical director: Gwendolyn Toft, ARTEK, August.

Grants, Fellowships, and Awards

External

- 2017–2020 Arts & Humanities Research Council (UK), “Performing Restoration Shakespeare,” International Co-Investigator on collaborative grant with Richard Schoch (PI, Queen’s University, Belfast), (£607,312)

2005 Folger Shakespeare Library, Selected Participant and Grant-in-Aid Recipient, Jessie Ann Owens's Faculty Weekend Seminar, "Harmony's Entrancing Power": Music in Early Modern England

2001–2002 Folger Shakespeare Library, Long-Term NEH Fellow (\$35,000)

Syracuse University

2015–2016 Syracuse University Humanities Center (\$5000) to fund "Networks and Digital Humanities." Co-organizer with Patrick Williams. Included lectures and mini-seminars by Chris Warren (Carnegie Mellon) and Daniel Shore (Georgetown University), co-directors of the "Six Degrees of Francis Bacon" project and Lori Emerson (Director, Media Archeology Lab, University of Colorado Boulder).

2013–2014 Mellon Humanities Corridor grant (\$12,500) to fund working group "Mobilizing Music." Co-organizer with Theo Cateforis.

2010–2011 College of Arts & Sciences, Ray Smith Symposium grant (\$10,000); Mellon Humanities Corridor Grant (\$5000); Syracuse Symposium (\$2000) to fund Music of Conflict and Reconciliation, a symposium series (organized with Carol Babiracki, Theo Cateforis, and Stephen Meyer).

2007–2009 Kauffman Initiative grant (\$5000) to develop *Arts Immersion in a Global Market*

2008 College of Arts & Sciences, Faculty development grant for *Eccles, Incidental Music (plays A–F)*

2005 College of Arts & Sciences, Faculty development grant for *Hearing Prospero's Books: Musical Magic and Drama in Early Modern England* (now published as a series of articles and essays)

2003 William P. Tolley Distinguished Teaching Professor Summer Research Allocation

College of Arts & Sciences, Faculty development grant for the completion of *Disorderly Subjects* (later called *O Let Us Howle*)

2002 College of Arts & Sciences, Publication subvention for *Music for Macbeth*

University of Michigan, Ann Arbor

2000 Horace H. Rackham School of Graduate Studies, Dissertation Completion Grant

1999–2000 School of Music, Louise E. Cuyler Prize in Musicology

1999 School of Music, Dean's Graduate Fund Fellowship

1996, 1997, 1999 Rackham School of Graduate Studies, Discretionary Funds for Travel Abroad

1998–1999 Rackham School of Graduate Studies, Dean's Dissertation Award

Rackham School of Graduate Studies, Dissertation/Thesis Grant

- 1998 Women's Studies Program, Robin I. Thevenet Summer Research Grant
Rackham School of Graduate Studies, Candidacy Incentive Stipend
- 1997 Rackham School of Graduate Studies, Dean's Candidacy Award
- 1996 Center for the Education of Women Grant
International Institute Pre-Dissertation Research Award
Rackham School of Graduate Studies, Harold and Vivian Shapiro Award

Publications

Books

Singing at School: Performance and Pedagogy in Early Modern England (in progress).

Beyond Boundaries: Rethinking Music Circulation in Early Modern England, ed. Linda Austern, Candace Bailey, and Amanda Eubanks Winkler (Bloomington: Indiana University Press, 2017).

O Let Us Howle Some Heavy Note: Music for Witches, the Melancholic, and the Mad on the Seventeenth-Century English Stage (Bloomington: Indiana University Press, 2006).

- Nominated and shortlisted for the American Musicological Society Lewis Lockwood award for best book by a scholar in the early stages of his/her career

Critical Editions

The Works of John Eccles, General Editor with Michael Burden, Rebecca Herissone, Alan Howard, and Kathryn Lowerre (ongoing, A-R Editions).

- *Rinaldo and Armida*, ed. Steven Plank (2012)
- *Incidental Music, Part 1 (plays A–F)*, ed. Amanda Eubanks Winkler (2015)
- *Judgment of Paris*, ed. Eric Harbeson (in production)

John Eccles, *Incidental Music, Part 1 (plays A–F)*, ed. Amanda Eubanks Winkler, *The Works of John Eccles*, Recent Researches in the Music of the Baroque, vol. 190 (Middleton, WI: A-R Editions, 2015).

- Nominated for the American Musicological Society's Claude Palisca Prize for best scholarly edition.

Music for Macbeth, Recent Researches in the Music of the Baroque, vol. 133 (Middleton, WI: A-R Editions, 2004).

Journal Articles

"A Tale of *Twelfth Night*: Music, Performance, and the Pursuit of Authenticity," *Shakespeare Bulletin* (forthcoming)

"Politics and the Reception of Andrew Lloyd Webber's *The Phantom of the Opera*," *Cambridge Opera Journal* 26, 3 (2014): 271–287.

"Sexless Spirits?: Gender Ideology and Dryden's Musical Magic," *The Musical Quarterly* 93, 2 (2010): 297–328.

“Enthusiasm and Its Discontents: Religion, Prophecy, and Madness in *Sophonisba* and *The Island Princess*,” *Journal of Musicology* 23, 2 (2006): 307–330.

“‘O Ravishing Delight’: The Politics of Pleasure in *The Judgment of Paris*,” *Cambridge Opera Journal*, 15, 1 (2003): 15–31.

Book Chapters

“Let’s Have a Dance’: Staging Shakespeare in Restoration London,” in *The Oxford Handbook to Shakespeare Music*, ed. Christopher Wilson and Mervyn Cooke (under consideration, Oxford University Press).

“English Music in Benefit Concerts: Purcell, Eccles, and Their Contemporaries,” in *Music, Theatre, and the Benefit Performance in England, 1660–1800*, ed. Alison DeSimone and Matthew Gardner (under consideration, Cambridge University Press).

“‘Armida’s Picture We from Tasso Drew?’: Versions of the Rinaldo & Armida Story in Late Seventeenth- and Early Eighteenth-Century Operatic Entertainments,” in *Music, Myth, and Story*, ed. Katherine Butler and Samantha Bassler (forthcoming, Boydell and Brewer).

“Opera at School: Mapping the Cultural Geography of Pedagogical Performance,” in *Operatic Geographies*, ed. Suzanne Aspden (forthcoming, University of Chicago Press).

“Opera in England,” *The Cambridge Companion to Early Opera*, ed. Jacqueline Waeber (forthcoming, Cambridge University Press)

“Courtly Connections: Queen Anne, Music, and the Public Stage,” in *Beyond Boundaries: Rethinking Music Circulation in Early Modern England*, ed. Linda Austern, Candace Bailey, and Amanda Eubanks Winkler (Bloomington: Indiana University Press, 2017), 185–204.

“A Thousand Voices: Performing Ariel,” in *A Feminist Companion to Shakespeare*, rev. ed. Dympna Callaghan (Malden, MA: Blackwell Publishers Ltd., 2016), 520–539.

“Come Away, Fellow Sailors’’: Musical Characterization of the Nautical Profession in Seventeenth-Century English Theatre Music,” in *The Sea and the British Musical Imagination*, ed. Eric Saylor and Christopher Scheer (Woodbridge, UK: Boydell and Brewer, 2015), 83–103.

“Music and Politics in George Granville’s *The British Enchanters*,” in *Queen Anne and the Arts*, ed. Cedric Reverand (Lewisburg: Bucknell University Press, 2014), 187–204.

“Dangerous Performance: Cupid in Early Modern Pedagogical Masques,” in *Gender and Song in Early Modern England*, ed. Katie Larson and Leslie Dunn (Farnham: Ashgate Publishing, Ltd., 2014), 77–91.

- Honorable mention, best collaborative project, Society for the Study of Early Modern Women.

“Madness ‘Free from Vice’: Musical Eroticism in the Pastoral World of *The Fickle Shepherdess*,” in *The Lively Arts of the London Stage, 1675–1725*, ed. Kathryn Lowerre (Farnham: Ashgate Publishing Ltd., 2014), 149–169.

“‘Our Friend Venus Performed to a Miracle’: Anne Bracegirdle, John Eccles, and Creativity,” in *Concepts of Creativity in Seventeenth-Century England*, ed. Rebecca Herissone and Alan Howard (Woodbridge, UK: Boydell and Brewer, 2013), 255–280.

“‘Hither this Way’: Musical Dryden for Nonmusician Students (and Nonmusician Teachers) (co-authored with Kathryn Lowerre) in *Approaches to Teaching the Works of John Dryden*, ed. Jayne Lewis and Lisa Zunshine (New York: Modern Language Association of America, 2013), 124–131.

“Society and Disorder,” in *The Ashgate Research Companion to Henry Purcell*, ed. Rebecca Herissone (Farnham: Ashgate Publishing Ltd., 2012), 269–302.

“From Whore to Stuart Ally: Musical Venuses on the Early Modern English Stage,” in *Musical Voices of Early Modern Women: Many-Headed Melodies*, ed. Thomasin LaMay (Aldershot: Ashgate Publishing Ltd., 2005), 171–186.

Encyclopedia Entry

“Purcell, Henry.” *New Catholic Encyclopedia Supplement 2011*, ed. Robert L. Fastiggi, vol. 2 (Detroit: Gale, 2011): 668–70.

Reviews and Review Essays

Sarah F. Williams, *Damnable Practises: Witches, Dangerous Women, and Music in Seventeenth-Century English Broadside Ballads* (Ashgate: Farnham and Burlington, 2015), *Music & Letters* 97, 1 (2016): 155-157.

Eroticism in Early Modern Music, ed. Bonnie J. Blackburn and Laurie Stras (Ashgate: Farnham and Burlington, 2015), *Music & Letters* 97, 1 (2016): 153-155.

Mike Heaney, Director. *Bodleian Library Broadside Ballads* URL: <http://www.bodley.ox.ac.uk/ballads/>;
Patricia Fumerton, Director. *English Broadside Ballad Archive* URL: <http://ebba.english.ucsb.edu/>,
Journal of the American Musicological Society 67, 3 (2014): 848–866.

Henry Purcell, *Dido and Aeneas*, The Royal Opera/The Royal Ballet. Director and Choreographer Wayne McGregor; Orchestra of the Age of Enlightenment, Conductor Christopher Hogwood (Opus Arte: OA 1018D, 2009), *Journal of Seventeenth-Century Music*, 16, 1 (2010), http://sscm-jscm.org/v16/no1/rr_winkler.html.

Daniel Albright, *Musicking Shakespeare: A Conflict of Theatres* (Rochester: University of Rochester Press, 2007), *NABMSA Newsletter*, Spring 2009, <http://nabmsa.org/newsletters-past/Newsletterindex51.html>.

John Hilton, *Ayres or Fa La's for Three Voyces (1627)*, ed. John Morehen, Recent Researches in the Music of the Renaissance (Middleton, WI: A-R Editions, Inc., 2004), *Journal of Seventeenth-Century Music* 11, 1 (2005) [URL: <http://sscm-jscm.press.uiuc.edu/jscm/v11no1.html>]

Penelope Gouk, *Music, Science and Natural Magic in Seventeenth-Century England* (New Haven: Yale University Press, 1999), *Notes* 57, 1 (September 2000): 125–127.

Reports

“Idyllic Springtime in the City of Roses: Sixteenth Annual SSCM Conference”, *17th-Century Music* 18 (Fall

2008), 1, 8.

“From Courtly Dances to Mad Songs: British Music in Vermont” (co-authored with Christine Kyprianides), *17th-Century Music* 16 (Fall 2006): 6.

“Feature: *Music for Macbeth*,” *Embellishments: A Newsletter about Recent Researches*, no. 23 (Fall 2004): 1–2.

“Fascination with the ‘Fairest Isle’: The Ninth Annual Conference at Franklin & Marshall,” *17th-Century Music* 11 (Fall 2001): 1–2.

Practice-Based Research

- 2017 “Performing Restoration Shakespeare: *The Tempest*.” Workshop co-leader with Richard Schoch (Queen’s University, Belfast), Sam Wanamaker Theatre, Shakespeare’s Globe, July. Staged scenes from the 1674 *Tempest*. Part of the AHRC-funded project, Performing Restoration Shakespeare.
- 2015 “Mediating Music in Thomas Middleton’s *The Witch*,” Colloquy participant with Linda Phyllis Austern, Katie Brokaw, Scott Trudell, and Sarah Williams, American Shakespeare Center Blackfriars Conference, Staunton, VA, October/November. Staged scenes from *The Witch*.
- 2014 “Performing Restoration Shakespeare.” Workshop co-leader with Richard Schoch (Queen’s University, Belfast) at the Folger Shakespeare Library, November. Staged scenes from Davenant’s *Macbeth* and Gildon’s *Measure for Measure*.

Invited Lectures and Workshops

- 2017 “Andrew Lloyd Webber and Thatcherite Arts Policy.” Invited speaker, Cultures of Conservatism in the United States and Western Europe between the 1970s and 1990s, German Historical Institute, London, September.
- 2016 Seminar Co-Leader (with Gary Radke), High Museum of Art, “Sight and Sound in Renaissance and Baroque Europe,” a week-long professional development seminar for professors at small liberal arts colleges sponsored by the Samuel H. Kress Foundation and the Council of Independent Colleges, June
- 2016 “Performing Restoration Shakespeare.” Invited speaker, University of Buffalo, in conjunction with Buffalo Bard, a celebration of Shakespeare, April.
- “A Thousand Voices: Performing Ariel” Invited speaker, University of South Carolina, in conjunction with the Folger Shakespeare Library First Folio tour and performance of *The Tempest*; keynote speaker, University of Washington, “Shakespeare, Music, and Memory,” April.
- 2015 “Sheet Music and Empire.” Invited workshop participant, Sonic Spaces: Music and Visual Culture in Nineteenth-Century London, Yale University, organized by Erin Johnson-Hill and Tim Barringer as part of an ongoing collaboration between Yale University and the European Research Council-funded Research Project, Music in London 1800–1851 (director Prof. Roger Parker), March.

- 2013 “The Reception of Andrew Lloyd Webber’s *Phantom of the Opera*.” Invited speaker, Musicology Colloquium, Brigham Young University, February.
- 2011 “No Kissing at All?: The Famous Duet in *The Fairy Queen*.” Invited speaker, “Tell me Fairy: where’s our Queen?” Politics, Performance and Propaganda in Purcell’s London, Hunter College, June.
- “Armida’s Picture We from Tasso Drew?: Versions of the Rinaldo & Armida Story in Late Seventeenth- and Early Eighteenth-Century Operatic Entertainments,” Musicology Colloquium, Northwestern University, March.
- 2009 “Our Friend Venus Performed to a Miracle?: Anne Bracegirdle, John Eccles, and Creativity.” Invited speaker, Princeton Renaissance Colloquium, Princeton University, February.
- 2008 “Our Friend Venus Performed to a Miracle?: Anne Bracegirdle, John Eccles, and Creativity.” Invited speaker, Concepts of Creativity in Seventeenth-Century England, University of Manchester, September.
- “Sexless Spirits?: Gender Ideology and Dryden’s Musical Magic.” Invited speaker, Restoring Dryden: Music, Translation, Print, University of Rochester, November.
- “Armida’s Picture We from Tasso Drew?: Versions of the Rinaldo & Armida Story in Late Seventeenth- and Early Eighteenth-Century Operatic Entertainments,” Musicology Colloquium, Cornell University, February.
- 2003 “Music and Fantasy in England,” Invited Panelist, *Fantasia: Fantasy and Imagination in Music from the Renaissance through the 18th Century*, Northwestern University, February.
- 2002 “Let’s Have a Dance?: Musical Witches on the Seventeenth-Century English Stage,” Musicology Lecture Series, University of Maryland, College Park, April; Midday Colloquium Series, Folger Shakespeare Library, March.
- “Old and New Thinking on *Dido and Aeneas*: Issues of Text and Context,” Invited Panelist, “Music, Myth, and Magic in Medieval and Early Modern Europe,” Northwestern University, February.
- 2001 “Imperfect Speakers, Imperfect Singers: The Witches’ Music in *Macbeth*,” Fall Seminar Series, “Shakespeare, Texts, Contexts, and Performances,” Folger Shakespeare Library, October.
- “Speak, Sister, Speak?: Witches’ Music on the Restoration Stage,” Musicology Colloquium, Peabody Conservatory of Music, September.

Conference Papers, Seminars, and Workshops

- 2017 “Performing Remains: Theatre-Music Sources in Restoration England,” Society for Seventeenth-Century Music, Providence, April.
- “Theatrical Historiography,” Seminar co-leader with Richard Schoch, Shakespeare Association of America, Atlanta, April.

- 2016 “A Tale of *Twelfth Night*: Music, Performance, and the Pursuit of Authenticity,” University of Hull, British Shakespeare Association, September.
- “Psalm Singing in Early Modern English Schools,” 17th Biennial International Conference on Baroque Music, Canterbury Christ Church University, July.
- “Performing Restoration Shakespeare,” Roundtable co-convenor with Richard Schoch, American Society of Eighteenth-Century Studies, Pittsburgh, March/April.
- 2015 “Shakespeare, Memory, and Musical Performance,” Seminar co-leader with Linda Phyllis Austern, Shakespeare Association of America, Vancouver, British Columbia, April.
- 2014 “What’s Missing? Thinking about Performance, Sources, and Pedagogy,” American Musicological Society Annual Meeting, Milwaukee, WI, November.
- “Beyond Chelsea: Music and Dance in Restoration Boarding Schools,” 16th Biennial International Conference on Baroque Music, University Mozarteum, Salzburg, Austria, July.
- “‘Oedipus with a Song’: The Residue of Performance in a Schoolboy Tragedy,” Renaissance Society of America Annual Conference, New York, NY, March.
- 2013 “A Thousand Voices: Performing Ariel,” Shakespeare Association of America,” Toronto, Ontario, April.
- 2012 “Mapping Music: The Gendered Soundscapes of Early Modern England” (workshop with Katie Larson, Leslie Dunn, and Kendra Leonard), Attending to Early Modern Women: Remapping Routes and Spaces, University of Wisconsin–Milwaukee, June.
- “Cupid in Early Modern Pedagogical Masques,” Society for Seventeenth-Century Music, Metropolitan Museum of Art, New York, NY, April.
- “Courtly Connections: Queen Anne, Music, and the Public Stage,” American Society for Eighteenth-Century Studies, San Antonio, TX, March.
- 2011 “High School Musicals: Understanding Seventeenth-Century English Pedagogical Masques, American Musicological Society Annual Meeting, San Francisco, November.
- “The Paradox of Performance in Early Modern Pedagogical Masques,” Shakespeare Association of America, Bellevue, WA, April.
- 2010 “Nationalism and the Reception of Andrew Lloyd Webber’s *The Phantom of the Opera*,” North American British Music Studies Association Biennial Conference, Drake University, July.
- “The French Connection: Post-Purcell Dramatick Opera and Lully’s *tragédies en musique*,” American Society for Eighteenth-Century Studies, Albuquerque, March.
- 2009 “*Dido* on Video,” Annual Meeting of the American Musicological Society, Philadelphia, November.

- “Depravity and the Place of Women” (workshop with Sara French), Attending to Early Modern Women: Conflict, Concord, University of Maryland, November.
- “‘In Harmony, Celestial Harmony, All Magick Charms are found’: Music and Politics in George Granville’s *The British Enchanters*,” Purcell, Handel, Haydn, Mendelssohn: Anniversary Reflections, New College, Oxford, March.
- 2008 “‘In Harmony, Celestial Harmony, All Magick Charms are found’: Music and Politics in George Granville’s *The British Enchanters*,” Northeast American Society for Eighteenth-Century Studies Conference, Hobart and William Smith Colleges, October.
- “‘When Beauty arm’d with smiling eyes’: Didactic Musical Entertainments and the Judgment of Paris Story,” North American British Music Studies Association Biennial Conference, University of York, July; Society for Seventeenth-Century Music Conference, Huntington Library, April; Center for Medieval and Renaissance Studies Conference, SUNY–Binghamton, April.
- 2007 “‘Armida’s Picture We from Tasso Drew’?: Versions of the Rinaldo & Armida Story in Late Seventeenth- and Early Eighteenth-Century Operatic Entertainments,” American Society for Eighteenth-Century Studies, Atlanta, March.
- “‘Music and the Politics of Fantasy in William Strode’s *Floating Island*,” Group for Early Modern Cultural Studies Conference, Chicago, February.
- 2005 “‘Music and Fantasy in Early Modern England,” Annual Meeting of the American Musicological Society, Washington, DC, October.
- “‘The Politics of Discord: Musical Melancholy and Madness on the English Stage,” Renaissance Society of America, Cambridge University, UK, April.
- 2003 “‘Rustic Unruliness: The Musical Witch on the Early Modern English Stage,” Society for Seventeenth-Century Music Conference, Wake Forest University, April.
- 2002 “‘Madness and the Prophetic Voice: Musical Prognostication on the Late Seventeenth-Century English Stage,” Northeast American Society for Eighteenth-Century Studies Conference, CUNY Graduate Center, New York, October; Symposium, “Music and Melancholy, 1400-1800,” Princeton University, October.
- 2000 “‘The Effeminacy of Erotic Melancholy on the Restoration Stage,” Annual Meeting of the American Musicological Society, Toronto, November; Ninth Biennial Conference on Baroque Music, Trinity College, Dublin, July.
- “‘Sexless Spirits’?: Gender Ideology in Scenes of Magic on the Restoration Stage,” Society for Seventeenth-Century Music Conference, University of South Dakota, April.
- 1999 “‘O Ravishing Delight’?: Music of Entrapment and *The Judgment of Paris*,” American Musicological Society Midwest Chapter Meeting, Chicago, September; British Musicological Societies’ Conference, University of Surrey, July.

- 1998 “‘Speak Sister, Speak’: Music, Politics, and Gender in the Restoration Revivals of *Macbeth*,” Society for Seventeenth-Century Music Conference, University of Illinois, April; Royal Musical Association Conference, New College, Oxford University, England, March.
- 1997 “‘The Play’s the Thing’: Music, Theater, and Sexuality on the Early Modern Stage,” Feminist Theory in Music Conference 4, University of Virginia, June; British Studies Conference, University of Michigan, March.
- 1996 “Edward Elgar and the Spirit of England,” Midwest Popular Culture and American Culture Association Conference, Bowling Green State University, October.
- “*Oedipus*: Music, Drama, and Politics in the Restoration Theater,” McGill Graduate Music Symposium, McGill University, March.

Professional Activities

Board memberships

- 2011–present Central Executive Committee, Folger Shakespeare Library
- 2012–2015 Vice President, Society for Seventeenth-Century Music
- 2007–2010 Council Member, American Musicological Society
- Executive Committee, Northeast American Society for Eighteenth-Century Studies
- 2003–2006 Board Member, North American British Music Studies Association
- Board Member, *Ex officio*, Society for Seventeenth-Century Music

Editorial Positions

- 2012–present Editorial Board, *Journal of Seventeenth-Century Music*
- 2012–present *Grove Music Online* advisory board to assess articles on the seventeenth century
- 2009–present General Editor, Collected Works of John Eccles (A-R Editions), 2009–present
- 2012–2016 Chair, *Grove Music Online* advisory board
- 2010–2013 Editorial Board, *Journal of Music Research Online*
- 2003–2006 Editor, *17th-Century Music*, the newsletter for the Society for Seventeenth-Century Music

Student Paper Prize Committees

- 2010 Temperley Prize Committee, North American British Music Studies Association
- 2008–2010 Pisk Prize Committee, American Musicological Society

Development Committee

2011–2012 Chair, North American British Music Studies Association

Membership Committee

2013–2015 Chair, North American British Music Studies Association

Nominating Committees

2008–2009 North American British Music Studies Association

2006–2009 Society for Seventeenth-Century Music

Program/Planning Committees

2014 North American British Music Studies Association Biennial Conference, Las Vegas, July.

2011–2012 “Sex and Power from the Middle Ages to the Enlightenment,” Syracuse University.

2010–2011 “Music of Conflict and Reconciliation,” Syracuse University.

2008 “Musical Creativity in Restoration England,” University of Manchester, September.

2007 “Music, Justice, and Gender Symposium,” Syracuse University, September.

Society for Seventeenth-Century Music Annual Conference, University of Notre Dame, April.

2006 Society for Seventeenth-Century Music Annual Conference, Toronto, April.

2005 Chair, “John Eccles and His Contemporaries: Theatre & Music in London, circa 1700,” Florida State University, February.

Local Arrangements Committees

2016 North American British Music Studies Association Biennial Conference, Syracuse University, August.

2014 Northeast Association for Eighteenth-Century Studies, Syracuse University, September.

2006 Music & Nature Symposium, Syracuse University, September.

North American British Music Studies Association Second Biennial British Music Conference, St. Michael’s College, August.

Peer reviewer

- *Grove Music Online*
- *Music and Politics*
- *Eighteenth-Century Life*
- *Journal of the American Musicological Society*
- *Journal of the Royal Musical Association*

- *Journal of Seventeenth-Century Music*
- *Journal of Musicology*
- *Journal of Music History Pedagogy*
- *Cambridge Opera Journal*
- *Shakespeare Quarterly*
- *Music & Letters*
- *Eighteenth-Century Music*
- *Journal of Musicological Research*
- *WLSCM, The Web Library of Seventeenth-Century Music*
- *Early Modern Literary Studies*
- *Early Music*
- *Musical Quarterly*
- Ashgate
- Routledge
- University of Rochester Press
- Cambridge University Press
- Oxford University Press

Research Supervision

Postdoctoral Supervision, Queen's University Belfast, UK

- Claude Fretz, AHRC project, Performing Restoration Shakespeare. Co-supervisor with Richard Schoch

Ph.D./Thesis Committee Member or Examiner, Syracuse University

Religion

- Ph.D. dissertation committee for Paul Morris, "Collective Becoming: Participation, Affect, and Religion in Protestant Hymn Singing and Contra Dancing"

Humanities

- Ph.D. dissertation committee for R. Bruce Horner, "A History of the United States Naval Academy Band"

English

- Chair, Ph.D. dissertation defense for Melissa Welshans, "Wifely Figures: Gender, Marriage, and Biblical Typology in Early Modern England"
- Chair, Ph.D. dissertation defense for Rinku Chatterjee, "Peripheral Knowledge: The Witch, the Magus and the Mountebank on the Early Modern Stage"

Music

- Co-supervisor, Meredith Laing's Master's project, "A History of the Syracuse Symphony Orchestra"
- Supervisor for Ben Wells's Master's project, "Handel's Operas"
- Master's degree examination committee member, Martin Nedbal, Clarinet Performance

Ph.D./Thesis Committee Member or Examiner, External

Music/English

- Ph.D. Examiner, University of Western Australia

Musicology

- Honor's Thesis Examiner, Angel Rugan, "See the Music, Hear the Dance": Balanchine's Stravinsky Choreographies," Bates College

Honor's Program Capstone Projects, Syracuse University

- Carolyn Goldstein, "The Baroque Violin" (advisor)
- Paula Kinev, "Natural Horn Performance in the 19th Century" (second reader)
- Shannon Kane, "Between Tradition and Freedom" (advisor)
- Meredith Laing, "More than Pictures: The Emotional Journey of Mussorgsky's 'Pictures at an Exhibition'" (second reader)
- Sonia Gilewicz, "If You Read You'll Judge: Subjectivity and Commodification in the Life and Works of Kurt Cobain" (co-supervisor)

Music History and Cultures Senior Thesis, Syracuse University

- Samantha Skaller, "Seduction Versus Sexual Assault: Mozart's Musical Approach to Violence Against Women in *Marriage of Figaro* and *Don Giovanni*" (primary advisor)
- Carolyn Goldstein, "Performance: The Fire that Ignited the Development of the Late Baroque Violin" (primary advisor)
- Taylor Freitas, "Jazz in the Twenty-First Century" (second reader)
- Michael Leonas, "*We've Got the Jazz*: The Cultural, Historical, and Political Significance of the Fusion of American Jazz and Hip-Hop" (primary advisor)
- Kate Haar-Lyons, "Early Twentieth-Century American Operetta" (primary advisor)
- Jessica Kluck, "Peter Sellars' Clash with Tradition: An Examination of Modern Opera Interpretations in America" (primary advisor)
- Julia Korona, "Nostalgia and Rock" (primary advisor)
- Dave McKinley, "Dave Matthew's Band" (primary advisor)
- Jessica Del Fuoco, "Techno Music and Sexuality" (primary advisor)
- Matt DiStefano, "Ethnography of the Syracuse Straight-Edge Community" (primary advisor)
- Kevin Collen, "Theodor Adorno" (second reader)
- Chantal Pinard, "Ethnography of the Dance Practices of Syracuse University's South Asian Community" (second reader)

Independent Study Students, Syracuse University

- Caitlan Truelove, "Theoretical Approaches to Film Music"
- Rebekah Timerman, "English Opera"
- Brenna Wilson, "Musical Theatre on Film"
- Jennifer Billison, "Music and the Military"
- Paula Kinev, "The Hand Horn: History and Performance"
- Steven Kendrat, "17th-Century Opera: Analysis and Transcription"
- Katherine Roarty, "Music Research and Writing"

- Michael Hynes, “Steve Vai”
- Emily Case, “Lil Hardin Armstrong”
- Dave Blake, “Bob Dylan”
- Carter Hansen, “Rap and Identity”
- Kevin Collen, “Adorno and Music”

Service

University-Level (Syracuse University)

2017–present Mellon Humanities Corridor Advisory Board, faculty representative

2014–present Digital Humanities Working Group

2013–2017 University Senate, College of Arts and Sciences representative

2013–2017 Senate Student Life Committee

2010–2011 Chair of Search Committee for Director of SU-Florence Center, SU Abroad

2005 Search Committee, Arts and Humanities Division Head, Bird Library

College of Arts and Sciences (Syracuse University)

2006–2017 Humanities Council

2013–2017 Humanities Center Faculty Advisory Board

2016 Third-year review committee for James Gordon Williams (African American Studies)

2011, 2009 Fulbright Reader

2010–2011 Discovery Florence Advisor

2009–2010 Point of Contact Gallery/Syracuse Film Festival Internal Review Committee

2010, 2007–2008 Coronat Scholars Committee

2008–2009 Curriculum Committee Chair

2008 Chair, Honors Capstone Prize Committee for the Humanities

2007–2009 Curriculum Committee

2007–2008 Honors Capstone Prize Committee for the Humanities

Search Committee Member for the Director of the Humanities Center

2006–2011 Fall and Spring Reception presentations, Humanities Division

2003–2009 Lower-division advisor

2003–2004 Promotion and Tenure Committee

Department of Art and Music Histories (Syracuse University)

Faculty Mentor

2016–present Sarah Fuchs Sampson

2013–2014 Danielle Brown

2011–2013 Mark Nerenhausen

2010–2013 Sydney Hutchinson

Search Committees

2015 Committee chair, 19th-Century European music position, Music History and Cultures

2013–2014 Florence M.A. Program Director, Art History

2010–2011 Committee chair, Janklow Arts Leadership Program Professor of Practice

2009–2010 Committee chair, Ethnomusicology position, Music History and Cultures/African American Studies

2008–2009 Ethnomusicology position, Music History and Cultures

2005–2006 19th-Century/20th-Century position, Art History

2004 20th-Century/Americanist position, Music History and Cultures

Other service

2001–present Committee for Undergraduate Music History Curriculum

2009, 2004–2007 Organizer, Colloquium Series

2008–2012 Veinus Prize Committee

2008–2009 Chair, Veinus Prize Committee

2006–2009 Mellon Humanities Corridor Planning Committee (Musicology)

2002–2009 Web Site Administrator

Setnor School of Music (Syracuse University)

2011–2012, 2016–2017 Director's Cabinet

- 2002–2006, 2015–2017 Curriculum Committee
- 2016 Search Committee, Assistant Professor of Violin

Community/Public Outreach

Board and committee memberships

- 2017–present Friends of the Arts, Manlius Pebble Hill School
- 2013–present Treasurer, NYSEMA (New York State Early Music Association)
- 2010–present Board Member, NYSEMA (New York State Early Music Association)

Lectures

- 2017 Pre-Concert Talks, *Dido and Aeneas*, Pegasus Early Music, August.
- 2012 “Patronage in Elizabethan England,” Lecture given at Ithaca High School with musicians from NYS Baroque
- “Campaign Music,” Lecture given at Liverpool Public Library, October.
- 2011 “Music and Politics,” Lecture given at Liverpool Public Library, October.
- “Music for Macbeth,” Lecture given at Ithaca High School with musicians from NYS Baroque
- 2009 “Theater, Music, and Society,” Symposium for teachers as part of the educational outreach program of NYS Baroque, Nottingham High School, Syracuse, NY, May.
- “Painting with Sound: Musical Impressionism,” Lectures given at the Dewitt Public Library and Liverpool Public Library in conjunction with the Turner to Cezanne exhibition at the Everson Museum of Art, December.
- 2005 “Music for *Macbeth*,” Symposium for teachers as part of the educational outreach program of NYS Baroque, Nottingham High School, Syracuse, NY, April.
- 2004 “The Musical World of Jane Austen,” Jane Austen Society of North America, Syracuse Branch, February.

Journalism

- 2003 Classical Music Reviewer, Syracuse Post-Standard

Language Skills

English: Native; German: Advanced; French: Modest

Memberships

- British Shakespeare Association, 2016–present
- Shakespeare Association of America, 2011–present

American Society for Eighteenth-Century Studies, 2006–present
Renaissance Society of America, 2004–present
North American British Music Studies Association, 2003–present
Society for the Study of Early Modern Women, 2003–present
Northeast American Society for Eighteenth-Century Studies, 2002–present
Society for Seventeenth-Century Music, 1998–present
American Musicological Society, 1994–present

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