

**CURRICULUM VITAE**  
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**EDUCATION**

- 1971        B.A., Brandeis University, magna cum laude with honors in Comparative Literature
- 1972        Standard Secondary Teaching Credential, University of California, Berkeley. Major in French, minor in music.
- 1973        First Prizes in flute and chamber music, Conservatoire Régional de Musique, Nice, France
- 1974        Master of Arts degree in Music, Stanford University
- 1978        Doctor of Musical Arts degree in the Performance Practice of Early Music, Stanford University

**AWARDS**

- National Endowment for the Humanities, July 1985 to June 1986.  
Research Fellowship. Project title: "Ballroom Dancing at the Court of France, 1682-1723: An Interdisciplinary Study in Music and Dance History."
- Mellon Foundation, June-August 1989.  
Co-investigator, Cornell Western Societies Program Mellon Foundation Grant for Group Research in Europe for investigation into the sources for Donizetti's operas.
- National Endowment for the Humanities, June-July 1991.  
Summer Stipend. Project title: "The Role of Ballet in the Operas of Jean-Baptiste Lully."
- National Endowment for the Humanities, 1995-1996.  
One of two principal speakers for a series of lectures sponsored by the New York State Early Music Association and funded by the National Endowment for the Humanities Public Humanities Program: "Baroque Music and Dance: Lecture/Demonstrations for Rural Communities in New York State and Pennsylvania."
- John Simon Guggenheim Memorial Foundation, July 2001 to June 2002.

Research Fellowship. Project title: "Dance in French Opera during the Ancien Régime."

Florence Gould Foundation, May 2003

Grant in support of a performance of Lully's *Carnaval Masacarade*, Cornell and Eastman School of Music, October 3-4, 2003.

## PUBLICATIONS

### Books

*Principles of the Harpsichord* by Monsieur de Saint Lambert, translated and edited by Rebecca Harris-Warrick. Cambridge: Cambridge University Press, 1984.

Winner of the London Royal Society of Arts Prize for Graphic Excellence in Publishing, 1985.

Rebecca Harris-Warrick and Carol G. Marsh. *Musical Theatre at the Court of Louis XIV: "Le Mariage de la Grosse Cathos"*. Cambridge: Cambridge University Press, 1994. Issued as a paperback in 2005.

Honorable Mention in the 1995 De la Torre Bueno Competition awarded by Dance Perspectives Foundation "for the most distinguished original work of dance research published during the preceding year."

Rebecca Harris-Warrick and Bruce Alan Brown, eds. *The Grotesque Dancer on the Eighteenth-Century Stage: Gennaro Magri and his World*. Volume in the Society of Dance History Scholars' monograph series, *Studies in Dance History*. Madison: University of Wisconsin Press, 2005. (Author of the Introduction and co-author with Carol G. Marsh of two chapters.)

*Dance and Drama in French Baroque Opera: A History*. Cambridge: Cambridge University Press, 2016. In the series *Cambridge Studies in Opera*.

This book was awarded a subvention in support of publication from the James R. Anthony Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation.

Co-editor, with Jean-Noël Laurenti and Marie-Françoise Bouchon, of the book *La Danse française et son rayonnement (1600-1800) : Nouvelles sources, nouvelles perspectives* (Paris: Classiques Garnier, forthcoming in the series *Musicologie*, ed. Philippe Vendrix.)

### Editions and Editorial Work

Critical edition of the opera *La Favorite* for the Donizetti Critical Edition, Roger Parker and Gabriele Dotto, Coordinating Editors. Milan: Casa Ricordi, 1997.

Vocal score based on this edition (sung text in both French and Italian), with introduction and critical notes in Italian and English. Milan: Casa Ricordi, 1999.

*La Favorite: Introduction, Sources, and Critical Commentary*. The English language version of materials published only in Italian in the full score. Milan: Casa Ricordi, 1999.

Performances using this edition premiered on 18 September 1991 at the Teatro Donizetti in Bergamo, Italy and on 20 September 1991 at the Opéra Comique in Paris, France. The edition has since served for many other performance runs in Europe and the United States.

1987-96: Series editor for ballets for a critical edition of *Jean-Baptiste Lully: The Collected Works* (Broude Brothers, Ltd.). Responsible for helping devise the guidelines, overseeing the work of the other ballet editors, and editing all ballets before publication.

Performing edition of Jean-Baptiste Lully's ballet *Les Noces de Village*, based on the critical edition prepared for (but not yet published in) *Jean-Baptiste Lully: The Collected Works*. New York: The Broude Trust, 2000.

Member since 1996 of the Editorial Board for the *Les Oeuvres complètes de Jean-Baptiste Lully* (Hildesheim: Olms Verlag). This effort has succeeded the critical edition that was to have been published by Broude Brothers. Served as co-ordinator of the first volume published in this series (2001), which includes the *Ballet des Saisons* (ed. J. Cassaro), *Les Amours déguisés* (ed. J. R. Anthony and R. Harris-Warrick), and the *Ballet royal de Flore* (ed. A. Cohen). Second reader for a volume of ballets in progress (publication anticipated for 2020): *Ballet de la Raillerie* (ed. N. Krieger) and *Ballet Royal de la Naissance de Vénus* (ed. C. Massip).

Critical edition, with James R. Anthony, of the ballet *Les Amours Déguisés* in *Les Oeuvres complètes de Jean-Baptiste Lully*, Ser. I, Vol. 6. Hildesheim: Olms Verlag, 2001.

Associate editor for the *Cambridge Opera Journal*, Mary Hunter, editor-in-chief. Cambridge University Press, 1998-2003. Co-editor with Wendy Heller of a special issue (Volume 15/3, 2003) organized around the work of the late Irene Alm on dance in Venetian opera.

#### Articles

"The Tempo of French Baroque Dances: Indications from 18th-Century Metronome Devices." *Proceedings of the Annual Meeting of the Society of Dance History Scholars*. Cambridge, Mass, 1982, 14-23.

"Saint Lambert on the *Port de Voix* in the Music of his Contemporaries." *Early Keyboard Studies Newsletter* 1/4 (1985), 4-7.

"Ballroom Dancing at the Court of Louis XIV." *Early Music* 14/1 (1986), 40-9.

"Towards an Edition of Lully's Ballet *Les Noces de Village*." *French Baroque Newsletter* 3. New York: Broude Brothers Ltd., in press. [The *French Baroque Newsletter* appears to have ceased publication, but this article has nonetheless circulated among those involved in editing the music of Lully and is occasionally cited.]

“A New Source for Late 17th-Century Ballet: the Philidor/Favier Manuscript,” (joint author with Carol G. Marsh) *Dance Chronicle* 11/3 (1988), 398-428.

“*La Mariée* : The History of a French Court Dance.” *Jean-Baptiste Lully and the Music of the French Baroque: Essays in Honor of James R. Anthony*. Ed. John Hajdu Heyer. Cambridge: Cambridge University Press, 1989, 239-58.

“A Few Thoughts on Lully's *hautbois*.” *Early Music* 18/1 (1990), 97-106.

“Contexts for Choreographies: Notated Dances Set to the Music of J. B. Lully.” *Jean-Baptiste Lully (1632-1687), Actes du Colloque/Kongreßbericht, Saint-Germain-en-Laye--Heidelberg 1987*. Ed. Jérôme de La Gorce and Herbert Schneider. Laaber: Laaber-Verlag, 1990, 233-55.

“Note sull’edizione critica [di *La Favorite*]” in the program book for *Donizetti e il suo tempo, decimo festival* (Bergamo, 1991), 57-60. Also published as “Notes on the critical edition of *La Favorite*” in the program book for the performance of *La Favorite* by L’Opéra Français de New York, February 10, 1994 in Alice Tully Hall, Lincoln Center, New York City.

“Interpretation of Pendulum Markings for 18th-Century French Dances.” *The Marriage of Music and Dance: Proceedings of a conference held at the Guildhall School of Music, London, England, August 1991*. London: National Early Music Association, 1992.

Seventeen articles on dance types (co-authored with various French dance historians) and one biographical article in the *Dictionnaire de la musique en France, XVII<sup>e</sup> - XVIII<sup>e</sup> siècle*. Ed. Marcelle Benoit. Paris: Editions Fayard, 1992.

“Paris,” sections 1-3 (the operatic history of Paris up until the French Revolution). *The New Grove Dictionary of Opera*. Ed. Stanley Sadie. London: Macmillan, 1992. Vol. 3, 855-65.

“From Score into Sound: Questions of Scoring in Lully’s Ballets.” *Early Music* 20/3 (1993), 354-62.

“The Parisian Sources of Donizetti's French Operas: The Case of *La Favorite*.” *L’Opera Teatrale di Gaetano Donizetti: Atti del Convegno Internazionale di Studio 1992*. Ed. Francesco Bellotto. Bergamo: Assessorato allo Spettacolo, 1993, 77-92.

“Interpreting Pendulum Markings for French Baroque Dances.” *Historical Performance* 6/1 (1993), 9-22.

“Magnificence in Motion: Stage Musicians in Lully’s Ballets and Operas.” *Cambridge Opera Journal* 6/3 (1994), 189-203.

“Storia di ordinaria censura ‘per causa del poema’” Program book for performances of Donizetti's *La Favorita*, February 1995. Catania, Sicily: Teatro Bellini, 1995, 51-4.

“Tanz und Inszenierungen in der französischen Barockoper am Beispiel von "Le Mariage de la Grosse Cathos.” Joint author with Carol G. Marsh. *Tanz und Bewegung in der Barocken Oper: Kongressbericht, Salzburg 1994*. Innsbruck-Wien: Studien Verlag, 1996, 1-17.

“Saint Lambert.” *The Harpsichord and Clavichord: An Encyclopedia*. Ed. Robert Palmieri. New York: Routledge, 2007, 419-22. [Book was published ten years after article was written.]

Articles “Allemande,” “Anglaise,” “Chaconne/Passacaille,” “Forlane,” “Pastorale,” and “Tambourin” in *The International Encyclopedia of Dance*, Selma Jeanne Cohen, editor. Oxford: Oxford University Press, 1998.

“Recovering the Lullian Divertissement.” *Dance and Music in French Baroque Theatre: Sources and Interpretations*. Study Texts No. 3, ed. Sarah McCleave. London: Institute of Advanced Musical Studies, King's College London, 1998, 55-80. Reprinted in *Studies in Seventeenth-Century Opera*, ed. Beth Glixon. Farnham: Ashgate, 2010, 333-58.

“Baroque Dance.” *Reader's Guide to Music: History, Theory, and Criticism*. Chicago: Fitzroy Dearborn Publishers, 1999.

“Editing Lully’s Ballets: Problems and Responses.” *Quellenstudien zu Jean-Baptiste Lully*. Ed. Jérôme de La Gorce and Herbert Schneider. Hildesheim: Olms Verlag, 1999, 23-47.

“The Phrase Structures of Lully’s Dance Music.” *Lully Studies*. Ed. John Hajdu Heyer. Cambridge: Cambridge University Press, 2000, 32-56.

“‘Toute danse doit exprimer, peindre...’: Finding the Drama in the Operatic Divertissement.” *Basler Jahrbuch für historische Musikpraxis* 23 (1999). Ed. Peter Reidemeister. Winterthur, Switzerland: Amadeus Verlag, 2000, 187-210.

Articles “Ballet” (section I, 17th-18th c.) and “Dance” (section I,4, mid- to late Baroque, and I/5, 18th c.) *The New Grove Dictionary of Music and Musicians*, second edition. London: Macmillan Publishers, Ltd.: 2001.

Articles “Saint Lambert,” “Philidor, André Danican,” “Philidor” (3 other members of the family), *The New Grove Dictionary of Music and Musicians*, second edition. London: Macmillan Publishers, Ltd.: 2001.

“Notes on the Dances in *Thésée*.” Article published in the program book for the Boston Early Music Festival, June 11-17, 2001. (The festival featured six performances of Lully’s opera *Thésée*.)

Article “Guillaume Dumanoir.” *Musik in Geschichte und Gegenwart*, Personenteil, Vol. 5. Kassel: Bärenreiter-Verlag, 2001.

“‘Reading’ Ballet.” *Performing Verdi*. Ed. Alison Latham and Roger Parker. Oxford: Oxford University Press, 2001.

“Notes on the Dances in *Ariadne*.” Article published in the program book for the Boston Early Music Festival, June 9-15, 2003. (The festival featured six performances of Conradi’s opera *Die schöne und getreue Ariadne* [Hamburg, 1691].)

“Staging Venice.” *Cambridge Opera Journal* 15/3 (2003), 297-316.

Article “Monsieur de Saint-Lambert.” *Musik in Geschichte und Gegenwart*, Personenteil, Vol. 14. Kassel: Bärenreiter-Verlag, 2005.

“Dance and Representation in the Operas of Lully.” *‘L’Esprit Français’ und die Musik Europas* (Festschrift in honor of Herbert Schneider). Ed. Michelle Biget-Mainfroy and Rainer Schmusch. Hildesheim: Olms Verlag, 2007, 208-18.

“Lully’s On-Stage Societies.” *Opera and Society in Italy and France from Monteverdi to Bourdieu*. Ed. Victoria Johnson, Jane F. Fulcher, and Thomas Ertman. Cambridge: Cambridge University Press, 2007, 53-71.

“Notes on the Dances in *Psyché*.” Article published in the program book for the Boston Early Music Festival, June 11-17, 2007. (The festival featured five performances of Lully’s opera *Psyché*.)

“La danse dans *Cadmus et Hermione*.” *Cadmus et Hermione de Jean-Baptiste Lully et Philippe Quinault: Livret, études et commentaires*. Ed. Jean Duron. Wavre, Belgium: Mardaga, 2008, 231-50.

“L’Opposition Sallé-Camargo: réalité ou fantasma?” Joint article with Nathalie Lecomte in *Marie Sallé, danseuse du XVIII<sup>e</sup> siècle: Esquisses pour un nouveau portrait* (proceedings from conference in Nantes, France, June 2007). *Annales de l’Association pour un Centre de Recherche sur les Arts du Spectacle aux XVII<sup>e</sup> et XVIII<sup>e</sup> Siècles*, vol. 3 (2008), 49-64.

“Ballet.” *Cambridge Companion to 18<sup>th</sup>-Century Opera*. Ed. Anthony R. DelDonna and Pierpaolo Polzonetti. Cambridge: Cambridge University Press, 2009, 99-111.

“Ballet, Pantomime, and the Sung Word in the Operas of Rameau.” *Coll’astuzia, col giudizio: Essays in Honor of Neal Zaslav*. Ed. Cliff Eisen. Ann Arbor: Steglein Publishing, 2009, 31-61. Also published in German as “Ballet, Pantomime und Gesang in den Opern von Jean-Philippe Rameau.” *Tanz im Musiktheater – Tanz als Musiktheater: Bericht eines internationalen Symposions über Beziehungen von Tanz und Musik im*

*Theater*. Ed. Thomas Betzwieser, Anno Mungen, Andreas Münzmay und Stephanie Schroedter. Würzburg: Königshausen & Neumann, 2009, 51-82.

“Lucia Goes to Paris: A Tale of Three Theaters.” In *Stage Music and Cultural Transfer: Paris, 1830-1914*. Ed. Annegret Fauser and Mark Everist. Chicago: Chicago University Press, 2009, 195-227.

This volume was awarded the 2010 Ruth A. Solie prize by the American Musicological Society; the award honors “a collection of musicological essays of exceptional merit published during the previous year in any language and in any country.”

“Louis XIV et la danse.” In *Le Prince et la musique: les passions musicales de Louis XIV.* Ed. Jean Duron. Wavre, Belgium: Mardaga, 2009, 117-36.

“Le comique sur la scène de l’Académie Royale de Musique à l’époque de Campra.” In *Le Carnaval de Venise (1699) d’André Campra et Jean-François Regnard: livret, études et commentaires*. Ed. Jean Duron. Wavre, Belgium: Mardaga, 2010.

“Le prologue de Lully à Rameau.” In *Le Répertoire de l’Opéra de Paris (1671-2009): analyse et interprétation*. Ed. Solveig Serre and Michel Noiray for the series *Études et rencontres de l’École Nationale des Chartes*. Paris: École Nationale des Chartes, 2011, 199-212.

“Naturalizing Novelty: Italian Opera as Parisian Audiences Saw It in 1729.” In “*Virtute et arte*” del danzare: *Contributi di storia della danza in onore di Barbara Sparti*. Ed. Alessandro Piero Pontremoli. Lanuvio, Italy: Aracne Editrice, 2011.

“Le bal masqué selon Campra.” In *Itinéraires d’André Campra: D’Aix à Versailles, de l’Église à l’Opéra (1660-1744)*. Ed. Catherine Cessac. Wavre, Belgium: Mardaga, 2012, 181-91.

“Reading Roland.” *Journal of Seventeenth-Century Music*, vol. 16, no. 1 (2010; posted 2013). This is a peer-reviewed, open-access online journal: <http://www.sscm-jscm.org/v16/no1/harris-warrick.html>

“‘Roland apprenant l’infidélité d’Angélique’: les différentes versions de l’acte IV de Roland au fil des reprises.” *Le Tableau et la Scène: Peinture et mise en scène du répertoire héroïque dans la première moitié du XVIII<sup>e</sup> siècle; Autour des figures des Copyel. Annales de l’Association pour un Centre de Recherche sur les Arts du Spectacle aux XVII<sup>e</sup> et XVIII<sup>e</sup> Siècles*, vol. 5 (2013), 99-107.

“Comment terminer un opéra?” In *Rameau entre Art et Science*. Ed. Sylvie Bouissou. Paris: École des Chartes, 2016, 87-101.

With Hubert Hazebroucq, “Do Rameau’s dances ‘impose physical movement’? A collaborative exploration.” In *The Operas of Jean-Philippe Rameau: Genesis, Staging,*

*Reception*. Ed. Graham Sadler, Shirley Thompson, and Jonathan Willians. Ashgate Interdisciplinary Essays on Opera. Abingdon: Routledge, expected date of publication, 2019. [I'm not sure if the volume is out yet or not. Ashgate got sold to Routledge, which slowed everything down.]

With Hubert Hazebroucq, “Les traces chorégraphiques dans *Zéphire*: les danses de Rameau ‘induisent-elles le mouvement des corps?’” A revised version of the article above, with greater emphasis on the danced movements. In *En un acte: Les actes de ballet de Jean-Philippe Rameau (1745-1747)*. Château-Gontier: Éditions Aedam Musicae, 2019.

“Les personnages de la dernière entrée de *Zoroastre* en 1749.” Publication in volume edited by Raphaëlle Legrand and Rémy-Michel Trottier anticipated in 2020?

Articles on “Le Carnaval,” “Cariselli,” “Pourceaugnac,” “Le Professeur de Folie,” “Psyché,” “Le Triomphe de l’Amour,” and, with Pascal Denécheau, “Les Fêtes de l’Amour et de Bacchus” and “Zéphyr et Flore” commissioned and submitted for the *Dictionnaire de de l’Opéra de Paris sous l’Ancien Régime*. Ed. S. Bouissou. P. Denécheau, et F. Marchal-Ninosque. Volumes I (A to C) and II (D to G) were published in Paris by Classiques Garnier during 2019; volumes III (H to O) and IV (P to Z) came out in early 2020.

“De Beauchamps à Laval: L’évolution des danses dans *Persée*.” To be published (unclear when) in the proceedings of the conference *Persée: Versailles 1770*.

“Le divertissement dans le ballet: frère jumeau ou cousin extravagant du divertissement dans la tragédie en musique?” To be published in the proceedings of the conference *De L’Europe galante de Campra à La Caravane du Caire de Grétry: Les métamorphoses du ballet en un genre majeur de l’art lyrique français (XVIIe-XVIIIe siècles)* (Paris: Classiques Garnier, forthcoming in the series Musicologie, ed. Philippe Vendrix). (Paper completed, submitted, and edited.)

“Qui danse où dans un opéra?” To be published in *La Danse française et son rayonnement (1600-1800) : Nouvelles sources, nouvelles perspectives* (Paris: Classiques Garnier, forthcoming in the series Musicologie, ed. Philippe Vendrix).

“Dance” (completed and edited) to be published in the *Cambridge Companion to Early Opera*. Ed. Jacqueline Waeber.

Four articles for the *Histoire de l’opéra en France*, ed. Hervé Lacombe. (Paris: Fayard, forthcoming.) Submitted February 2020.

## Reviews



“Translating Magri,” review of *Theoretical and Practical Treatise on Dancing* (Naples, 1779) by Gennaro Magri, translated by Mary Skeaping (London: Dance Books, 1988). *Dance Chronicle* 12/1 (1989), 140-48.

Review of facsimiles of François Couperin's engraved scores of *Les Goûts Réunis*, *L'Apothéose de Corelli*, and *L'Apothéose de Lully* (Paris: Billaudot, 1990) and of Series IV, volume 4 (chamber music) of the revised edition of the *Oeuvres complètes de François Couperin* (Monaco: Editions de l'Oiseau-Lyre, 1992). *Notes of the Music Library Association*, June 1994, 1556-58.

Review of the first two published volumes of the *Opera Omnia* of Jean-Philippe Rameau: *Les Surprises de l'amour* (version 1757-1758), Series IV, vol. 27, tome 1, ed. Sylvie Bouissou, and *Pièces de clavecin en concerts*, Series I, vol. 2, ed. Denis Herlin and Davitt Moroney (Paris: Gérard Billaudot, 1996). *Early Music* 26/2 (1998), 343-5.

Review of two later volumes of the *Opera Omnia* of Jean-Philippe Rameau: *Anacréon*, Series IV, vol. 25, ed. Jonathan Huw Williams, with the collaboration of Sylvie Bouissou and Cécile Davy-Rigaux; and *Platée*, Series IV, vol. 10, ed. M. Elizabeth C. Bartlett (Kassel: Bärenreiter, 2004 and 2005 respectively). *Eighteenth-Century Music* 4/1 (2007), 159-63.

Review of Sylvie Bouissou, *Crimes, cataclysmes et maléfices dans l'opéra baroque français* (Paris: Minerve, 2011). *Revue de musicologie* 100/2 (2014), 447-50.

Review (completed) of a volume of ballet music in the critical edition of the collected works of Christoph Willibald Gluck: *Sämtliche Werke. Abteilung II: Tanzdramen*, Volume 5, ed. Irene Brandenburg. (Kassel: Bärenreiter, 2016). *Notes*, journal of the Music Library Association, to be published in volume 76/4 (June, 2020).

#### Miscellaneous

Translations of a set of 16th-century *chanson* texts in *Thirty-Six Chansons by French Provincial Composers (1529-1550)*. Ed. Leta Miller. Madison: A-R Editions, 1981.

“Le bal masqué selon Campra,” shortened version, published in the program book for Campra’s opera *Les Fêtes vénitiennes*, performed in Paris at the Opéra Comique, January 2015.

“What do the divertissements in *Le Carnaval de Venise* owe to Venice?” Article published in the program book for the Boston Early Music Festival, June 11-18, 2017. (The festival featured four performances of Campra’s opera *Le Carnaval de Venise*.)

“The French original of Donizetti’s *La Favorite*.” Article published (in Catalan) in the 2017-2018 season book of the Gran Teatre del Liceu in Barcelona. (*La Favorite* was performed there in June-July 2018.)

“*Les Fêtes vénitiennes*, l’harmonie chant et danse,” in *L’Encyclopédie de l’Opéra de Paris* (Paris: Réunion des musées nationaux, 2019), pp. 16-19. This book commemorates the 350<sup>th</sup> anniversary of the founding of the Paris Opera.

#### Liner Notes

Donizetti, *La Favorite*, edizione critica a cura di Rebecca Harris-Warrick. Perf. by Scalchi, Canonici, Massis, Surjan, chorus and orchestra of the Milan RAI, cond. D. Renzetti. Ricordi Fonit Cetra, RFCD 2015 (1993). RHW’s “Notes on the Critical Edition” published in the accompanying booklet.

Oboe band music from the court of Louis XIV, performed by the London Oboe Band. Works by Jean-Baptiste Lully (excerpts from *Les Noces de Village*, *Le Bourgeois Gentilhomme*, and *Cadmus et Hermione*) and André Danican Philidor (excerpts from *Le Mariage de la Grosse Cathos*). Harmonia Mundi France, HMU 907122. Released 1995.

Conradi, *Ariadne*, perf. by Boston Early Music Festival, Paul O’Dette and Steven Stubbs, music directors. Cpo 777 073-2 (RadioBremen). RHW’s “Notes on the Dances in *Ariadne*” published in the accompanying booklet. Recording nominated for a Grammy in 2006 in Best Opera Recording category.

Lully, *Thésée*, perf. by Boston Early Music Festival, Paul O’Dette and Steven Stubbs, music directors. Cpo 777 240-2 (RadioBremen), 2007. RHW’s “Notes on the Dances in Lully’s Operas” published in the accompanying booklet, 33-35.

Lully, *Psyché*, perf. by Boston Early Music Festival, Paul O’Dette and Steven Stubbs, music directors. Cpo 777 367-2 (RadioBremen), 2008. RHW’s “Notes on the Dances in *Psyché*” published in the accompanying booklet, 44-46.

#### RESEARCH PRESENTATIONS

“The Tempo of French Baroque Dances: Indications from 18th-Century Metronome Devices.” Paper presented at the national meeting of the Society of Dance History Scholars in Cambridge, Mass., February 1982.

“Dance at the Court of Louis XIV: An Overview.” Colloquium presented to the Department of Music, Cornell University, September 1983.

“The Formal Ball at the Court of Louis XIV, or, On Beyond Rameau.” Paper presented at the national meeting of the Society of Dance History Scholars in Towson, Md., February 1984.

“*La Mariée*: The Genesis of a Social Dance.” Paper presented at the national meeting of the American Musicological Society in Philadelphia, Pa., October 1984.

“Les bals à la cour de Louis XIV.” Lecture presented to the graduate seminar in dance history at the Université de Paris I, November 1985.

“Choreography in Context: Dance and Dance Music in 17th-Century France.” Colloquium presented to the Department of Music, Stanford University, March 1986.

“La Mariée: Les origines d'une danse de cour.” Paper presented to the annual meeting of the Société Internationale des Enseignants, Chercheurs, Créateurs en Danse à l'Université, Paris, October 1986

A longer version of this talk was presented to the graduate seminar in dance history at the Université de Paris I in November of the same year.

“The Origins of the Notated Choreographies set to the Music of Lully.” Paper presented at the Colloque Lully, Heidelberg/Saint-Germain-en-Laye, September 1987.

“The Evidence of Separate Transmission in the Copying of Lully's Court Ballets.” Paper presented at the national meeting of the American Musicological Society in New Orleans, October 1987.

“Towards an Edition of Lully's Ballet *Les Noces de Village*.” Colloquium presented to the Department of Music, Cornell University, October 1987.

“A New Source for Late 17th-Century Ballet: The Philidor/Favier Manuscript.” Lecture-demonstration in collaboration with Carol G. Marsh presented at the annual meeting of the Society of Dance History Scholars, in Winston-Salem, North Carolina, February 1988.

Carol G. Marsh presented a modified version of this joint paper at the international conference “Dance and Research” sponsored by the Association Européenne des Historiens de la Danse, Free University of Brussels, Brussels, Belgium, July 1989.

“A New Source for Late 17th-Century Ballet: Philidor and Favier's Mascarade *La Mariage de la Grosse Cathos*.” Lecture-demonstration in collaboration with Carol G. Marsh presented at the national meeting of the American Musicological Society, Baltimore, November 1988.

“The Dancing Duchess of Burgundy: The Life of a Dance Enthusiast at the Court of Louis XIV.” Paper presented at the annual meeting of the Society of Dance History Scholars, Tempe, Arizona, February 1989.

“The Search for the Sources of Donizetti's French Operas.” Colloquium presented to the Western Societies Program, Cornell University, November 1989.

“From Score into Sound: Questions of Scoring in Lully's Ballets.” Paper presented at the Fourth Biennial Conference on Baroque Music, Royal Holloway and New Bedford College, England, July 1990.

“Interpretation of Pendulum Markings for 18th-Century French Dances.” Lecture with demonstrations by dancers J. Thorpe and M. Goff presented at the conference “The Marriage of Music and Dance” sponsored by the National Early Music Association, London, England, August 1991.

“The Parisian Sources of Donizetti's French Operas.” Paper presented at the Convegno Internazionale di Studio, L'Opera Teatrale di Gaetano Donizetti in Bergamo, Italy, September 1992.

“The Role of On-Stage Instrumentalists in Lully's Operas and Ballets.” Paper presented at the annual meeting of the Royal Musical Association, Southampton, England, March 1993.

“Staging Practices in French Musical Theater: New Information from *Le Mariage de la Grosse Cathos*.” Paper presented at the annual meeting of the Society for Seventeenth-Century Music, Washington University in St. Louis, April 1993.

“Choreographies in Context.” Paper presented at the annual meeting of the Society of Dance History Scholars as part of a panel organized by R. Harris-Warrick on “Musicological Tools for Dance Research,” Provo, Utah, February 1994.

“Dance and Staging in French Baroque Opera: The Example of *Le Mariage de la Grosse Cathos*.” Paper written jointly with Carol G. Marsh and presented by her at the conference Tanz- und Bewegungsphänomene in der barocken Oper, University of Salzburg, Austria, April 1994.

“Recent Research in French Baroque Dance.” Presentation for the Stanford Baroque Dance Workshop, Wendy Hilton, director, Stanford University, July 1994.

“The Oboe Band on the Seventeenth-Century French Stage.” Paper presented at the International Double-Reed Symposium held in conjunction with the thirteenth Holland Early Music Festival, Utrecht, Holland, August 1994.

“The Metrical Structures of Lully's Dance Music.” Paper presented at the national meeting of the American Musicological Society, Minneapolis, Minnesota, October 1994.

“Is the Whole Equal to the Sum of its Parts? Puzzles in the Transmission of Lully's Ballets.” Paper presented at the annual meeting of the Society of Textual Scholarship, New York City, April 1995.

“Dance/Music Relationships in the Operas of Lully.” Paper presented at the annual meeting of the Society for Seventeenth-Century Music, Wellesley College, April 1996.

Organizer and chair of a three-part session on the life and works of the *ballerino grottesco* Gennaro Magri (fl. late 18th century) for the annual meeting of the Society of Dance History Scholars, Minneapolis, Minnesota, June 1996.

“Recovering the Lullian Divertissement.” Paper presented at the conference, “Dance to Honour Kings: Sources for Court and Theatrical Entertainments, 1690-1740,” King's College, London, England, August 1996.

“The Metrical Structures of French Baroque Dance Music,” presented within the context of graduate musicology seminar, Peabody Conservatory, Baltimore, MD, October 1996.

“Integrating *Tragédie* and *Divertissement*.” Paper presented at the conference “(Re)presenting Jean-Philippe Rameau's *Hippolyte et Aricie*,” New York City, May 1997.

“Dance and Drama in the Lullian *Divertissement*.” Paper presented at the meeting of the International Musicological Society, London, England, August 1997. (A summary of this study session on which this paper was given may be found in *Musicology and Sister Disciplines: Past, Present, Future (Proceedings of the 16th International Congress of the IMS)*. Oxford: OUP, 2000, 504-06.

“Dance and Drama in French Baroque Opera.” Paper presented in the Music Lecture Series of the State University of New York at Buffalo, October 1997.

Also presented at the Musikwissenschaftliches Institut, University of Salzburg, Austria, April 1998.

“Do Nymphs and Demons Dance to the Same Beat? Examining the Phrase Structures of Lully's Dance Music.” Paper presented at the annual meeting of the Royal Musical Association, Oxford University, England, March 1998.

“Editing Lully's Ballets: Problems and Responses.” Paper presented at the conference about Lully sources organized in conjunction with the new edition of the *Oeuvres complètes de Jean-Baptiste Lully*, Sèvres, France, June 1998.

“Dance and Representation in the Operas of Lully.” Paper presented at the annual meeting of the Society of Dance History Scholars, Eugene, Oregon, June 1998.

“‘Toute danse doit exprimer, peindre...’: Finding the Drama in the Operatic *Divertissement*.” Paper presented at the conference “Barockoper: Bühne--Szene--Inszenierung” at the Schola Cantorum Basiliensis, Basel, Switzerland, November 1998.

“Ballet, Pantomime, and the Sung Word in the Operas of Rameau.” Paper presented at the annual meeting of the American Musicological Society, Kansas City, November 1999.

“Hearing the Dance, Seeing the Music.” Paper presented at the Early Dance Conference, Ghent, Belgium, April 2000.

“Dance and Drama in French Baroque Opera.” Invited talk given in context of graduate seminar at Eastman School of Music, November 2000.

“Dance as Drama: Ballet in Opera from *Atys* to *Aida*.” Presented in the Distinguished Guest Lecture Series at Rice University, Houston, Texas, March 2001 as part of the 25th anniversary celebrations for the Shepherd School of Music.

“Flying Phantoms and Tumbling Faunes: Acrobats on the French Baroque Musical Stage.” Paper presented at the conference “Gods, Men, and Monsters,” New College, Oxford University, England, April 2001.

“Dancing Across the Channel: What Lully Can Tell Us About Purcell.” Invited paper presented at the interdisciplinary conference “Unmasking 17th-Century English Performance,” Muhlenberg College, Allentown, Pennsylvania, April 2001.

“La danza come evento drammatico: Il balletto nell’opera, da *Atys* ad *Aida*.” Presented in the musicology colloquium series at the University La Sapienza, Rome, Italy, March 2002.

“Staging Venice.” Presented at the annual meeting of the Society for Seventeenth-Century Music, Princeton University, April 2002.

“Lully’s On-Stage Societies.” Invited talk, presented at the conference “Opera and Society in France and Italy, 1600-1950,” sponsored by the Social Science Research Council, Florence, Italy, May 2002.

“The Unbuttoned Opéra.” Presented at the annual meeting of the American Musicological Society, Columbus, Ohio, November 2002.

“Terpsicore rencontre Thalie à l’Opéra de Paris.” Invited talk presented at the “Colloque Musique et Geste en France de Lully à la Révolution,” Geneva, Switzerland, February 2003.

“Dance as Text: Reading the Dance in French Baroque Opera.” Invited talk, presented in conjunction with the Ken Pierce Baroque Dance Company at the conference “Theater: Between Text and Performance / Le Théâtre: Entre Textes et Scènes”, Yale University (Department of French), April 2003.

“What is all that dancing doing in opera anyhow?” Musicology colloquium, Princeton University, April 2003. Also presented at the University of North Carolina at Greensboro, September 2004.

“The Operatic Pre-History of Pantomime Ballet.” Presented at the annual meeting of the Society of Dance History Scholars, Duke University, June 2004.

“Lucia Goes to Paris: A Tale of Three Theaters.” Presented at the conference “The Institutions of Opera in Paris from the July Revolution to the Dreyfus Affair,” Duke University and the University of North Carolina at Chapel Hill, September 2004.

“The Italianization of French Dance, 1697-1752.” Presented at “Dancers Abroad,” the 8<sup>th</sup> Annual Dance Symposium at New College, Oxford University, May 2006.

“Reading *Roland*.” Presented at the annual meeting of the Society for Seventeenth-Century Music, Notre Dame University, April 2007.

“La musique de danse.” Presented as part of the conference *Marie Sallé, danseuse du XVIIIe siècle: Esquisses pour un nouveau portrait*, during the festival Printemps des Arts, Nantes, France, June 2007.

“The Sallé-Camargo Opposition: Fact or Fancy?” Joint presentation with Nathalie Lecomte at the annual meeting of the Society of Dance History Scholars, Paris, France, June 2007.

“Louis XIV et la danse.” Presented at the conference *Le prince et la musique: les passions musicales de Louis XIV*, Versailles, France, September 2007.

“Reading *Roland*.” Presented at the annual meeting of the American Musicological Society, November 2007. (Longer version of the paper presented at SSCM.)

“French Dance Music on the London Stage in the Time of John Rich.” Presented at the conference *John Rich and the 18<sup>th</sup>-Century London Stage*, London, England, January 2008.

“The Italianization of French Dance, 1697-1752” (More developed version of a paper from 2006.) Keynote talk presented at *The Duchman and the Honeybees: An International Baroque Dance Symposium*, Amsterdam, February 2009.

“Ballet, Pantomime, and the Sung Word in the Operas of Rameau.” (More developed version of an earlier paper.) Invited talk presented at the Forschungsinstitut für Musiktheater, Universität Bayreuth, Germany, May 2009.

Co-presenter in the workshop “Danseurs et acteurs chantants dans une scène d’opéra” with Mickaël Bouffard, Irène Ginger, Hubert Hazebroucq. Presented at the conference *Le corps dans la mise en spectacle des oeuvres des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles: Maintien, mouvement et geste des comédiens, chanteurs et danseurs*. Versailles and Nantes, May 2009.

“Le prologue de Lully à Rameau.” Presented at the conference *Le répertoire de l’Opéra de Paris (1671-2009): analyse et interprétation*, Paris, Opéra Bastille, December 2009.

“Can gesture be heard?” Presented at the conference *Gesture on the French Stage, 1675-1800*, Utrecht, NL, August 2010.

“Le bal masqué selon Campra.” Presented at the *Colloque international André Campra (1660-1744)*, Aix-en-Provence and Versailles, October 2010.

“Parsing the prologue.” Presented at the annual meeting of the American Musicological Society, November 2010. (A longer and more developed version of the paper presented in Paris, December 2009.)

“*Roland apprenant l’infidélité d’Angélique: les différentes versions de l’acte IV de Roland au fil des reprises.*” Read for me by Irène Ginger at the conference *Le Tableau et la scène: Peinture et mise en scène du répertoire héroïque dans la première moitié du XVIIIe siècle autour des figures des Coypel*. Nantes, Musée des Beaux Arts, May 2011.

“Staging the dances in Lully’s operas.” Invited colloquium presented on the musicology series at Case Western Reserve University, Cleveland, Ohio, November 2011.

“Qui danse où dans un opéra?” Presented at the *Colloque international La Danse française et son rayonnement (1600-1800)*, sponsored by the Association pour un Centre de Recherche sur les Arts du Spectacle aux XVIIe et XVIIIe Siècles, le Centre de Musique Baroque de Versailles, and le Château de Versailles, December 2012.

“Comment terminer un opéra.” Presented at the conference *Rameau entre Art et Science*. Paris, 20-22 March 2014. Slightly different version presented in English as “Ringing down the curtain,” Bi-Annual Conference on Baroque Music, Salzburg, Austria, July 2014.

Participant with Irène Ginger, Hubert Hazebroucq, and Mickaël Bouffard in the session “Geste, Rythme” of the *Atelier Rameau*, a research seminar at the University of Paris IV (Sorbonne), 17 March 2014. This session focussed on the analysis of three dances from the last act of Rameau’s *Zoroastre*, the four of us being responsible for putting choreography to the service of analysis.

“Do Rameau’s dances ‘impose physical movement’? A collaborative exploration.” Lecture-demonstration with Hubert Hazebroucq, presented at the *Jean-Philippe Rameau International Anniversary Conference*, St Hilda’s College, Oxford, September 2014.

“Les traces chorégraphiques dans la partition autographe de *Zéphire*,” presented on the session “Macrostructures” of the *Atelier Rameau*, University of Paris IV (Sorbonne), 21 November 2014.

“Le paysage de la danse ‘grotesque’ au milieu du XVIIIe siècle,” presented as part of the series “Genres, styles et goûts: Pratiques de la danse en Europe,” sponsored by the research group *Discours sur la danse, XVIIe-XVIIIe siècles*, Université Paris Sorbonne, January 2016.

“De Beauchamps à Laval: L’évolution des danses dans *Persée*,” at the conference *Persée: Versailles 1770*, Centre de Musique Baroque de Versailles and the Château de Versailles, January 2016.



“Ringing down the curtain at the Paris Opéra in the 18<sup>th</sup> century, or What’s in an ending?” Invited colloquium at the University of Toronto, March 2016. (An expanded and rewritten version of “Comment terminer un opéra.”)

“Le divertissement dans le ballet: frère jumeau ou cousin extravagant du divertissement dans la tragédie en musique?” Keynote talk given at the conference *De L’Europe galante de Campra à La Caravane du Caire de Grétry: Les métamorphoses du ballet en un genre majeur de l’art lyrique français (XVIIe-XVIIIe siècles)*, Brussels, May 2016.

“To what music did *grotteschi* dance?” Presented at the international conference *L’Univers de Gennaro Magri: Danse, musique et opéra dans l’Europe des Lumières*, Teatro San Carlo, Naples, October 2016.

“Surprises from the suitcases: dance music from eighteenth-century *grotteschi*.” Presented at the annual meeting of the American Musicological Society, November 2017.

“My end is my beginning—or not.” Musicology colloquium, Princeton University, February 2018.

“Repenser les danses types: des catégories conceptuelles à l’épreuve de la pratique.” A lecture-demonstration with Hubert Hazebroucq presented at the international conference *Repenser la Musique en France à l’Epoque Baroque (Rethinking Music in France during the Baroque Era)*. Paris and Versailles, June 2018.

“Staging the chorus and the dancers in Rameau’s operas.” Presented as part of the symposium *Rameau in Context and Performance*, held during the Utrecht Early Music Festival, August 2018.

“Eighteenth-century perspectives on operatic dancing,” presented at the conference *Music Theatre in Motion: Reflections on Dance in Opera*, Ghent, Belgium, November 2018.

“What happens when the circle breaks?” Paper accepted and written for presentation at the Third Transnational Opera Studies Conference (TOSC@) in Paris, June 2019, a presentation that had to be cancelled the day before, due to a family emergency.

#### TALKS FOR THE GENERAL PUBLIC

Series of three public lectures presented at Ithaca College in February 1985, sponsored by the Theater Arts Department and the School of Music:

"Music and the Dance in the French and German Baroque";

"French Baroque Dance on Stage and in Society," lecture-demonstration given with the Baroque Dance Theatre of Boston; and

"Movement in the French Theater of the 17th and 18th Centuries," lecture given with Margaret Daniels, director of the Baroque Dance Theatre of Boston.

“La danse sous Louis XIV.” Lecture presented for the Journée Internationale de la Danse sponsored by the Institut International du Théâtre, Versailles, France, April 1987.

“Les bals à la cour de Louis XIV.” Talk presented to the Cercle de la Danse, Paris, France, May 1987.

“An Evening at Versailles.” Talk presented as an introduction to the performance of Philidor’s *Le Mariage de la Grosse Cathos*, Amherst Early Music Festival, Amherst College, August 1991.

“Rediscovering Our Musical Heritage.” Lecture-demonstration on behalf of the New York State Early Music Association in conjunction with members of the Genesee Baroque Players, presented in Cuba, New York and in Watkins Glen, New York, February 1991. Variations on this lecture-demonstration, funded by the National Endowment for the Humanities, were presented in 14 rural communities in New York and Pennsylvania, spring and fall 1995 and spring 1996.

“Where's the Beat? Hearing the Dance in Eighteenth-Century Music.” The Signature Symposium, a series of three lectures, presented as part of the 24th Annual Mozart Festival, San Luis Obispo, California, August 1994.

“Masked Balls and Other Musical Pastimes.” Talk for the Cornell Alumni Association, Northern California Chapter, December 1994.

“Introduction to Opera.” Part of a Music Department presentation for the Cornell University Council, October 1995.

Pre-concert lecture for "French Connections: Models of Diplomacy," concert presented by NYS Baroque at the French Embassy, Washington, D.C., December 1997.

Panelist for two symposia at the 1999 Boston Early Music Festival organized in conjunction with the performance of Cavalli's opera *Ercole amante*, including a talk on the history of opera in France in the 17th century and a pre-opera lecture, June 1999. Participant on similar panels for performances of the same opera at the Utrecht Early Music Festival, August 1999.

Moderator and panelist for a symposium on issues in the performance of Lully operas at the 2001 Boston Early Music Festival. Also gave a pre-opera lecture prior to one of the performances of Lully’s *Thésée* at the festival.

Panelist for a symposium on issues in the performance of Lully’s opera *Psyché* at the 2007 Boston Early Music Festival.

“Staging Opera in the 21<sup>st</sup> Century.” Talk given to the Cornell Campus Club, January 27, 2014.

Panelist for a symposium on the operas of Monteverdi at the 2015 Boston Early Music Festival.

“An Introduction to Puccini’s *La bohème*,” Cornell Club of New York City, a pre-opera talk before the performance at the Metropolitan Opera, January 2016.

“An Introduction to Mozart’s *Le nozze di Figaro*,” Cornell Club of New York City, a pre-opera talk before the performance at the Metropolitan Opera, March 2016.

“What is all that dancing doing in Baroque opera?” presented for me by Erica Levenson at the Boston Early Music Festival, June 2017. As musicological advisor to the production of this year’s opera, *Le Carnaval de Venise* by André Campra, I had also been invited to give all four pre-opera talks and to participate in two panels at the Boston Early Music Festival, to take place in June 2017. Unfortunately, an unexpected accident did not allow me to attend the festival.

Pre-concert talk for “The Art of the Dance: Music and Movement from the Renaissance and Baroque,” a concert by French dancer Hubert Hazebroucq with the Cornell Early Music Lab, on Nov. 4, 2017.

“What’s new? Dance at the Royal Academy of Music.” Presented during the Utrecht Early Music Festival, Utrecht, NL, August 2018.

Pre-concert talk at the Boston Early Music Festival orchestra concert (Rameau) and a two-hour symposium there on Italian grotesque dancing in the 18<sup>th</sup> century with dancers Hubert Hazebroucq and Gloria Giordano, June 2019.

#### CONSULTING

Informal consulting with the San Francisco Opera, which performed my critical edition of Donizetti’s opera *La Favorite* in its fall 1999 season.

Historical consultant for the performances of Lully’s opera *Thésée* given at the Boston Early Music Festival, June 2001.

Consultant to the choreographer, Lucy Graham, for the performances of Lully’s opera *Psyché* given at the Boston Early Music Festival, June 2007.

Consultant to the choreographer, Caroline Copeland, for performances at the Boston Early Music Festival, 2011 and 2013.

Musicological advisor to the artistic team of the Boston Early Music Festival on Campra’s opera *Le Carnaval de Venise*, for the 2017 festival.

#### WORK IN PROGRESS

Continuing work on the new critical edition of the complete works of Jean-Baptiste Lully (see above under Editions).

Co-editor for (and author of an article in) the volume *La Danse française et son rayonnement*, an edited selection of papers from the 2012 conference of the same name (see above under Research Presentations). Proposal has been submitted to a publisher in France.

Continued work on the sequel to my book *Dance and Drama in French Baroque Opera* (CUP, 2016), which will cover the period of Rameau, mid-18<sup>th</sup>-century.

## PERFORMING

Organized and performed in numerous chamber music concerts as Baroque flutist, 1975 to 2000, in San Francisco Bay Area, northern California, Boston area, Philadelphia, and Ithaca area. Before 1975 numerous performances as modern flutist. Have also performed in vocal chamber ensembles, as a wind player in medieval and Renaissance ensembles, and as a dancer in historic dance groups.

Organized and produced the first performance of Lully's opera-ballet *Le Carnaval Mascarade* (1675) since 1700—a co-production of the Cornell Department of Music, Department of Theatre, Film and Dance, and the Eastman School of Music (Oct. 3-4, 2003).

Organized and produced the program “Harlequin’s Capers,” the outcome of a residency at Cornell by the New York Baroque Dance Company, Catherine Turocy, director. The concert on November 18, 2007 included the first modern performance of the pantomime-ballet *Pygmalion* by Jean-Joseph Mouret, which was first performed at the Théâtre Italien in Paris in 1734.

Organized and produced the program “Les Voyages de l’Amour” (3 one-act baroque operas) in Bailey Hall on March 11, 2012, with professional singers; the New York Baroque Dance Company, Catherine Turocy, director; Cornell’s early music ensemble, Les Petits Violons; members of the Cornell Chamber Singers; and the Cornell Chamber Orchestra, Chris Kim, director.

Organized and produced a Midday Music lecture-demonstration by Ken Pierce, “From the ballroom to the stage: a lecture-demonstration on baroque dance” on October 24, 2013. Dancers Ken Pierce and Peggy Murray, with music provided by Les Petits Violons de Cornell.

Member, off and on until 2014, Cornell Chamber Singers

Organized and produced “The Art of the Dance: Music and Movement from the Renaissance and Baroque,” a concert by French dancer Hubert Hazebroucq (of Les Corps éloquents) with the Cornell Early Music Lab, on Nov. 4, 2017. Hazebroucq’s residency included teaching in two courses (Music 1011 and Music 2207) and an open dance class in the series Midday Music (Nov. 2, 2017).

## OTHER PROFESSIONAL ACTIVITIES

Memberships:

American Musicological Society (AMS)

Society of Dance History Scholars (SDHS)

Early Music America (EMA)  
 Society for Seventeenth-Century Music (SSCM)  
 Association Européenne des Historiens de la Danse  
 Société Française de Musicologie  
 International Musicological Society (IMS)  
 Society for Eighteenth-Century Music (SECM)  
 Association pour un Centre de Recherche sur les Arts du Spectacle aux 17e et 18e  
 Siècles (ACRAS)

Service to Professional Societies:

Member of an ad hoc committee of SSCM to evaluate articles on 17<sup>th</sup>-century  
 music in need of updating in the *New Grove Dictionary of Music and Musicians*,  
 2012-2019; chair of the committee 2016-2018  
 Alfred Einstein Award Committee of the AMS, 2011-13  
     Chair of the Committee, 2013  
 Board of Directors, ACRAS, 2006-  
 Member, Nominating Committee, SSCM, 2006-09  
 Palisca Prize Committee of the AMS, 2005-07  
     Chair of the Committee, 2007  
 Council of the American Musicological Society, 1995-98  
     Chair of Nominating Committee for the Council, 1996  
 Board of Directors, Society of Dance History Scholars, 1993-99  
     Member, Executive Committee, February 1994-May 1995, 1998-99  
     Chair, Academic Affairs Committee, 1993-99  
 Board of Directors, Société Internationale des Enseignants, Chercheurs,  
 Créateurs en Danse à l'Université, 1986-8. Treasurer of the society  
 1986-7; vice-president 1987-8.

Editorial Boards

*Studies in Dance History*, 1993-99  
*Cambridge Opera Journal*, 1992-2010  
*Jean-Baptiste Lully: The Collected Works*, 1986-96  
*Edition monumentale des Oeuvres complètes de Jean-Baptiste Lully*, 1996-  
*Journal of Seventeenth-Century Music*, 2003-  
*OPERA: Spectrum of European Music Theater in Individual Editions* (based at  
 the Goethe University, Frankfurt am Main), 2012-  
 Member of the Comité d'honneur for the *Dictionnaire de l'Académie Royale de  
 Musique* (in progress), 2013-

Reader of manuscripts for:

Cambridge University Press  
 University of Chicago Press  
 Garland Press  
 Pendragon Press  
 Oxford University Press (book division and for *Early Music*)  
*Journal of Musicological Research*

Princeton University Press  
*Journal of Seventeenth-Century Music*  
 Ashgate  
*Journal of Eighteenth-Century Music*  
*Music and Letters*  
*Journal of the American Musicological Society*  
*Performance Practice Review*  
 Oxford Bibliographies  
*Romance Studies*  
*Women in Music*

#### Program Committees

Annual meetings of the Society of Dance History Scholars, 1995, 1996 and 2001  
 Program chair, annual meeting of the Society of Dance History Scholars, 1997  
 Annual meeting of the American Musicological Society, 2000  
 Annual meeting, Society for Seventeenth-Century Music, 2003, 2004  
 Colloque “Musique et Geste en France de Lully à la Révolution” held in Geneva, under the aegis of the Section Romande of the Société Suisse de Musicologie, February 2003  
 International conference, “The Universe of Gennaro Magri: Dance, Music, and Opera in Naples during the Enlightenment,” Naples, October 2016  
 Conference “*Les Amants magnifiques: Réinventer un divertissement royal*,” Rennes, France, January 2017

#### Grant Proposals Evaluated

National Endowment for the Humanities, Dissertation Grants Program (1993)  
 National Endowment for the Humanities, Summer Fellowships (1996, 1998, 1999)  
 National Endowment for the Humanities, Critical Editions (2004)  
 Panelist for Critical Editions, National Endowment for the Humanities (2007)

#### Community Outreach

Lecturer and performer with the New York State Early Music Association, in lecture-demonstrations about Baroque music for rural communities in upstate New York, winter 1991 (2 lectures); continued in May 1995 (8 lectures), September 1995 (5 lectures), and May 1996 (1 lecture).

#### DEPARTMENTAL, COLLEGE AND UNIVERSITY SERVICE

##### Departmental Contributions

Chair of the Music Department (July 2002-June 2005, August 2006-June 2008)  
 Director of Graduate Studies for the Field of Music (January 1996-July 2001)  
 Member, Graduate Field of Music and the Performance Practice Caucus (formerly the Eighteenth-Century Caucus)  
 Chair, ad-hoc undergraduate Curriculum Committee (1994-95)  
 Evaluate tapes of woodwind performers applying for admission (1987-c. 2000)  
 Administer graduate French examinations (and Italian, as of 2011)

Member, Lecture Committee until 2010, when graduate students took it over  
 Search Committee, university organist (spring 1994)  
 Search Committee, musicology position (1996-7)  
 Search Committee, violin position (1999-2000)  
 As chair, ex officio member of all department committees and all searches, both  
 professorial and lecturer (2002-2005, 2006-2008)  
 Search Committee, musicology position (2010-2011)  
 Point person for Music Dept. for Mellon Humanities Corridor (2011-2014)  
 Search Committee, ethnomusicology position (2011-2012)  
 Member, Curriculum Committee (2013, 2015-19), which is rethinking the music  
 major and minor  
 Chair, ad hoc committee for a third-year review (spring 2015)  
 Chair, ad hoc committee for the design of Music's internal guidelines for  
 promotion to tenure (spring 2015)

#### Guest Lecturing outside the Music Department

Theatre Arts 200 (spring 1990) one lecture  
 Comp Lit 362: Culture of the Renaissance (spring 1991) 3 lectures, 3 sections  
 Comp Lit 362 (fall 1997, spring 2000) 3 lectures, 2 sections  
 Architecture 384 (spring 1998) one lecture  
 Knight Institute's Fifth Annual Consortium for Writing in the Disciplines  
 (June 2001): participant in a panel on First-Year Writing Seminars  
 French Studies 2270: Versions of Versailles (fall 2010) two lectures  
 French Studies 2270: Versions of Versailles (fall 2011, fall 2012, spring 2014,  
 fall 2015, spring 2017) one lecture  
 Juilliard School of the Performing Arts (NYC): two classes in HMUS P611-2,  
 Historical Performance Symposium (Sept. 21-22, 2017) for MA and  
 DMA students  
 University of Alabama School of Music (Tuscaloosa AL): two undergraduate  
 classes in music history, one graduate seminar for MM students, and one  
 public lecture (Feb. 15-16, 2018).  
 University of Nice Sophia Antipolis (France): November 2018: seminar in  
 French to faculty and the master's and doctoral candidates in dance  
 studies, with a focus on research methodologies ("Méthodologies de la  
 recherche sur la danse dans l'opéra français aux XVIIe et XVIIIe siècles")  
 Juilliard School of the Performing Arts (NYC): one class in the Historical  
 Performance Symposium (September 2019) for MA and DMA students

#### Evaluation Committees

Graduate Fulbright Fellowships to Western Europe (1989, 1990, 1992)  
 Mellon Fellowship in the Music Department (1991)  
 Fellowships at the Society for the Humanities (1991, 1993, 2004, 2010, 2011)  
 Cornell's Mellon New Directions Fellowships (2007)

#### Committees of the College of Arts and Sciences

Admissions Committee (1994, 1995, 2010, 2015)

Admissions Committee for Internal Transfers (1996, 1997)  
 Ad-hoc Committees for Promotion and Tenure (summer 1997; winter 1997-98;  
 fall 2007)  
 Academic Records Committee (1998-2001)  
 Humanities Council (1996-99)  
 Member, French Studies Program (ongoing)

#### University Service

Member, Graduate School's Academic Integrity Hearing Board (2016-2019)  
 Member, General Committee of the Graduate School (2013-2017)  
 Member, University Faculty Library Board (2006-2014)  
 Member, Faculty Council of Representatives (1995-96)  
 Talk about opera at Cornell for members of the Trustee Council, October 1995  
 Talk for Cornell Alumni Association, Northern California Chapter, Dec. 1994  
 Member, Faculty Committee on Music (ex officio, 2002-05, 2006-08)  
 CCA Ad hoc Committee (spring 2008)

#### GRADUATE COMMITTEES

Chair (current): Smith (Ph.D.)  
 Minor member (current):, Weiss (Ph.D.), Hwang (D.M.A. in Critical Performance).  
 Chair (completed): Cassaro (M.A. 1993), Moore (Ph.D. 2001), Collins (Ph.D. 2008), Kane (D.M.A. 2010); Levenson (Ph.D. 2017)  
 Chair: McLain (withdrew), Rowehl (withdrew 2016)  
 Minor member (completed): Zohn (Ph.D. 1995); Johnson (inactive), Meniker (D.M.A. in Performance Practice, 2000); Burgess (Ph.D. 1998), served informally on Torres (Ph.D. 1998), Heimark (Ph.D. 1999), Hafizogullari (Ph.D. Computer Science 2001), Richards (inactive), November (until 8/2001; Ph.D. 2003), Seter (Ph.D. 2004), Polzonetti (Ph.D., 2003), Nicolas (until fall 2004; Ph.D. 2007), Plack (Ph.D. 2008), Green (Ph.D. 2009); Lewis (Ph.D. 2011), Lockhart (Ph.D. 2011), Mouldsdale (Ph.D. 2014), Derek Matson (Theatre, withdrew 2015), Tootil (Ph.D. 20017), Loiacono (D.M.A. in Composition, 2019).  
 Co-chair of the special committee of a doctoral student, Jed Wentz, in the DocArtes program, a Dutch-Flemish multi-campus program based at the Orpheus Institute in Ghent, Belgium (Ph.D. December 2010)  
 Outside member of jury for doctoral candidate at the University of Paris IV (Sorbonne), Marie Demeilliez (Ph.D. October 2010)  
 Outside member of jury for doctoral candidate in art history at the University of Montreal, Mikaël Bouffard (Ph.D. February 2013)  
 Outside reader for doctoral candidate in dance history at Monash University, Australia, Nona Monahim (Ph.D. December 2013)  
 Outside member of jury for doctoral candidate in dance history at the University of Nice Sophia Antipolis (France), Bianca Maumayr (Ph.D. November 2018)  
 Member of special committee for doctoral candidate Gilbert Blin in the DocArtes program at the Orpheus Institute in Ghent, Belgium (Ph.D. December 2018)



## COURSES TAUGHT

Ithaca College, School of Music

Summer 1981 Summer Faculty

Music 542 : Music in the Classic Period (graduate course)

Summer 1982 Summer Faculty

Music 559 : Bibliography and Research in Music (graduate)

Spring 1985 Half-time Lecturer

Music 254 : The Music of J.S. Bach (lower division, non-majors)

Music 481: Bach, Handel, Scarlatti (upper division, music majors)

Cornell University, Department of Music

As half-time Lecturer:

Fall 1987 Music 281/381: Music of the Baroque Period

Spring 1988 Music 272: Music and the Dance

Fall 1988 Music 111: Freshman Writing Seminar

As half-time Adjunct Assistant Professor

Spring 1989 Music 603: Graduate Seminar in Editorial Practice

Summer 1989 Supervised undergraduate (Pelinka) during research in Paris

Fall 1989 Music 381: Music in Western Europe to 1700

Spring 1990 Music 275: The Choral Tradition  
Member, Senior Honors committee (Pelinka)Fall 1990 Music 111: Freshman Writing Seminar  
Music 698: Independent Research (Cassaro)Spring 1991 Music 108: Bach to Debussy  
Music 698: Independent Research (Cassaro)  
Music 698: Independent Research (Burgess)Fall 1991 Music 381: Music in Western Europe to 1700  
Music 698: Independent Research (Cassaro)  
Music 398: Independent Study on early choral music (Peters)Spring 1992 Music 686: Graduate Seminar in French Baroque Opera  
Music 698: Independent Research (Cassaro)  
Music 302: Independent Study on medieval music (Scibilia)

Fall 1992 Music 274: Opera

- Music 398: Independent study for 2 majors, adjunct to Music 274
- Spring 1993 Music 684: Graduate Seminar in the music of Josquin Desprez
- 1992-93 Informal but regular work with Anthony Scibilia on his Senior Honors Thesis in Art History (continuation of independent study from previous year)
- As three-quarters-time Assistant Professor
- Fall 1993 Music 381: Music in Western Europe to 1700  
Weekly tutorial in French for four graduate students preparing to take the graduate French examination
- Spring 1994 Music 275: The Choral Tradition  
Music 302: Independent Study on feminist issues in musicology (Healy)
- As full-time Assistant Professor
- Spring 1995 Music 108: Bach to Debussy  
Music 274: Opera  
Music 399: Independent study for 2 majors, adjunct to Music 274
- Fall 1995 Music 274: Opera  
Music 399: Independent study for 2 majors, adjunct to Music 274  
Music 381: Music in Western Europe to 1700
- As full-time Associate Professor
- Spring 1996 Music 108: Bach to Debussy  
Music 686: Graduate seminar in the music of J.-B. Lully
- Fall 1996 Music 274: Opera  
Music 684: Graduate seminar on the music of Josquin des Prez
- Spring 1997 Music 108: Beethoven to Bernstein
- Fall 1997 Music 274: Opera  
Music 381: Music in Western Europe to 1700  
Weekly tutorial in French for three graduate students preparing to take the graduate French examination
- Spring 1998 Study leave (although still serving as DGS)
- Fall 1998 Music 107: Hildegard to Handel  
Music 686: Graduate seminar on 17th-century opera
- Spring 1999 Music 111-1: Freshman Writing Seminar: Words and Music

	Music 302: Independent study on Lully with R. Schaefer
Fall 1999	Music 107: Hildegard to Handel Music 274: Opera Music 401: Senior honors committee for R. Schaefer
Spring 2000	Music 275: Choral Sounds Music 402: Senior honors committee for R. Schaefer
Fall 2000	Music 274: Opera Music 398: Independent study for 2 majors, adjunct to Music 274 Music 684: Graduate seminar on the music of Josquin des Prez Colls 499: College Scholars honors committee for E. Green Practicum in Baroque dance for 7 students, grad and undergrad
Spring 2001	Music 111: Freshman Writing Seminar: Words and Music Colls 499: College Scholars honors committee for E. Green Music 698: Independent study with A. Nicolas on chant Practicum in Baroque dance for 7 students, grad and undergrad
2001-02	Sabbatical
Fall 2002 (chair)	Music 274: Opera
Spring 2003	Music 686: Seminar on French Opera, Lully to Rameau
Fall 2003	Music 207: Survey of Music History I Music 407: Renaissance Dance (1 credit)
Spring 2004	Music 108: Mozart to Minimalism Music 442: Chamber Music (1 group)
Fall 2004	Music 686: Graduate seminar on the decade 1750-1760 Music 407: Baroque Dance (1 credit)
Spring 2005	Music 108: Mozart to Minimalism
Fall 2005	Study leave Informal graduate seminar on 17 <sup>th</sup> -c. Italian opera
Spring 2006	Administrative leave for having served 3 years as chair
2006-07 (chair)	Music 274: Opera (spring) Music 399: Additional section for 4 majors in 274
Fall 2007	Music 407: Baroque Dance (1 credit)

Spring 2008	Music 684: Seminar on the music of Josquin Music 407: Baroque Dance (1 credit)
Fall 2008	Music 107: Hildegard to Handel Music 274: Opera Music 407: Baroque Dance (1 credit)
Spring 2009	Sabbatical leave
Fall 2009	Administrative leave for having served 2 more years as chair
Spring 2010	Music 2241: Opera Music 7203: Seminar on the operas of Rameau
Fall 2010	Music 1701: Freshman Writing Seminar Music 2241: Opera
Spring 2011	Music 2245: Choral Music Music 2241: Opera
Fall 2011	Music 2241: Opera Music 2207: Survey of Western Art Music I (for majors) Music 7202: Seminar on the music of Josquin
Spring 2012	Music 1202: Classical Music from 1750 to the Present Independent study (2 credits) on French language via study of French baroque opera
Fall 2012	Music 2241: Opera Music 7204: Seminar on French opera
Spring 2013	Study leave
Fall 2013	Music 1202: Classical Music from 1750 to the Present Music 7901-602: Dance and Music in the 18 <sup>th</sup> Century (2 credits)
Spring 2014	Music 2241: Opera Music 3901: one-credit study for 2 students in Music 2241 Music 1201: European Music from the Middle Ages, Renaissance, and Baroque
Fall 2014	Sabbatical leave
Spring 2015	Music 2241: Opera Music 7202: Seminar on the music of Josquin

Fall 2015	Music 2207: Survey of Western Art Music I (for majors) Music 1202: Classical Music from 1750 to the Present
Spring 2016	Music 1201: European Music from the Middle Ages, Renaissance, and Baroque Music 2241: Opera
On phased retirement	
Fall 2016	Music 2207: Survey of Western Art Music I (for majors)
Spring 2017	Music 1202: Classical Music from 1750 to the Present
Fall 2017	Music 2207: Survey of Western Art Music I (for majors)
Spring 2018	Music 1202: Classical Music from 1750 to the Present
Fall 2018	Music 2241: Opera
Spring 2019	Music 7204: Graduate seminar on 18 <sup>th</sup> -century opera
Fall 2019	Music 2241: Opera Music 3901: Supplemental Study in Music History (1 student) Music 4911: Senior honors in music (2 students) AS 1102: First-year Advising Seminar
Spring 2020	Music 2207: Survey of Western Art Music I (for majors) Music 4912: Senior honors in music (2 students)