

Curriculum Vitae

Anthony M. Cummings, M.F.A., Ph.D.

Engene H. Clapp II '36 and Maud Millicent Clapp Professor of Music

Coordinator of the Program in Italian Studies

Department of Music

Lafayette College

Easton, Pennsylvania

Contact Information

Department of Music

201 Morris R. Williams Center for the Arts

Lafayette College

Easton, Penn. 18042

telephone: (610) 330-5823 (office)

(610) 330-5356 (Departmental office)

FAX: (610) 330-5058 (Departmental office)

e-mail: cumminga@lafayette.edu

webpage(s): <https://music.lafayette.edu/people/anthony-m-cummings/>

and

<https://sites.lafayette.edu/cumminga/>

Education

WILLIAMS COLLEGE, Williamstown, Mass.

- **B.A. cum laude**, history and music, 1973
with honors in history and music; elected to Phi Beta Kappa

PRINCETON UNIVERSITY, Princeton, N.J.

- **M.F.A.**, historical musicology, 1975
- **Ph.D.**, historical musicology, 1980

HARVARD UNIVERSITY, GRADUATE SCHOOL OF EDUCATION, Cambridge, Mass.

INSTITUTE FOR EDUCATIONAL MANAGEMENT

- **CERTIFICATE**, 1985

CENTRO LINGUISTICO ITALIANO «DANTE ALIGHIERI», Florence and Rome, Italy

- **COURSE-WORK**, 1988-90, 2012
completed seven levels of the nine required for certification of fluency

Professional Appointments

ACADEMIC YEARS 2006/07-

LAFAYETTE COLLEGE

- *Eugene H. Clapp II '36 and Maud Millicent Clapp Professor of Music* (with continuous tenure), academic years 2022/23-
- *sabbatical*, academic year 2021/22, fall semester
- *sabbatical*, academic year 2017/18, spring semester: *Director's Appointee*, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence
- *Interim Director*, Center for the Integration of Teaching, Learning, and Scholarship, academic year 2014/15
- *Coordinator*, First-Year Seminar Program, academic years 2013/14-2014/15
- *Coordinator*, Program in Italian Studies, academic years 2012/13-
- *sabbatical*, academic year 2011/12: *Robert Lehman Visiting Professor in Residence*, Villa I Tatti (fall semester); *Scholar in Residence*, American Academy in Rome (spring semester)
- *Professor of Music* (with continuous tenure), academic years 2006/07-2021/22
- *Provost and Dean of the Faculty*, academic year 2006/07

ACADEMIC YEARS 1992/93-2005/06

TULANE UNIVERSITY, New Orleans, La.

- *Professor of Music* (with full tenure), academic year 2005/06
- *William L. Duren '28 Professor*, Tulane College, academic year 2004/05
selected (through a competitive application process) to design activities to foster interdisciplinary teaching, team-teaching, and other innovative approaches to pedagogy, and the teaching of atypical subject matter to undergraduates
- *Co-Director*, Program in Italian Studies, academic years 2003/04-2005/06
- *sabbatical*, academic year 2002/03
- *Acting Chairman*, Department of Music, academic years 2000/01-2001/02
- *Associate Professor of Music* (with full tenure), academic years 1992/93-2004/05
- *Dean of Tulane College* (Tulane University's historic undergraduate college of the liberal arts), academic years 1992/93-2001/02

ACADEMIC YEARS 1990/91-1991/92

THE ANDREW W. MELLON FOUNDATION, New York, N.Y.

- *Program Staff*

ACADEMIC YEARS 1988/89-1989/90

VILLA I TATTI

- *National Endowment for the Humanities and Robert Lehman Foundation Fellow*, academic year 1989/90

UNIVERSITY OF FLORENCE, Italy

- *Fulbright Scholar*, academic year 1988/89

ACADEMIC YEARS 1979/80-1987/88

PRINCETON UNIVERSITY

- *Lecturer in Music*, academic years 1979/80-1982/83 and 1985/86-1987/88
- *Dean of Admission*, academic years 1983/84-1987/88
- *Senior Admission Officer*, academic years 1981/82-1982/83

Scholarly Publications and Presentations

MUSIC IN THE EUROPEAN CULTIVATED TRADITION

MUSIC OF THE FOURTEENTH CENTURY (THE EUROPEAN MIDDLE AGES)

JOURNAL ARTICLES and BOOK CHAPTERS

1. “*Godi, Firenze: The Florentine Conquest of Pisa Celebrated in Song,*” *Le arti a Pisa nel primo Rinascimento/The Arts in Pisa during the Early Renaissance*, ed. Diane Cole Ahl and Gerardo de Simone, Predella/Journal of Visual Arts. Monografie/Monographs n° 13-14 (2016; appeared 2018), pp. 111-34 and Tavola XLIV

MUSIC OF THE FIFTEENTH AND SIXTEENTH CENTURIES (THE EUROPEAN RENAISSANCE)

MONOGRAPHIC WORKS and EDITED PUBLICATIONS

2. *The Politicized Muse: Music for Medici Festivals, 1512-1537*, Princeton Essays on the Arts (Princeton, N.J.: Princeton University Press, 1992) [reviews excerpted at <http://sites.lafayette.edu/cumminga/publications/books/>]
3. co-ed. with Jessie Ann Owens, *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood* (Warren, Mich.: Harmonie Park Press, 1996) [reviews excerpted at <http://sites.lafayette.edu/cumminga/publications/books/>]
4. *The Maecenas and the Madrigalist: Patrons, Patronage, and the Origins of the Italian Madrigal*, Memoirs of the American Philosophical Society Held at Philadelphia for Promoting Useful Knowledge CCLIII (Philadelphia, Penn.: The American Philosophical Society, 2004); publication supported by a subvention (The Lila Acheson Wallace/Reader’s Digest Publications Subsidy) from Villa I Tatti [reviews excerpted at <http://sites.lafayette.edu/cumminga/publications/books/>]
5. *MS Florence, Biblioteca Nazionale Centrale, Magl. XIX, 164-167*, Royal Musical Association Monographs XV (Aldershot, Hants: Ashgate Publishing Limited, for the Royal Musical Association, 2006) [reviews excerpted at <http://sites.lafayette.edu/cumminga/publications/books/>]
6. *The Lion’s Ear: Pope Leo X, the Renaissance Papacy, and Music* (Ann Arbor, Mich.: The University of Michigan Press, 2012) [reviews excerpted at <http://sites.lafayette.edu/cumminga/publications/books/>]; publication supported by a subvention (The Lila Acheson Wallace/Reader’s Digest Publications Subsidy) from Villa I Tatti
7. co-ed. with Linda L. Carroll, Zachary W. Jones, and Philip Weller, Antonio Molino, *I Dilettevoli Madrigali a Quattro Voci* (Rome: Istituto Italiano per la Storia della Musica. Fondazione, 2014)
8. Don Michele Pesenti da Verona, *Opera Omnia*, ed. Linda L. Carroll, Anthony M. Cummings, and Alexander Dean, Recent Researches in the Music of the Renaissance (Middleton, Wisc.: A-R Editions, Inc., 2019)

9. *Music in Golden-Age Florence, 1250-1750: From the Priorate of the Guilds to the End of the Medici Grand Duchy* (Chicago: The University of Chicago Press, 2023) [referenced at <https://press.uchicago.edu/ucp/books/book/chicago/M/bo183893384.htm>; https://www.amazon.com/Music-Golden-Age-Florence-1250-1750-Priorate/dp/0226822788/ref=sr_1_4?qid=1678920429&refinements=p_27%3AAnthony+Cummings&s=books&sr=1-4; and <https://catalog.loc.gov/vwebv/holdingsInfo?searchId=23180&recCount=25&recPointer=5&bibId=22645385&searchType=7&resultPointer=0>; *et al.*

JOURNAL ARTICLES and BOOK CHAPTERS

10. “Bemerkungen zu Isaacs Motette ‘*Ave ancilla trinitatis*’ und Senfls Lied ‘*Woblauf, woblauf*,’” *Die Musikforschung* XXXIV (1981), pp. 180-82
11. “Medici Musical Patronage in the Early Sixteenth Century: New Perspectives,” *Studi musicali* X (1981), pp. 197-216
12. “Toward an Interpretation of the Sixteenth-Century Motet,” *Journal of the American Musicological Society* XXIV (1981), pp. 43-59
 cited in *Acta musicologica* (the journal of the International Musicological Society) as one of the “distinguished articles” of 1981/82
13. “A Florentine Sacred Repertory from the Medici Restoration (Manuscript II.I.232 [*olim* Magl. XIX.58; Gaddi 1113] of the Biblioteca nazionale centrale, Firenze): Bibliography and History,” *Acta musicologica* LV (1983), pp. 267-332
14. co-authored with Allan W. Atlas, “Agricola, Ghiselin, and Alfonso II of Naples,” *The Journal of Musicology* VII (1989), pp. 540-48
15. “The Transmission of Some Josquin Motets,” *Journal of the Royal Musical Association* CXV (1990), pp. 1-32
16. “Gian Maria *giudeo*, *sonatore del liuto*, and the Medici,” *Fontes Artis Musicae* XXXVIII (1991), pp. 312-18
17. “Giulio de’ Medici’s Music Books,” *Early Music History* X (1991), pp. 63-120
18. “The Company of the Cazzuola and the Early Madrigal,” by invitation in *Musica disciplina* L (1996), pp. 203-38
19. “Notes on a Josquin Motet and its Sources,” by invitation in *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, co-ed. Jessie Ann Owens and Anthony M. Cummings (Warren, Mich.: Harmonie Park Press, 1996), pp. 113-22
20. “The Sacred Academy of the Medici and Florentine Musical Life of the Early *Cinquecento*,” by invitation in *Musica Franca: Essays in Honor of Frank D’Accone* (Stuyvesant, N.Y.: Pendragon Press, 1996), pp. 45-77

21. “Music: Transmission of Music,” by invitation in *Encyclopedia of the Renaissance*, ed. Paul F. Grendler (New York: Charles Scribner’s Sons, A Division of Macmillan Library Reference USA, In Association with the Renaissance Society of America, 2000)
22. “Three *Gigli*: Medici Musical Patronage in the Early *Cinquecento*,” *Recercare* XV (2003), pp. 39-72
23. “The Motet, 1520-1640,” by invitation in in *European Music, 1520-1640*, ed. James Haar, Studies in Medieval and Renaissance Music V (Woodbridge, Suffolk: The Boydell Press, an imprint of Boydell & Brewer[,] Ltd[.], 2006) [originally commissioned for publication in *The New Oxford History of Music*, vol. IV (new ed.) (Oxford: Oxford University Press)]
24. “Leo X and Roman Carnival,” *Studi musicali* XXXVI (2007), pp. 289-341
25. “Clement VII’s Musical Patronage: Evidence and Interpretations,” *Recercare* XIX (2008), pp. 5-46
26. “Informal Academies and Music in Pope Leo X’s Rome,” *Italica* LXXXVI (2009), pp. 583-601
27. “Leo’s Jesters,” *Revue belge de musicologie* LXIII (2009), pp. 31-65
28. “Music and Theatre in Leo X’s Rome,” by invitation in “*Uno gentile et subtile ingenio*”: *Studies in Renaissance Music in Honour of Bonnie Blackburn*, ed. M. Jennifer Bloxam, Gioia Filocamo, and Leofranc Holford-Strevens, Collection «Épitome musical» (Brepols [Turnhout]: Centre d’Études Supérieures de la Renaissance, 2009), pp. 683-93
29. “Musical References in Brucioli’s *Dialogi* and Their Classical and Medieval Antecedents,” *Journal of the History of Ideas* LXXI (2010), pp. 169-90
30. “Dance and ‘the Other’: the *Moresca*,” by invitation in *Seventeenth Century Ballet: A Multi-Art Spectacle. An International Interdisciplinary Symposium*, ed. Barbara Grammeniatì (Crossways, Dartford: Xlibris Corporation, 2011), pp. 39-60
31. “Isaac, the Mass Proper, and the Motet,” by invitation in *Heinrich Isaac and Polyphony for the Proper of the Mass in the Late Middle Ages and Renaissance*, Collection «Épitome musical». Centre d’Études Supérieures de la Renaissance. Université François-Rabelais de Tours (Turnhout: Brepols Publishers n.v., 2011)
32. co-authored with Alexander Dean, “The «Great Italian Songbook» of the Early Cinquecento: Arrangements of Frottole for Voice and Lute,” *Studi musicali. Rivista semestrale di studi musicologici* Nuova serie II/n. 1 (Rome: Accademia Nazionale di Santa Cecilia – Fondazione, 2011), pp. 25-48
33. “Music for Medici Festivals: Some Additional Works Recovered,” *Musica disciplina. A Yearbook of the History of Music* LVI (Münster: American Institute of Musicology, Verlag Corpusmusicae, GmbH, 2011 [2012]), pp. 279-338

34. “The Medici in Words & Music,” *Villa I Tatti. The Harvard University Center for Italian Renaissance Studies XXXII* (autumn 2012), p. 13
35. “On the Testimony of Fragments (or, Alessandro Striggio the Elder and the Genesis of the *Genere Concitato*),” *Studi musicali. Rivista semestrale di studi musicologici Nuova serie* (Rome: Accademia Nazionale di Santa Cecilia – Fondazione, 2013)
36. co-authored with Sabine Eiche, “Gesualdo on the 4th Centenary of His Birth: A Translation of Nino Pirrotta, ‘Gesualdo da Venosa nel IV centenario della nascita,’ *Terzo programma. Quaderni trimestrali II* (Roma e Torino: ERI. Edizioni della Radiotelevisione italiana [RAI], 1961),” by invitation in *Philomusica on-line. Rivista di Musicologia del Dipartimento di Scienze musicologiche e paleografico-filologiche dell’Università degli Studi di Pavia XII*, ed. Maria Caraci Vela (Cremona and Pavia: Pavia University Press, for the Dipartimento di Musicologia e Beni Culturali of the Università degli Studi di Pavia, 2013)
37. “Leonine Lasciviousness and Luther,” by invitation in *Sexualities, Textualities, Art & Music in Early-Modern Italy*, ed. Linda L. Carroll, Melanie Marshall, and Katherine McIver (Burlington, Vt.: Ashgate, 2014)
38. “The Semiotics of Ceremonial Space and Sound in Pope Leo X’s Rome,” *Firenze e la musica. Fonti, protagonisti, committenza. Scritti in ricordo di Maria Adelaide Bartoli Bacherini*, ed. Cecilia Bacherini, Giacomo Sciommeri, and Agostino Ziino (Rome: Istituto Italiano per la Storia della Musica. Fondazione, 2014), pp. 137-82
39. “Music and Feasts in the Fifteenth Century,” *The Cambridge History of Fifteenth-Century Music*, ed. Anna Maria Busse Berger and Jesse Rodin, *The Cambridge History of Music* (Cambridge: Cambridge University Press, 2015), pp. 361-73
40. “From Frottola to Madrigal? Don Michele Pesenti da Verona, the Este, and Pope Leo X,” in the proceedings of the *Convegno Internazionale. Leone X: Finanza, mecenatismo, cultura, Roma, 2-4 novembre 2015* (forthcoming)
41. with Michał Gondko, “*Et iste erat valde musicus: Pope Leo X, composer,*” *Recercare: Rivista per lo studio e la pratica della musica antico/Journal for the study and practice of early music (Journal of the Fondazione Italiana per la Musica Antica) XXIX/1-2* (2017; appeared 2018), pp. 17-52
42. with John T. Gossick and Christopher A. Ulyett, “The Genus *Frottola*, the Species *Frottola*, and the *Barzelletta*,” *Musica disciplina LXI* (2019), pp. 57-99
43. “Leisure, Music, and Metaphoric Epistolarity,” *Early-Modern Letter Writing Between Vita Activa and Vita Contemplativa*, ed. Judith Frömmer and Andrea Guidi (Tübingen: Mohr & Siebeck, 2023)
44. “Music in Private Settings in Quattrocento Florence: The House of Medici,” *Music of the Josquin Era, 1460-1560: Essays in Honour of Joshua Rifkin*, ed. Mitchell Brauner, David Fallows, and Jesse Rodin (Münster: American Institute of Musicology, 2024)

45. “Raphael and Music: The Vatican Stanze as Venues for Musical Performances,” *Reconsidering Raphael*, ed. Yvonne Elet, Sheryl E. Reiss, and Linda Wolk-Simon (Turnhout: Brepols/Harvey Miller, 2024)

REVIEWS

46. Bernhard Meier, *The Modes of Classical Vocal Polyphony*, trans. Ellen S. Beebe (New York: Broude Brothers Limited, 1988), in *Music and Letters* LXXII (1991), pp. 79-84
47. Patrick Macey, *Bonfire Songs: Savonarola’s Musical Legacy*, Oxford Monographs on Music (Oxford: Clarendon Press, 1998), in *Notes* (2000)
48. Paul A. Merkley and Lora L.M. Merkley, *Music and Patronage in the Sforza Court*, Studi sulla storia della musica in Lombardia III (Brepols: Pietro Antonio Locatelli Foundation, 1999), in *Renaissance Quarterly* (2001), pp. 1588-91
49. Iain Fenlon, *Music and Culture in Late Renaissance Italy* (Oxford: Oxford University Press, 2002), in *Notes* (2003)

AUDIO RECORDINGS

50. collaborated with Gianluca Lastraioli and Fabio Lombardo on the compact disc *Musica a Firenze: Die Zeit Lorenzos des Prächtigen (1449-1492). The Time of Lorenzo the Magnificent*, Insieme Vocale e Strumentale »L’Homme Armé«, Fabio Lombardo, Christophorus Digital 77132 (Heidelberg: Collection Europa, a Florence International Production srl worldwide licensed by MusiContact GmbH, 1993) [reviews excerpted at <https://sites.lafayette.edu/cumminga/>]
selected the musical repertory recorded; collaborated on preparing performance materials and decisions about performing resources; authored the liner notes
51. collaborated with co-founders and co-artistic directors Michal Gondko and Corina Marti on the compact disc *The Lion’s Ear. A Tribute to Leo X, Musician among Popes*. La Morra. Ramée Ram 1403 (n.p. [Brussels, Cologne, Paris]: Outhere, © & © 2015), Winner, Noah Greenberg Award, American Musicological Society; Winner, «Diapason d’Or», from the French audiofile magazine *Diapason* [other awards and reviews referenced at <https://sites.lafayette.edu/cumminga/>]
the CD serves as an illustration of the book of the same title by A.M. Cummings; participated in selecting the musical repertory recorded; collaborated on preparing performance materials (scores, etc.); raised the funds necessary to cover the expense of recording, manufacturing, and distributing the CD; collaborated on the booklet text with Michał Gondko and Corina Marti
52. *Music in Golden-Age Florence, 1250-1750* • Francesco Corti • «La Morra», Michał Gondko and Corina Marti, co-directors • «Il Teatro dei Cervelli», Andrés Locatelli, director, 2 CDs, Ramée (Brussels and Paris: Outhere Music, © 2024)

PAPERS READ

53. “A Florentine Sacred Repertory from the Medici Restoration,” paper read by invitation at the 7 April 1979, meeting of the Greater New York Chapter of the American Musicological Society

54. "Humanism, Music, and the Historiographic Problem of the Renaissance: The Evidence of Music History," paper read by invitation at Williams College, 18 April 1981
55. "The Transmission of Some Josquin Motets," paper read by invitation at the 17 February 1983, meeting of the Greater New York Chapter of the American Musicological Society
56. "The Florentine Carnival of 1513," paper read by invitation at the annual "Medieval and Renaissance Music Conference," 19-22 July 1991, St. Catherine's College, Oxford
57. "Mouton's and Palestrina's Sequence-Motets *Gaude, Barbara beata*: An Instance of Structural Modeling?," paper read by invitation at "Hearing the Motet: A Conference on the Motet of the Middle Ages and Renaissance," 13-14 February 1994, Washington University in St. Louis
58. "Florentine Academies, Early-Cinquecento Petrarchismo, and the Origins of the Italian Madrigal," paper read by invitation at the conference "Petrarch and the Arts, 1300-1700," 22-23 October 2004, The Johns Hopkins University
59. "Leo X and Roman Carnival," paper read by invitation to the Program in Italian Studies, Princeton University, 29 November 2005
60. "Transvestism and the Carnavalesque at the Court of Pope Leo X: The Feast of Saints Cosmas and Damian, 1513-21," paper read by invitation at the annual "Medieval and Renaissance Music Conference," 24-27 July 2008, University of Wales, Bangor
61. "Isaac, the *Choralis Constantinus*, and the Motet," paper read by invitation at the conference "...cantus ecclesiasticum ut ornaret...: Polyphony for the Proper of the Mass in the Middle Ages and Renaissance," 16-18 January 2009, Faculteit Letteren, Katholieke Universiteit Leuven (Belgium)
62. "Dance and 'the Other': the *Moresca*," paper read by invitation at the conference "Seventeenth-Century Ballet: A Multi-Art Spectacle. An International Interdisciplinary Symposium," 7 August 2010, King's College, London [*n.b.*: published in the conference proceedings]
63. "The Semiotics of Ceremonial Space and Sound in Pope Leo X's Rome," paper read by invitation, *in absentia*, at the annual national meeting of the Renaissance Society of America, March 2011
64. "From Frottola to Madrigal? Don Michele Pesenti da Verona, the Este, and Pope Leo X," *Convegno Internazionale. Leone X: Finanza, mecenatismo, cultura, Roma, 2-4 novembre 2015*, and annual national meeting, Renaissance Society of America, Boston, March 2016
65. "Defining Florence Musically: The Early-Modern Era," paper read by invitation at the Columbia University Seminar in the Renaissance, fall 2021

MUSIC OF THE SEVENTEENTH CENTURY (THE EUROPEAN BAROQUE)

REVIEWS

66. Suzanne G. Cusick, *Francesca Caccini at the Medici Court: Music and the Circulation of Power, Women in Culture and Society* (Chicago: University of Chicago Press, 2009), in *The American Historical Review* (2011)
67. Tim Carter and Richard A. Goldthwaite, *Orpheus in the Marketplace. Jacopo Peri & The Economy of Late Renaissance Florence*, I Tatti Studies in Italian Renaissance History (Cambridge, Mass., and London: Harvard University Press, 2013), in *The Journal of Seventeenth Century Music* (2016)

🎵 MUSIC IN THE AMERICAN VERNACULAR TRADITION

MONOGRAPHIC WORKS and EDITED PUBLICATIONS

68. co-ed. with John J. Joyce Jr. and Bruce Boyd Raeburn, Sam Morgan's Jazz Band, *Complete Recorded Works in Transcription*, Music of the United States of America XXIV, Recent Researches in American Music LXXIII (Middleton, Wisc.: Published for the American Musicological Society by A-R Editions, Inc., 2012); publication supported by the National Endowment for the Humanities [reviews excerpted at <http://sites.lafayette.edu/cumminga/publications/books>]

🎵 THE PRACTICE OF THE DISCIPLINE OF MUSICOLOGY

MONOGRAPHIC WORKS and EDITED PUBLICATIONS

69. *Nino Pirrotta: An Intellectual Biography*, Transactions of the American Philosophical Society Held at Philadelphia for Promoting Useful Knowledge CIII/1 (Philadelphia, Penn.: The American Philosophical Society, 2013) [reviews excerpted at <http://sites.lafayette.edu/cumminga/publications/books>]
winner of the John Frederick Lewis Award for the best book published by the American Philosophical Society in 2013

JOURNAL ARTICLES and BOOK CHAPTERS

70. co-authored with Sabine Eiche, "Nino Pirrotta's Early Music-Critical Writings," *Studi musicali* XXXVII (2008), pp. 253-337
71. "Interview with Professor Anthony M. Cummings," *Early Music and Dance | Home*, <http://www.earlymusicanddance.co.uk/home-2> (2010)
72. "PIRROTTA, Antonino," by invitation in *Dizionario Biografico degli Italiani* (Rome: Istituto della Enciclopedia italiana, 1960-), vol. LXXXIV (2015)

🎵 THE AMERICAN COLLEGE AND UNIVERSITY

MONOGRAPHIC WORKS and EDITED PUBLICATIONS

73. co-authored with William G. Bowen *et al.*, *University Libraries and Scholarly Communication: A Study Prepared for the Andrew W. Mellon Foundation* (Washington, D.C.: The Association of Research Libraries, 1993); reprinted *Journal of Library Administration* XXIII/3-4 (Binghamton, N.Y.: The Haworth Press, Inc., 1996) [reviews excerpted at <http://sites.lafayette.edu/cumminga/publications/books/>]

JOURNAL ARTICLES and BOOK CHAPTERS

74. "The (Forgotten) Utility of the Humanities," *Inside Higher Ed* (10 October 2013)

Courses Taught and Average Evaluations (out of a maximum possible of 5.0)

LAFAYETTE COLLEGE

1. "Music in European Society: Six Case Studies" (First-Year Seminar [FYS] 162): **4.6/5.0**
2. "Music in Western Civilization: European Classical Music, and How to Listen to It More Knowledgeably and Satisfyingly" (Music 102): **3.6/5.0**
3. "Music History and Literature: 1600-1915" (Music 201): **4.4/5.0**
4. "Selected Studies in Music History and Literature: Italian Music and Italian Identity" (Music 260/360): **4.6/5.0**
5. "How Jazz Began" (Music 263/363): **4.9/5.0**
6. "Selected Studies in Music History and Literature: European Music from the Middle Ages through Haydn and Mozart" (Music 268)
7. "Experiencing Opera: Masterpieces of Italian Opera from the Beginnings of Opera to *The Barber of Seville*" (Music 272/372): **4.6/5.0**
8. "1859: Charles Darwin, Richard Wagner, and the Uses and Abuses of Nineteenth-Century Science" (Values and Science/Technology [VaST] 226): **4.4/5.0**
9. "Music in the Experience of African Americans, 1650-1950: A Historical Survey" (Music 265/365)

TULANE UNIVERSITY

1. "Music in European Society: Six Case Studies" (First-Year Writing Seminar 119)
2. "The Art of Listening: The European Classical Tradition" (Music 105)
3. "History of European Art Music Before 1750" (Music 141)
4. "European Music before 1600" (Music 309)
5. "European Music of the Seventeenth and Eighteenth Centuries" (Music 310)
6. "Studies in the Great Composers: Master Composers of Italian Opera" (Music 337)
7. "Writing Practicum" (Music 388)
8. "Special Topics in Musicology: Music in Renaissance Culture"/"Introduction to Italian Studies: Performance and Public Issues in Renaissance Italy" (Colloquium 304/Italian Studies 202/Music 495)
9. "European Music Before 1600" (graduate section) (Music 609)
10. "European Music of the Seventeenth and Eighteenth Centuries" (graduate section) (Music 610)

PRINCETON UNIVERSITY

1. "The Origins of Modern European Culture" (History/Humanistic Studies 202)
2. "Introduction to Music" (Music 103)
3. "Sound and Notation in Western Music" (Music 104)

Service to the Discipline

- *reviewer, manuscripts, Journal of the Royal Musical Association*, academic years 1990/91-, *Renaissance Quarterly*, academic years 1996/97-, *Recercare*, academic years 2008/09-
- *reviewer, proposals*, National Endowment for the Humanities, academic years 1995/96-
- *member, Academic Advisory Committee* (Fellows selection committee), Villa I Tatti, academic years 1993/94-1997/98
- *jury member*, The Rome Prize, American Academy in Rome, academic years 2005/06-
- *paper sessions chaired*: Annual National Meeting of the American Musicological Society, Columbus, Ohio, 2002; Annual National Meeting of the Renaissance Society of America, 2008; Annual National Meeting of the Renaissance Society of America, 2016
- *external reviewer*, promotion and tenure cases: Columbia University; Hartt College of Music, University of Hartford; Harvard University; Haverford College; University of Wisconsin, Milwaukee
- *member, editorial board, Musica disciplina: A Yearbook of the History of Music*, ed. Stanley Boorman, the scholarly journal of the American Institute of Musicology (Neuhäusen: Hänssler-Verlag), academic years 2008/09-
- *member, The Villa I Tatti Council* (“an international advisory group chiefly concerned with maintaining I Tatti’s financial strength and helping to broaden its support, as well as taking a close interest in its programs and operations”), Villa I Tatti, academic years 2012/13-
- *chairman, American Musicological Society Committee on the History of the Society*, academic years 2013/14-

Awards, Fellowships, Visiting Appointments, Honors

RENAISSANCE SOCIETY OF AMERICA

1. *recipient, Grant-in-Aid*, “Summer Workshop in Florence in Paleography and Methods of Manuscript Research,” 1978

UNIVERSITY OF FLORENCE, Italy

2. *Fulbright Scholar*, academic year 1988/89

VILLA I TATTI

3. *National Endowment for the Humanities/Robert Lehman Foundation Fellow*, academic year 1989/90

PRINCETON UNIVERSITY

4. *Visiting Scholar in Music*, fall semester academic year 2005/06

VILLA I TATTI

5. *Robert Lehman Visiting Professor in Residence*, fall semester academic year 2011/12
6. *Director’s Appointee*, spring semester academic year 2017/18

AMERICAN ACADEMY IN ROME

7. *American Academy in Rome Scholar in Residence*, spring semester academic year 2011/12

AMERICAN PHILOSOPHICAL SOCIETY

8. *winner, John Frederick Lewis Award* for the best book published by the American Philosophical Society that year, calendar year 2013, for *Nino Pirrotta: An Intellectual Biography*

LAFAYETTE COLLEGE

9. *winner, Thomas Roy and Lura Forrest Jones Faculty Award for Superior Teaching and Scholarship*, academic year 2013/14

AMERICAN MUSICOLOGICAL SOCIETY

10. *winner, The Noab Greenberg Award* for distinguished contribution to the study and performance of early music, 2014, collaboration with ensemble «La Morra» on compact disc recording *The Lion's Ear*

THE FRENCH AUDIOFILE MAGAZINE *DIAPASON*

11. *winner, the «Diapason d'Or»,* for the compact disc recording *The Lion's Ear*

Memberships in Professional Societies; Trusteeships

- *member, American Musicological Society*
- *member, College Entrance Examination Board (College Board), academic years 1983/84-1991/92*
- *member, National Association of College Admissions Counselors (NACAC), academic years 1983/84-1987/88*
- *member, Phi Beta Kappa, academic years 1972/73-*
- *member, Renaissance Society of America*
- *trustee, Williams College, academic years 1986/87-1990/91*
- *member, The Villa I Tatti Council* (“an international advisory group chiefly concerned with maintaining I Tatti’s financial strength and helping to broaden its support, as well as taking a close interest in its programs and operations”), Villa I Tatti, academic years 2012/13-

References

- available upon request