

JESSIE ANN OWENS

jaowens@ucdavis.edu
530 902-5330

CURRICULUM VITAE

July 2017

EDUCATION

Princeton University	
Ph.D., Musicology	1978
dissertation: "An Illuminated Manuscript of Motets by Cipriano de Rore (München, Bayerische Staatsbibliothek, Mus. Ms. B)"	
M.F.A., Musicology	1975
Barnard College, Columbia University	
B.A. <i>cum laude</i> , Latin	1971

EMPLOYMENT

University of California, Davis	
Distinguished Professor of Music (Emeritus from 2017)	2006–
Dean, Division of Humanities, Arts and Cultural Studies College of Letters & Science	2006–2014
Brandeis University	1984-2006
Louis, Frances and Jeffrey Sachar Professor of Music Associate Professor, Professor	
Dean of Arts and Sciences	2000–2003
Dean of the College and Associate Dean of the Faculty	1987–1989
Eastman School of Music, University of Rochester	1980–1984
Assistant Professor of Musicology	
Columbia University	1977–1979
Mellon Fellow and Lecturer in Music	

LEADERSHIP POSITIONS

University of California, Davis	
Dean, Humanities, Arts and Cultural Studies	2006-2014
Renaissance Society of America	

President	2004–2006
American Musicological Society	
President	2000–2002
HONORS, GRANTS AND AWARDS	
Gladys Kriebel Delmas, fellowship in Venetian Studies	Fall 2017
Robert Lehman Visiting Professor, Villa I Tatti, Harvard University Center for Italian Renaissance Studies	Fall 2015
Noah Greenberg Award, American Musicological Society, for distinguished contribution to the study and performance of early music, with Blue Heron, for a recording of Cipriano de Rore's <i>Madrigali a cinque voci</i> (Venice, 1542)	2015
UC Humanities Research Institute, conference funding for "il divino Cipriano: New Perspectives on the Music of Cipriano de Rore," January 2016	2014
Villa I Tatti (Lila Wallace Special Project Grant and Morrill Fund) to support March 2014 conference on Cipriano de Rore and the publication of <i>Cipriano de Rore: New Perspectives on His Life and Music</i> (Turnhout, 2016)	2012
Short-term Fellowship, Huntington Library	2012
Honorary Member, American Musicological Society	2008
Visiting Fellow, All Souls College, Oxford University	Spring 2006
Fellow, American Academy of Arts and Sciences	2003
<i>Composers at Work</i> (New York: Oxford University Press, 1997; paperback. 1998)	
<ul style="list-style-type: none"> • publication subventions from American Musicological Society and National Endowment for the Humanities • ASCAP Deems Taylor Prize 	1998
Folger Library Long-term Fellow (NEH)	1998–1999
NEH Fellowship for University Professors	1991–1992
American Council of Learned Societies Fellowship	1983–1984
American Philosophical Society	Summer 1981
Villa I Tatti, Harvard University Center for Italian Renaissance Studies	1979–1980
Society of Fellows in the Humanities, Columbia University	1977–1979
Martha Baird Rockefeller Fund for Music	1975–1976
Fulbright–Hays Commission (Italy)	1971–1972

AREAS OF SPECIALIZATION

Musicology (Early Modern/Renaissance, 1400-1700)
 History of Theory, Music Analysis, Compositional Process
 Music Historiography, Modality and Tonality
 History of the Book/Material Culture
 History of Religion/Music and Liturgy/Settings of Sacred Texts

PUBLICATIONS

“Rore, Cipriano de,” *Dizionario biografico degli Italiani*, vol. 88 (2017), in press

Cipriano de Rore: New Perspectives on His Life and Music, edited by Jessie Ann Owens and Katelijne Schiltz (Turnhout: Brepols, 2016)

“The Representation of the Female Voice in Cipriano de Rore’s *Dissimulare etiam sperasti*,” *Cipriano de Rore: New Perspectives on His Life and Music*, edited by Jessie Ann Owens and Katelijne Schiltz (Turnhout: Brepols, 2016)

“Part VIII. High Culture: Music,” *The Cambridge Guide to the Worlds of Shakespeare* (Cambridge: Cambridge University Press, 2016), vol. 1, 586-596

“‘And the angel said...’: Conversations with Angels in Early Modern Music,” *Conversations with Angels: Essays Towards a History of Spiritual Communication, 1100-1700*, edited by Joad Raymond (London: Palgrave, 2011), 230-249

“You Can Tell a Book by Its Cover: Reflections on Format in English Music ‘Theory’,” *The Teaching and Learning of Music in the Middle Ages and Renaissance*, edited by Susan Forscher Weiss, Russell E. Murray, and Cynthia Cyrus (Bloomington: Indiana University Press, 2010), 347-385. Reprinted in Cristle Collins Judd, *Musical Theory in the Renaissance* (Farnham: Ashgate, 2013).

“‘el foglio rigato’ Revisited: Prepared Paper in Musical Composition,” *‘Uno gentile et subtile ingenio’: Studies in Renaissance Music in Honour of Bonnie Blackburn* (Turnhout: Brepols, 2009), 53-61

‘Noyses, sounds and sweet aires’: Music in Early Modern England, compiled and edited by Jessie Ann Owens (Washington: The Folger Shakespeare Library, 2006)

This catalogue for an exhibition at the Folger Shakespeare Library includes essays by Jessie Ann Owens, Bruce Smith, Ross Duffin, Stacey Houck, Jeremy Smith, Craig Monson and Nicholas Temperley, as well as descriptions of the 109 objects in the exhibition. The exhibition captured the sound worlds of early modern England, inviting viewers to “hear” the music in context by examining manuscripts, printed books, documents, and images.

“Cipriano de Rore’s New Year’s Gift for Albrecht V of Bavaria: A New Interpretation,” *Die Münchner Hofkapelle des 16. Jahrhunderts im europäischen Kontext*. Bayerische Akademie der Wissenschaften, Philosophisch–historische Klasse, Abhandlungen, Neue Folge, Heft 128) (München, 2006), 244-273

“Oliver Strunk’s Renaissance,” *Remembering Oliver Strunk, Teacher and Scholar*, edited by Christina Huemer and Pierluigi Petrobelli (Hillsdale: Pendragon Press, 2005), 89–106

“La musica inglese dalla Riforma alla Restaurazione” [English Music from Reformation to Restoration], *Enciclopedia della musica Einaudi*, IV: Storia della musica europea, edited by J. J. Nattiez (Torino: Einaudi, 2004), 358–379

“A Collaboration between Cipriano de Rore and Baldissera Donato?,” *Historical Musicology: Sources, Methods, Interpretations*, edited by Stephen A. Crist and Roberta Montemorra Marvin (Rochester: University of Rochester Press, 2004), 9–39

“A Robert Jones Autograph?,” *Essays on Music and Culture in Honor of Herbert Kellman*, edited by Barbara Haggh (Paris: Minerve, 2001), 311–324

“Rore, Cipriano de,” *The New Grove Dictionary of Music and Musicians*, 2nd ed. (London: Macmillan, 2001)
also: brief entries on Auctor Lampadius and Hoste da Reggio

“Erasable Tablets as Tools for Musical Composition,” *Shakespeare Studies* 28 (2000), 139–144

“Marenzio and Wert Read Tasso: A Study in Contrasting Aesthetics,” *Early Music* 27 (1999), 555–574

“Concepts of Pitch in English Music Theory, 1560–1640,” in *Tonal Structures in Early Music*, edited by Cristle Collins Judd, *Criticism and Analysis of Early Music*, 1 (New York: Garland Publishing, 1998), 183–246

“Palestrina at Work,” *Papal Music and Musicians in Late Medieval and Renaissance Rome*, edited by Richard Sherr (Oxford: Clarendon Press in association with Library of Congress, Washington, 1998), 270–300

“Stimmbuch,” co-author: Ludwig Finscher, *Musik in Geschichte und Gegenwart* 8 (1998)

Composers at Work: The Craft of Musical Composition, 1450–1600 (New York: Oxford University Press, 1997; paperback ed., 1998)

This book is the first comprehensive and systematic study of compositional process in Renaissance music. I begin by investigating the teaching of composition, the ways in which musicians and composers both read and wrote music, and the tools they used for writing. Next I consider the evidence for the early, unwritten phases of composition, including working “in the mind.” Two chapters deal with the surprisingly numerous manuscripts used in composition, establishing a typology both of the sources themselves and of their contents (sketches, drafts, and fair copies). The book concludes with a series of case studies in which I investigate the methods of four different Renaissance composers: Henricus Isaac, Cipriano de Rore, Francesco Corteccia, and Giovanni Pierluigi da Palestrina.

Reviews:

John Milsom, *Notes*, Second Series, 54 (1998), 897-899

William R. Bowen, *Renaissance Quarterly* 52 (1999), 909-910

James Haar, *Music Theory Spectrum* 21(1999), 294-301

Arnaldo Morelli, *Recercare* 11 (1999), 282-283

Stefano La Via, *Il Saggiatore musicale* 7(2000), 179-189

Andrew Kirkman, *Journal of the American Musicological Society* 55 (2002), 166-175

Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood, edited by Jessie Ann Owens and Anthony M. Cummings (Warren, Mich.: Harmonie Park Press, 1997)

“Palestrina as Reader: Motets from the *Song of Songs*,” *Hearing the Motet*, edited by Dolores Pesce (New York: Oxford University Press, 1997), 307–328

“How Josquin Became Josquin: Reflections on Historiography and Reception,” *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood* (Warren, Mich.: Harmonie Park Press, 1997), 271–279

“Music Historiography and the Definition of ‘Renaissance’,” *Music Library Association Notes* 47 (1990), 305-330. Revised version for non-specialist audience: “Was There a Renaissance in Music?,” *Language and Images of Renaissance Italy*, edited by Alison Brown (Oxford: Clarendon Press, 1995), 111-125. Reprinted in Philippe Vendrix, *Music and the Renaissance: Renaissance, Reformation and Counter-Reformation* (Farnham: Ashgate, 2011).

“An Isaac Autograph,” *Music in the German Renaissance: Sources, Styles, and Contexts*, edited by John Kmetz (Cambridge: Cambridge University Press, 1994), 27-53

“La cappella musicale della Basilica del Santo: alcune forme di mecenatismo,” *La cappella musicale nell'Italia della Controriforma*, Centro Studi Girolamo Baruffaldi 8 (Cento, 1993), 251–263

“Il Cinquecento,” *Storia della musica al Santo di Padova*, edited by Sergio Durante and Pierluigi Petrobelli. Fonti e studi per la storia del Santo a Padova, Studi 6 (Vicenza: Neri Pozza, 1990), 27–92, 285–338

“Mode in the Madrigals of Cipriano de Rore,” *Altro Polo: Essays on Italian Music in the Cinquecento*, edited by Richard Charteris (Sydney: Frederick May Foundation for Italian Studies, 1989), 1–15

with Richard Agee, “La stampa della *Musica nova* di Willaert,” *Rivista Italiana di Musicologia* 24 (1989), 219–305

“Music and the Friars Minor in Fifteenth- and Sixteenth-Century Italy,” *I Frati Minori tra '400 e '500*. Atti del XII Convegno Internazionale (Assisi, 1986). 169-188

“The Milan Partbooks: Evidence concerning Cipriano de Rore's Compositional Process,” *Journal of the American Musicological Society* 37 (1984), 270–298

“Music and Meaning in Cipriano de Rore's Setting of *Donec gratus eram tibi*,” *Studies in the History of Music*, vol. I: *Music and Language* (New York: Broude Bros., 1983), 95–117

“Music in the Early Ferrarese Pastoral: A Study of Beccari's *Il sacrificio*,” *Il Teatro Italiano del Rinascimento*, edited by M. Lorch (Milan: Edizioni di Comunità, 1980), 583-600

“Cipriano de Rore a Parma (1560–1565): Nuovi Documenti,” *Rivista Italiana di Musicologia* 11 (1976), 5–26

Editions

general editor, *British Music Theory 1500–1700: Critical Editions* (Aldershot: Ashgate, now Taylor & Francis, 2000–) Campion; Bathe; Bevin; Salmon; Fludd; A.B. Philo-Mus., *Synopsis*; Birchensha; Wallis; Ravenscroft

general editor, *Criticism and Analysis of Early Music*, 6 titles (New York: Garland Publishing, now Routledge, 1997–2002)

series editor, *The Italian Madrigal in the Sixteenth Century*, 30 volumes (New York: Garland Publishing, 1987–1996)

vol. 1: Giachet de Berchem, *Madrigali a cinque voci...libro primo* (Venice, 1546) (1993)

vol. 4: Claudio Veggio, *Madrigali a quattro voci* (Venice, 1540) (1992)

vol. 5: Alfonso dalla Viola, *Primo libro di Madrigali* (Ferrara, 1539) (1990)

vol. 6: Alfonso dalla Viola, *Secondo libro di Madrigali* (Ferrara, 1540) (1991)

vol. 7: Francesco dalla Viola, *Il primo libro de madrigali a quattro voci* (Venice, 1550) (1988)

vol. 8: Hoste da Reggio, *Primo libro de madrigali a quattro voci* (Venice, 1547) (1987) (1987)

vol. 9: Hoste da Reggio, *Il secondo libro delli madrigali a quattro voce* (Venice, 1554) (1988)

vol. 11: Domenico Ferrabosco, *Il primo libro de madrigali a quattro voci* (Venice, 1542) (1995)

vol. 12: Giulio Fiesco, *Il primo libro di madrigali a quattro voci* (Venice, 1554) (1996)

vol. 13: Giacomo Fogliano, *Madrigali a cinque voci libro primo* ([Padua], 1547) (1994)

- vol. 14 (co-edited with Megumi Nagaoka): Guglielmo Gonzaga, Madrigali a cinque voci (Venice, 1583) (1995)
- vol. 15: Marc'Antonio Ingegneri, Il primo libro a quatro voci (Venice, 1578) (1993)
- vol. 16: Marc'Antonio Ingegneri, Il secondo libro a quattro voci (Venice, 1579) (1993)
- vol. 17: Francesco Manara, Il primo libro di madrigali a quattro voci (Venice, 1555) (1994)
- vol. 18: Claudio Merulo, Il primo libro de' madrigali a cinque voci (Venice, 1566) (1993)
- vol. 19: Claudio Merulo, Il secondo libro de madrigali a cinque voci (Venice, 1604) (1994)
- vol. 20: Giovan Nasco, Il primo libro de madrigali a quatro voci (Venice, 1554) (1991)
- vol. 21: Giovan Nasco, Il secondo libro de madrigali a cinque voci (Venice, 1557) (1992)
- vol. 22: Francesco Orso, Il primo libro de' madrigali (Venice, 1567) (1996)
- vol. 27: Pietro Taglia, Il primo libro di madrigali a cinque voci (Milan, 1555) (1995)
- vol. 28-30: Philippe Verdelot, Madrigals for Four and Five Voices (1989)

series editor with Howard Mayer Brown and Frank d'Accone, *Renaissance Music in Facsimile* (New York: Garland Publishing, 1986–1988)

- vol. 1: Bologna, Civico museo bibliografico musicale, MS Q 19 (“The Rusconi Codex”) (1988)
- vol. 6: Krakow, Biblioteka Jagiellonska, Glogauer Liederbuch (1986)
- vol. 8: London, British Library, R.M. 24.d.2 (1987)
- vol. 11: Milan, Biblioteca del Conservatorio di Musica Giuseppe Verdi (“The Tarasconi Codex”) (1986)
- vol. 25: Vienna, Oesterreichische Nationalbibliothek, Mus. Hs. 18.744 (1986)

William A. Owens, *Texas Folk Songs*, musical transcriptions by Jessie Ann Owens (Dallas: Southern Methodist University Press, 1976); selections reprinted in William A. Owens, *Tell me a Story, Sing me a Song: A Texas Chronicle*, musical transcriptions by Jessie Ann Owens and David Skuse (Austin: University of Texas Press, 1983)

Reviews (recent)

- Giuseppe Gerbino, *Music and the Myth of Arcadia in Renaissance Italy*, in *Renaissance Quarterly* 68 (2015), 733-34
- Christopher Marsh, *Music and Society in Early Modern England*, in *The Journal of Modern History* 85 (2013), 425-26
- Stefano Mengozzi, *The Renaissance Reform of Medieval Music Theory: Guido of Arezzo between Myth and History*, in *Speculum* 87 (2012), 906-908

Publications in Progress

“Evidence of Creative Process in Early Music,” *Oxford Handbook of the Creative Process in Music*, ed. Nicolas Donin (in progress)

“Key, Tone and Air in Morley’s *Introduction*,” *Reading Morley’s Plaine and Easie Introduction: Interpretation and Context*, edited by John Milsom and Jessie Ann Owens (London, in progress)

Thomas Morley: A Plaine and Easie Introduction to Practicall Musicke. Critical edition, edited John Milsom and Jessie Ann Owens, music edited by Ross Duffin, 2 vols. (London, in progress)

Reading Morley’s Plaine and Easie Introduction to Practicall Musicke: Interpretation and Context, edited by John Milsom and Jessie Ann Owens (London, in progress)

Cipriano de Rore and the Search for Music Drama (in progress)

SEMINARS, EXHIBITIONS, CONFERENCES

- | | |
|---|-----------------|
| Organizer, “il divino Cipriano: New Perspectives on the Music of Cipriano de Rore,” UC Davis | January 2016 |
| Co-organizer, “Cipriano de Rore at the Crossroads,” Bavarian State Library and the Orff Center, Munich | March 2014 |
| Guest Curator, “ <i>Noyses, Sounds and Sweet Aires</i> : Music in Early Modern England,” Folger Shakespeare Library | June–Sept. 2006 |
| Leader, Folger Institute Faculty Seminar: “ <i>Harmony’s Entrancing Power</i> : Music in Early Modern Europe” | September 2005 |
| Guest Lecturer, NEH Summer Seminar “Inquisitions and Persecutions in Early Modern Europe and the Americas”: “William Byrd: Music of Sorrow and Comfort” | July 2005 |
| Director, NEH Summer Seminar for College Teachers “Analyzing Early Music, 1300–1600” | 1995, 1998 |

CONFERENCE PAPERS AND INVITED LECTURES

- “Isaac’s Autographs Revisited,” Henricus Isaac: Composition—Reception—Interpretation, Internationale Tagung zum 500. Todestag, Vienna (July 2017)
- “Compositional Strategies in Cipriano de Rore’s Ariosto Settings,” The Cultural Legacy of Ludovico Ariosto’s *Orlando furioso*, University of Chicago (November 2016)
- “Lasso’s *Agimus tibi gratias* Complex: Homage to Cipriano de Rore?,” 12. Stimmwercktage De Rore & Moody, Adlersberg bei Regensburg (July 2016)
- “Why is Cipriano de Rore’s *I madrigali a cinque voci* (1542) Modally Ordered?,” Italian Madrigal Festival, UMass Amherst (April 2016); also read at UC Berkeley (April 2016)
- “Mus.ms. B as Portrait of the Composer,” Für Auge und Ohr: Die Chorbücher der Bayerischen Staatsbibliothek, Munich (March 2016)
- “Orlando di Lasso’s Reading of Cipriano de Rore’s Scarco di doglia,” il divino Cipriano: New Perspectives on the Music of Cipriano de Rore, international conference, UC Davis (January 2016); also read at the American Musicological Society (November 2016) and at the 45th Medieval and Renaissance Music Conference, Prague (July 2017)
- “Hearing Emotion in Cipriano de Rore’s Music,” with Ensemble Euphrasia, Villa I Tatti, Harvard University Center for Italian Renaissance Studies (November 2015)

- “Cipriano de Rore’s Setting of Petrarch’s *Vergine* Cycle and the Creative Process” and “New Discoveries about Compositional Process in Early Music Since the Publication of *Composers at Work* (1997),” Plenary Session devoted to Sallis’s *Musical Sketches* (2015): Tracking the Creative Process in Music, IRCAM, Paris (October 2015)
- “Cipriano de Rore and the Musical Representation of Emotion,” Keynote, Australian and New Zealand Association of Medieval and Early Modern Studies, University of Queensland, Brisbane (July 2015)
- “Who Organized Cipriano de Rore’s ‘First Book’ of Madrigals?,” presented at the conference “Authority and Materiality in the Italian Songbook,” CEMRS, Binghamton University (May 2015)
- “Cipriano de Rore and the Search for Music Drama,” Frederick Neumann Lecture and Residency, University of Richmond (February 2015)
- “From Concept to Printed Book: The Genesis and Manufacture of Thomas Morley’s 1597 Music Treatise,” John Milsom, co-author, The Bibliographical Society, London (February 2014), Yale Program in the History of the Book, Yale University (April 2014)
- “The Material World of Thomas Morley’s *A plaine and easie introduction to practiccill musicke* (1597),” paper pre-circulated for discussion in the Yale History of the Book Seminar (April 2014)
- Key, Tone and Air in Morley’s *Introduction*, Medieval and Renaissance Seminar, All Soul’s College, Oxford (February 2014), Case Western Reserve University (November 2014)
- “*Diuerse lingue*: Thomas Morley and the Problem of National Style in Renaissance Music,” Howard Mayer Brown Memorial Lecture, Newberry Library (February 2013)
- “Cipriano de Rore’s Setting of Dido’s Lament: The Beginning of the *seconda pratica*,” Annual Meeting of the American Musicological Society, Philadelphia (November 2009) (also read at the Renaissance Society of America, March 2008, and UCLA, May 2008; reformulated for Diciassettesimo Colloquio di Musicologia del «Saggiatore musicale», Bologna (November 2013) and “Cipriano de Rore at the Crossroads,” international conference, Munich (March 2014)
- “Thomas Morley’s Sources for “Pitch” and Related Concepts in *A Plaine and Easie Introduction to Practiccill Musicke* (1597; 1608),” Annual Meeting of the Renaissance Society of America, Los Angeles (March 2009)
- “You Can Tell a Book by its Cover: Reflections on Format in Early Modern Music Treatises,” Rey M. Longyear Lecture, University of Kentucky, April 2009; AMS Southern California Chapter, session in honor of H. Colin Slim, May 2009
- “Tables and Tablets: Rethinking the Technologies for Composing Music in Early Modern Europe,” Stanford University, May 2007
- “Rethinking Music Pedagogy in Seventeenth-Century England: The Case of Charles Butler,” presented at Glasgow University, April 2006 (also read at the Faculty of Music, Oxford University, and the Institute for Musical Research, London)
- “Thoughts about Mode in Marenzio’s Book VIII,” Music, Poetry, and Patronage in Late Renaissance Italy: Luca Marenzio and the Madrigal: International Conference, Harvard University, April 2006

- “Editing the Music Theoretical Writing of John Wallis,” Renaissance Society of America, Annual Meeting, San Francisco, March 2006
- “Did Byrd Have a Lament Key?,” International William Byrd Conference, Duke University, November 2005
- “‘And the angel said’: Angel Speech in Early Modern Music,” Conversations with Angels, Cambridge University, September 2005 (also read at the Catholic University of America)
- Keynote, NEH Conference: Reading and Writing the Pedagogy of the Renaissance: The Student, the Teacher and the Materials of Musical Learning, 1475–1650, Baltimore, June 2005
- “Erasable Compositions,” Renaissance Society of America, Annual Meeting, Cambridge, April 2005
- “Cipriano de Rore’s New Year’s Gift for Albrecht V of Bavaria: A New Interpretation,” Die Münchner Hofkapelle des 16. Jahrhunderts im europäischer Kontext, Munich, August 2004 (also at the University of Illinois, November 2004)
- “Problems in Editing Charles Butler,” 11th Biennial International Conference on Baroque Music, Manchester, July 2004
- “Singing in a Mournful Key: English Laments,” Britannia (Re-)Sounding, North American British Music Studies Association, Oberlin, June 2004 (also at King’s College, London and All Soul’s College, Oxford University in December 2004)
- “Writing about Keys in England: Evidence and Argumentation,” Keynote lecture, First Annual Boston Area Graduate Symposium in Musicology, March 2004
- “Key in Early Modern England: The Perspective of Music Theory, USC, Musicology Colloquium, January 2004
- “Catch as Catch Can: The Material Form of Musical Instruction in Early Modern England,” American Musicological Society, Houston, November 2003
- “Singing in a Mournful Key: English Laments,” International Musicological Society, Leuven, August 2002
- “Morley on Cleffing: A Re-evaluation,” Medieval and Renaissance Music Conference, Oxford, August 2000
- “Thomas Weelkes and the English Lament,” University of Chicago, May 2000
- “Cleffing in English Music, 1575–1650,” Society for Seventeenth-Century Music, Annual Meeting, April 2000
- “Erasable Tablets as Tools for Musical Composition,” Seminar on the History of Material Culture, University of Pennsylvania, April 2000
- “Key/Tone/Air: Compositional Choice in Early Modern England,” Folger Shakespeare Library, March 1999 (also at SUNY Buffalo, October 1999)
- “Lessons from the Composers’ Workshop,” invited speaker, plenary session, Renaissance Society of America, Los Angeles, March 1999
- “Was Palestrina a Reformer?: Rethinking the Myths of Reform,” colloquium series, “Religious Reformations: Liturgy, Theology, and the Arts in the Early Modern Period,” Institute of Sacred Music, Yale University, November 1998
- “Music History and Its Myths,” Endowed Lecture/Residency, University of Alabama, March 1997

- “Pianti e sospiri: Wert's and Marenzio's Settings of *Giunto alla tomba*,” Giaches de Wert (1535–1596) and His Time, Festival of Flanders, Antwerp, August 1996
- “Rehabilitating Marenzio as Reader of Tasso,” Torquato Tasso and the Expressive Culture of Late Renaissance Ferrara, Harvard University, April 1996
- “Hubert Waelrant and Music Education,” De Antwerpse muziekdrukkers naar aanleiding van het overlijden van Hubert Waelrant in 1595, Antwerp, August 1995
- “A Banquet in Rome, 1524,” Annual Meeting of the Renaissance Society of America, New York, March 1995
- “From the Workshop of Renaissance Composers: Sketches, Drafts and Fair Copies,” Annual Meeting of the American Musicological Society, Minneapolis, October 1994 (also read at the University of Iowa)
- “Palestrina as Reader: The Motets from the *Song of Songs*,” Motet Conference, Washington University, February 1994 (also read at the Eastman School of Music, New York University, and the III. Convegno internazionale di studi 'Palestrina e l'Europa' October 1994)
- “Monteverdi's Madrigals, Books I–V,” Congresso internazionale Claudio Monteverdi—Studi e prospettive, Mantua, October 1993
- “Palestrina at Work,” Music, Musicians, and Musical Culture in Renaissance Rome, Library of Congress, Washington, April 1993 (also read at Palestrina—Lassus—Monteverdi—Musik in der Zeit des Umbruchs, Duisberg, Germany, September 1994)
- “How Josquin Became Josquin,” Making New Classics: Canon Formation in the Renaissance, Harvard University, April 1992, Medieval and Renaissance Studies Conference (also read at the Twenty–Second Annual British Conference on Medieval and Renaissance Music, Glasgow, 1994)
- “Francesco Corteccia's Sketchbook: New Evidence about Compositional Process,” Annual Meeting of the American Musicological Society, Pittsburgh, November 1992 (also read at the University of Illinois and at the conference “Creative Process in Renaissance Music,” Brandeis University, March 1992)
- “Towards a Critical Language for English Music ca. 1600,” Yale University, Musicology Colloquium, April 1991 (also read at the University of Pennsylvania, February 1994)
- “Isaac at Work: Evidence of an Autograph Manuscript,” Harvard University, Renaissance Musicology Colloquium, February 1990
- “The Renaissance and the Rediscovery of a Musical Past,” Cultural Definition and the Renaissance, Courtauld Institute of Art, London, June 1990 (also read at the University of Wisconsin—Madison, February 1990 and the Renaissance Society of America, Annual Meeting, Duke University, April 1991)
- “La cappella musicale al Santo di Padova nel Cinquecento,” La cappella musicale nell'Italia della controriforma, Convegno internazionale di studi, Cento, October 1989
- “Changing Conceptions of Musical Space in the Renaissance,” Harvard University Renaissance Seminar, November 1987
- Respondent, Round Table, “Production and distribution of music in 16th and 17th century European Society,” Fourteenth Congress of the International Musicological Society, Bologna, August–September 1987
- Participant, Colloquium, “Tonal Coherence in Pre–Tonal Polyphony,” Princeton University, April 1987

- “Mode in the Madrigals of Cipriano de Rore,” Fourteenth Annual Conference on Medieval and Renaissance Music, King's College, London, August 1986
- “Cipriano de Rore: Founder of the Seconda Pratica,” New England Chapter of the American Musicological Society, April 1985 (also read at Princeton University)
- “Charles Butler: A Key to the Music of William Byrd,” Annual Meeting of the American Musicological Society, Philadelphia, October 1984 (also read at Brandeis University and the State University of New York at Buffalo)
- “Music and the Friars Minor in Fifteenth– and Sixteenth–Century Italy,” Twelfth International Conference on Franciscan Studies, Assisi, October 1984
- “Evidence Concerning Compositional Process in the Sixteenth Century: An Autograph Manuscript of Cipriano de Rore,” Annual Meeting of the American Musicological Society, Denver, November 1980 (also read at Villa I Tatti, Eastman School of Music, Cornell University, Università di Roma)
- “How a Composer and a Painter 'Read' the Same Texts: Evidence of a German Illuminated Music Manuscript,” Society of Fellows in the Humanities, Columbia University, March 1979 (also read at Syracuse University, Brown University)
- “The Significance of Mus. Ms. B as a Source for the Motets of Cipriano de Rore,” Annual Meeting of the American Musicological Society, Minneapolis, October 1978 (also read at Harvard University)
- “Music in the Early Ferrarese Pastoral: A Study of Beccari's *Il sacrificio*,” International Congress on Renaissance Theatre in Northern Italy: The Court and the City (1400–1600), Barnard College and Harvard University, October 1976
- “Musical Life in Parma at the Time of Cipriano de Rore,” “L'Europa delle Corti: Corti farnesiane a Parma e Piacenza 1545–1622,” Parma and Piacenza, October 1976

PROFESSIONAL ACTIVITIES (SELECTED)

AMS Representative to the Governing Board, RILM	2016–
Editorial Board, <i>Il Saggiatore musicale</i>	2014–
Palisca Award Committee, American Musicological Society	2014–2016
Executive Board, North American British Music Studies Association	2005–2008
Visiting Committee for Music and Theater Arts (presidential appointment), Massachusetts Institute of Technology	2000–2010
Co–director and founder, Boston–area Seminar on Gender and Music	1996–2000
Editorial Board, <i>I Tatti Studies</i>	1998–2004
Member, Advisory Committee, Villa I Tatti, Harvard Center for Italian Renaissance Studies	1998–2003
Editorial Board, <i>Renaissance Studies</i>	1997–2002
Corporator and Member, Academic Affairs Committee, Lesley College	1993–1999
Board, Double Edge Theatre	1992–1997
Consultant or reviewer	

grants: American Council of Learned Societies, National Endowment for the Humanities, American Academy in Rome, Villa I Tatti, National Humanities Center, Bellagio

visiting committees: Brown University, Harvard University (Villa I Tatti), University of Michigan, State University of New York at Stony Brook, University of Toronto at Scarborough, Washington University, University of Southern California, University of Washington (accreditation)

presses: Cambridge University Press, Duke University Press, Oxford University Press, Prentice–Hall, Princeton University Press, Schirmer Books, University of California Press, University of Chicago Press, University of Illinois Press, W. W. Norton

journals: *Journal of the American Musicological Society*, *Journal of the Royal Musical Association*, *Journal of Musicological Research*, *Journal of Musicology*, *Music & Letters*, *Musical Quarterly*, *Comparative Literature*