

Jeffrey G. Kurtzman  
 Department of Music  
 Washington University

Curriculum Vitae

1. Personal

Citizenship: U.S.A.  
 Marital status: married, Kathi Kurtzman, pianist and piano teacher  
 Children: Kenneth, Suzanne Juliet  
 Business address: Department of Music, Campus Box 1032, Washington University,  
 St. Louis, Missouri 63130  
 Home address: 7605 Balson Ave., St. Louis, Missouri 63130-2150  
 Office phone: (314) 935-5524  
 Home phone: (314) 862-5354

2. Education

1965-1968 University of Illinois: Ph.D. in Musicology, 1972  
 M.M. in Musicology, 1967  
 Dissertation: "The Monteverdi Vespers of 1610 and their Relationship with Italian  
 Sacred Music of the Early Seventeenth Century"  
 Master's Thesis: "The Development of the Isorhythmic Motet in Fourteenth-Century  
 France"  
 1964-1965 Washington State University  
 1963-1964 University of Illinois  
 Summer 1963 Aspen Music School, study with Rosina Lhevinne  
 1958-1963 University of Colorado: B.M. in Piano Performance, 1963

3. Record of Employment

1986- Washington University, Professor of Music  
 1984-1986 Rice University, Co-Director of Student Advising  
 1982-1986 Rice University, Professor of Music  
 1979-1984 Rice University, Master of Baker College  
 1978-1982 Rice University, Associate Professor of Music  
 1975-1978 Rice University, Assistant Professor of Music  
 1972-1975 Middlebury College, Assistant Professor of Music  
 1969-1972 Middlebury College, Instructor in Music  
 1968-1969 Cornell University, Visiting Lecturer in Music

4. University Administrative Experience

Washington University  
 Chairman of Department of Music, 1986-1993  
 Director of Community Relations and of Friends of Music, 1993-1995  
 Rice University  
 Co-Director of Student Advising, 1984-1986  
 Master of Baker Residential College, 1979-1984  
 Chairman of Committee of Masters, 1983  
 Treasurer of Committee of Masters, 1983-1984

Shepherd School of Music at Rice University

Chairman of Committee on Doctoral Curricula, 1985-1986

Chairman of Division of Music History and Literature, 1982-1983

Coordinator of Non-major and Area Studies, 1980-1982

Chairman of Committee for Undergraduate Curriculum Revision, 1980-1981

Coordinator of Graduate Studies, Chairman of Graduate Committee, 1977

Middlebury College, Department of Music

Architect of curricular reform and departmental expansion, 1969-1975

Supervisor of library development, 1969-1975

Manager of concert, film and lecture series, 1972-1973

5. Fellowships

1990-1991 Washington University Faculty Research Grant

Summer 1989 National Endowment for the Humanities Summer Stipend; Washington University faculty summer research grant

Conference travel grant from Università di studi di Venezia

Summer 1988 Conference travel grant from Università di studi di Venezia

Summer 1986 Mellon Foundation grant to teach seminar on Italian poetry and music

Summer 1984 American Council of Learned Societies travel grant

1973-1983 Nine research and publication grants from Middlebury College and Rice University

Summer 1981 Deutscher Akademischer Austauschdienst research grant

Summer 1980 American Council of Learned Societies Summer Research Grant

1979-1984 Danforth Foundation Faculty Associate

1979-1980 John Simon Guggenheim Foundation Fellow

1973-1974 National Endowment for the Humanities Younger Humanist Fellowship for study of 14th and 16th-century Italian literature

1969 Martha Baird Rockefeller Fund for Music Fellowship for dissertation research

1967-1968 University of Illinois Graduate Fellowship

6. Teaching Awards

1984 Rice University George R. Brown award for Excellence in Teaching

1981 Rice University George R. Brown award for Excellence in Teaching

1977 Rice University Phi Beta Kappa prize for Excellence in Teaching

7. Honors

*Orpheus* Visiting Scholar, Florida State University, April 2001

Rey M. Longyear Lecturer, University of Kentucky, October 2006

Honorary Lifetime Member, Society for Seventeenth Century Music, April 2011

Honorary Member, RISM-Switzerland "Printed Sacred Music Database," March 2012

International Mentor, International Musicological Society, 2016-

## 8. Professional Society Memberships and Offices

American Musicological Society

Palisca Award Committee, 2006-2008, chair in 2008

Chair, Ethics Statement Committee, 1994-1995

Member of oversight committee for American RISM project, 1987-92

Chair, National Program Committee, 1980-1981

Elected member of National Council, 1978-1980

American Heinrich Schütz Society

Chairman (elected), 1988-1993

Society for Seventeenth-Century Music

Founding President, 1991-1993

International Musicological Society

International Association of Jungian Studies

Music Library Association

## 9. Editorial Positions

*Journal of Seventeenth-Century Music*

Reviews editor, 2003-2005

*Web Library of Seventeenth-Century Music*

*Anthology of Seventeenth-Century Italian Instrumental Music*, General Editor

*Opera Omnia of Alessandro Grandi*, American Institute of Musicology (20 vols.)

General Editor

## 10. Panels and Boards of Directors

American Council of Learned Societies Fellowship Selection Panel, 1987-1988

Saint Louis Symphony Orchestra Board of Trustees Music Committee, 1988-1992

Mighty Mississippi Concert Band of St. Louis, 1987-1992

St. Louis Early Music Ensemble, 1990-1991

Synchronia Contemporary Ensemble, 1992-1996

European Studies Program at Washington University, 1993-2001

Bharata Indian Arts Society, 1995-1998

Editorial Board, *Journal of Seventeenth-Century Music*, 1995-

Reviews Editor, Vol. 11.1 of *Journal of Seventeenth-Century Music*

Editorial Board, *Performance Practice Review*, 1998-

Advisory Board, *Magnificat* Early Music Ensemble (San Francisco) 1998-

Editorial Board, *Web Library of Seventeenth-Century Music*, 2002-

Co-Director, St. Louis Friends of Music Concerts, 2003-

Advisory Board, Artek Early Music Ensemble (New York City), 2006-

Advisory Board, Cappella Fede Early Music Ensemble (England), 2008-

President, Comitato scientifico di Santa Barbara, Mantua, Italy, 2018-

## 11. External thesis and dissertation advisor

Stanford University

University of Toronto

University of Iowa

Conservatory of Music, University of Sydney (Australia)

University of Missouri at Columbia

## 12. External evaluator

Italian Ministry for University Education and Research (MIUR)  
 Colby College  
 University of Notre Dame  
 Cornell University (chair of review committee)

## 13. Publications consultant and reader

Oxford University Press  
 Ashgate International Publishing  
 Indiana University Press  
 W.W. Norton & Co.  
 A-R Editions  
 Pendragon Press  
 Lexington Books  
*Journal of the American Musicological Society*  
*Early Music*  
*Journal of Seventeenth-Century Music*  
*Historic Brass Society Journal*  
*Music & Letters*  
*Web Library of Seventeenth-Century Music*  
*Musica Disciplina*  
*Music Analysis*  
*Journal of Musicology*

## 14. Courses Taught

Survey and Period Courses

History of Music Literature, Medieval Music, Music in the Renaissance, Music  
 in the Baroque, Music in the Twentieth Century

Humanities Courses

Explorations in Renaissance Thought

From Literature to Opera

The Venetian Republic, 425-1797 (Freshman Focus Course)

Medieval and Renaissance Venice (Freshman seminar)

The Catholic Reformation and the Arts in Italy

Renaissance Venice (Freshman Focus course)

The Italian Renaissance (Freshman Focus course)

The Renaissance (Freshman Focus course)

The Symbolic Aesthetics of Suzanne Langer (taught in Philosophy Dept.)

Introduction to the Philosophy of Music (Philosophy Dept.)

Independent Study in Cassirer's *Philosophy of Symbolic Forms* (Philosophy Dept.)

Carl Jung's *Psychological Types* (taught in Psychology Dept)

Aesthetics and Music in the Early Romantic Period

Greek Music Aesthetics and their Reflection in the Middle Ages and Renaissance

Poetry and Music from the Middle Ages to the Twentieth Century

Italian and English poetry and music of the late Renaissance (Mellon Foundation  
 seminar jointly taught)

Music and Architecture in Renaissance Italy (jointly taught)

Shakespeare's *Othello* and Verdi's *Otello* (jointly taught)

Poetry and Music in the German *Lied* (jointly taught)  
 Alcibiades and the Fall of Athens (jointly taught)

Specialized Topics in Music History, Performance and Theory

Late Medieval and Renaissance Notation  
 The Italian Madrigal  
 History of Music Aesthetics  
 Research Seminar in 17th-century Italian Music  
 Music of Bach  
 Beethoven Symphonies  
 Beethoven Piano Sonatas  
 The Dramatic in Music  
 Introduction to Music as an Historical Subject  
 Vocal Performance Practice in Italian Music of the 16th and 17th centuries  
 Monteverdi Sacred Music  
 Introductory Music Theory  
 Advanced Theory and Analysis

15. Foreign Research

Italy, England, Germany, Poland, Spain, Portugal, Austria, Belgium, Holland,  
 Switzerland, Slovenia, Denmark

16. Foreign Languages spoken and/or read and used in research

Italian, German, French, Latin, Spanish

17. Publications and Current Research

A. Books, Monographs, and Editions, Catalogue

A Catalogue of Mass, Office and Holy Week Music Printed in Italy 1516-1770  
*Journal of Seventeenth-Century Music*, "Instrumenta" vol. 2 (2014), with Anne  
 Schnoebelen  
 Editor, *Selected Papers from the Frankfurt Monteverdi Conference (May 2009)*,  
*Journal of Seventeenth-Century Music*, vol. 18 (2015)  
*Studies in Sixteenth- and Seventeenth-Century Italian Sacred Music* (Ashgate  
 Publishing, 2014).  
*Approaches to Monteverdi: Aesthetic, Psychological, Analytical and Historical  
 Studies* (Farnham, Surrey and Burlington, Vermont: Ashgate Publishing, 2013).  
 General Editor, *Alessandro Grandi: Opera Omnia*, 20 vols. (American Institute of  
 Musicology), Vol. 1 published 2011, Vol. 5 published in 2015, Vol. 2 to be published  
 In 2018; other volumes in progress  
 General Editor, *An Anthology of Seventeenth-Century Instrumental Music* (Web Library of  
 Seventeenth-Century Music), in progress  
 "Trombe, Trombe d'argento, Trombe squarciate, Tromboni, and Pifferi in Venetian  
 Processions and Ceremonies of the Sixteenth and Seventeenth Centuries," *The Journal of  
 Seventeenth-Century Music*, 8/1 (2002). Co-authored (95%) with Linda Maria Koldau (5%)  
 Editor, "The Patronage of Sacred Music in Seventeenth-Century Italy," special issue of the  
*Journal of Seventeenth-Century Music* 6/1 (2001)

- Seventeenth-Century Italian Music for Vespers and Compline*. 10 volume series for Garland Publishing, Inc, 1995-2003.
- The Monteverdi Vespers of 1610: Music, Context, Performance* (Oxford: Oxford University Press, 1999).
- Critical/performing edition of *Claudio Monteverdi: Vespers of 1610*, Oxford: Oxford University Press, 1999.
- Critical edition of *Claudio Monteverdi: Missa in illo tempore*. Stuttgart: Carus-Verlag, 1994.
- Critical edition of *Claudio Monteverdi: Mass in F*. Stuttgart: Carus-Verlag, 1992.
- Critical edition of *Claudio Monteverdi: Gloria a 7*. Stuttgart: Carus-Verlag, 1992.
- Essays on the Monteverdi Mass and Vespers of 1610* (Houston: Rice University Studies, 1978).

B. Articles and Book Chapters

- "Monteverdi and Sacred Music in his early and Mantuan Years: The Current State of our Understanding and Suggestions for Future Research," forthcoming in papers of the 2017 Monteverdi Conference (Cremona and Mantua), June 201, in *Philomusa*.
- "Come avrebbero interpretato *Il Ballo delle Ingrate* di Claudio Monteverdi gli ospiti alle nozze del 1608? Una lettura neo-platonica dell'opera," forthcoming in proceedings of conference *Altre Seconde Cose*, Conservatory of Music, Milan, December 14, 2017.
- "Motets, Vespers Antiphons, and the Performance of the Post-Tridentine Liturgy," in *Mapping the Motet in the Post-Tridentine Era*, Ed. Esperanza Rodríguez-García and Daniele V. Filippi (New York: Routledge, 2018), pp. 36-56.
- "Another Example of Monteverdi's Self-borrowing: The first *Dixit Dominus* in the *Messa e Salmi* (1650) and the *Dixit Dominus Primo* of the *Selva morale et spirituale* (1641)," forthcoming in *Journal of Seventeenth-Century Music*, 24/1 (2019)
- "Instruments, Instrument Makers, and Instrumentalists in the Second Half of the Sixteenth Century," in *A Companion to Music in Sixteenth-Century Venice* (Leiden/Boston: Brill, 2018), 292-320.
- Article length review of BBC DVD "Monteverdi in Mantua: The Genius of the Vespers," *Journal of Seventeenth-Century Music* 20/1 (2014, published in 2017).
- "Monteverdi's Confitebor primo from the *Selva morale et spirituale* of 1641: context, text and structure," *Early Music*, "Monteverdi at 450," 45/3 (August 2017), 403-14.
- "The Austrian Habsburgs and Venice in the late Sixteenth and Seventeenth Centuries," invited chapter in *A Companion to Music at the Habsburg Courts in the Sixteenth and Seventeenth Centuries* (Leiden: Brill Publishers, forthcoming). Lead author, 60%.
- "Li dilettevoli Magnificat di Orazio Colombani: un notevole rappresentante della musica sacra post tridentina," XVII Convegno Internazionale di Studi Musicologici, A.M.I.S.-Como, 2018
- "Civic Identity and Civic Glue: Venetian Processions and Ceremonies of the Sixteenth and Seventeenth Centuries," *Yale Journal of Music and Religion*, vol. 2, nos. 2/4 (2016).  
<http://elischolar.library.yale.edu/yjmr/vol2/iss2/4>

- “Cleffing, Ranges, Pitch and Sonority in the Vocal Music of Andrea and Giovanni Gabrieli,” in *Transmission and Reception of a Venetian Musical Tradition*, eds. Rodolfo Baroncini, David Bryant and Luigi Collarile (Turnhout, Belgium: Brepols Publishers, 2016), 107-133.
- “Monteverdi’s Mass and Vespers of 1610: The Social and Economic Context” *Selected Papers from the Frankfurt Monteverdi Conference (May 2009)*, *Journal of Seventeenth-Century Music*, vol. 18 (2016)
- “Introduction,” *Selected Papers from the Frankfurt Monteverdi Conference (May 2009)*, *Journal of Seventeenth-Century Music*, vol. 18 (2016)
- “Cleffing, Ranges Pitch and Sonority in the Vocal Music of Andrea and Giovanni Gabrieli,” *Musica Veneta—Studies*, I (2015)
- “Collected Works of Claudio Monteverdi: the Malipiero and Cremona Editions,” in *Musikeditionen im Wandel der Geschichte*, ed. Reinmar Emans and Ulrich Krèamer (Berlin: De Gruyter, 2015), 69-96.
- “Vocal Ranges, Cleffing and Transposition in the Sacred Music of Giulio Belli,” *Barocco Padano e Musici Francescani: L’Apporto dei maestri conventuali: Proceedings of the XVI Convegno internazionale sul barocco padano (secoli XVII-XVIII)*, (Padova: Centro Studi Antoniani, 2014), 141-164.
- “The Effect on Italian Liturgical Music of the Council of Trent (1562), the *Breviarium Romanum* (1568), the *Missale Romanum* (1570), and the *Caeremoniale Episcoporum* (1600),” forthcoming in the conference report for the 2011 Valencia conference commemorating 400<sup>th</sup> anniversary of death of Juan de Ribera
- “Cleffing, Ranges and Transposition in Giovanni Croce’s Published Sacred Music Collections with Organ,” with Michael Proctor co-author, in *Dal canto corale alla musica poliorale: L’arte del ‘coro spezzato’*, ed. Lucia Boscolo Foleganna e Alessandra Ignesti (Padua: CLEUP Editrice, 2014), 233-58.
- “Polyphonic Psalm Structures in Seventeenth-Century Italian Office Music,” in *Psalmen: Kirchenmusik zwischen Tradition, Dramatik und Experiment* (Köln, Weimar, Wien: Böhlau Verlag, 2014), 119-87.
- “Musiche per l’Ufficio nelle edizioni italiane a stampa (1542-1735)” in *Da Napoli a Napoli: Musica e musicologia senza confine* (Lucca: Libreria musicale italiana, 2014), 27-46.
- “Transposition Rubrics in Late Sixteenth- and Early Seventeenth-Century Italian Sacred Music Prints: Examples, Issues and Questions,” *A Musicological Gift: Libro Homenaje for Jane Morlet Hardie*, edited by Kathleen Nelson and Maricarmen Gómez (Lions Bay, BC, Canada: Institute of Mediaeval Music, 2013), 157–166.
- “The Performance of Eight-Voice and Polychoral Psalmody with Instruments in Italy and its Role in the Development of the Concertato Style in the Sixteenth and Early Seventeenth Centuries,” *‘Hands-On’ Musicology: Essays in Honor of Jeffery Kite-Powell* (Ann Arbor: Steglein Publishing, 2012), 169-211
- “Polyphonic Psalm and Cantic Antiphons for Vespers, Compline and Lauds Published in Italy in the Sixteenth and Seventeenth Centuries,” in *Barocco Padano 7: Atti del XV Convegno internazionale sulla musica italiana nei secoli XVII-XVIII* (A.M.I.S. Como, 2012), 581-644.

- “The Psychic Disintegration of a Demi-God: The Expression of the Conscious and the Unconscious in Alessandro Striggio’s and Claudio Monteverdi’s *L’Orfeo*,” in *Consciousness and Music* (Oxford: Oxford University Press, 2011), 343-74.
- “Printed Italian Music for Matins and Lauds throughout the Year and other Services in Holy Week, 1544-1725,” in *Barocco Padano 6: Atti del XIV Convegno internazionale sulla musica italiana nei secoli XVII-XVIII* (A.M.I.S. Como, 2010 [2011]), 347-408.
- “Monteverdi’s Missing Sacred Music: Evidence and Conjectures” *The Musicologist and Source Documentary Evidence: A Book of Essays in Honour of Professor Piotr Pozniak on his 70th Birthday*, ed. Zofia Fabianska, Jakub Kubieniec, Andrzej Sitarz, Piotr Wilk (Karków: Musica Iagellonica, 2009), 187-208.
- “Monteverdi’s Mass of Thanksgiving: Da Capo,” *Fiori Musicali: Liber Amicorum Alexander Silbiger* (Ann Arbor: Harmonie Park Press, 2009), 95-128.
- “A Monteverdi Vespers in 1611,” with Licia Mari, *Early Music* 36 (November 2008), 547-54.
- “The Iagoization of Otello: A Study in Verdi’s Musical Translation of Shakespeare’s Linguistic Dramaturgy,” in *Sonic Transformations of Literary Works* (Stuyvesant, NY: Pendragon Press, 2008), 69-101.
- “Hymns Published in Italy, 1542-1715,” *Barocco Padano 5: Atti del XIII Convegno internazionale sulla musica italiana nei secoli XVII-XVIII* (A.M.I.S. Como, 2008), 9-100.
- “Stylistic Diversity in Vesper Psalms and Magnificats Published in Italy in the Seventeenth Century,” *Early Music: Context and Ideas II*: (Kraków: Institute of Musicology of the Jagiellonian University, 2008), 169-87.
- “Introduzione ai salmi di Cossoni,” in *Carlo Donato Cossoni nella Milano spagnola* (Lucca: Libreria Musicale Italiana, 2007), 167-210.
- “The Mantuan Sacred Music,” *Monteverdi*, ed. John Whenham and Richard Wistreich (Cambridge, Cambridge University Press, 2007), 141-54.
- “Laetatus sum (1610),” *Monteverdi*, ed. John Whenham and Richard Wistreich (Cambridge, Cambridge University Press, 2007), 155-61.
- “Information and Lessons from the Iconography of Venetian Processions and Ceremonies,” *Music in Art* 32, nos. 1-2 (Spring-Fall 2007), 113-132
- “Questioni di chiavi, toni ecclesiastici e altezza del suono dei Magnificat del Palestrina,” *Palestrina e l’Europa: Atti del III Convegno Internazionale di Studi* (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, 2006), 315-27.
- “Music for Compline Published in Italy, 1555-1700: A Survey of the Repertoire,” *Barocco Padano 4: Atti del XII Convegno internazionale sulla musica italiana nei secoli XVII-XVIII* (A.M.I.S. Como, 2006), 59-116.
- “Published Italian Music for Vespers: A Survey of the Repertoire, 1651-1725,” *Barocco padano 3: Atti del XI Convegno internazionale sulla musica sacra nei secoli XVII-XVIII, Brescia, 16-18 luglio 2001* (Como: A.M.I.S., 2004), 35-79.
- “Le prime due raccolte dei mottetti di Domenico Massenzio,” *Tullio Cima, Domenico Massenzio e la musica del loro tempo: Atti del convegno internazionale (Ronciglione 30 ottobre-1 novembre 1997)* (Rome: Ibimus, 2003), 149-210
- “Deconstructing Gender in Monteverdi’s *L’Orfeo*,” *Journal of Seventeenth-Century Music*, vol. 9/1, 2003



- "Il Vespro della Beata Vergine di Claudio Monteverdi ed il repertorio italiano dei vespri dal 1610 al 1650: un quadro riassuntivo," *Barocco padano 2: Atti del X Convegno internazionale sulla musica sacra nei secoli XVII-XVIII, Como, 16-18 luglio 1999* (Como: A.M.I.S., 2002), 7-39.
- "Palestrina's Magnificats: A Brief Survey," *Encomium Musicae-A Festschrift in Honor of Robert J. Snow* (Stuyvesant, New York: Pendragon Press, 2002), 637-61.
- "Write to Reply," *The Musical Times* 142 (Winter 2001), 52-60.
- "Per fare il vespro meno tedioso: Don Pietro Maria Marsolo and the 'Antiphon Problem'," *Essays on Music and Culture in Honor of Herbert Kellman*, ed. Barbara Haggh (Paris: Minerve, 2001), 411-21.
- "Monteverdi's Sacred Music: The State of Research," *Claudio Monteverdi: Studi e Prospettive*, ed. Paola Besutti, Teresa M. Gialdroni, Rodolfo Baroncini (Firenze: Olschki, 1998), 3-29.
- "A Jungian Perspective on Monteverdi's Late Madrigals," *Relazioni musicali tra Italia e Germania nell'età barocca: Atti del VI Convegno internazionale sulla musica italiana nei secoli XVII-XVIII* (A.M.I.S., Como, 1997), 121-36.
- "Intrusioni del caos nell'Orfeo di Monteverdi," *Il melodramma italiano in Italia e in Germania nell'età barocca: Atti del V Convegno internazionale sulla musica in area lombardo-padana del secolo XVII* (A.M.I.S. Como, 1995), 179-204.
- "Tones, Modes, Clefs and Pitch in Roman Magnificats of the 16th Century," *Early Music*, 22 (November 1994), 641-64.
- "Monteverdi's Changing Aesthetics: A Semiotic Perspective," *Festa Musicologica, Essays in Honor of George Buelow* (Stuyvesant: Pendragon Press, 1994), 233-55.
- "Monteverdi's 'Mass of Thanksgiving' Revisited," *Early Music*, 22, February 1994, 63-84.
- "Monteverdi and Early Baroque Aesthetics: The View from Foucault," *Il madrigale oltre il madrigale: Atti del IV Convegno internazionale sulla musica in area lombardo-padana del secolo XVII* (A.M.I.S. Como, 1994), 107-19.
- "Why Would Monteverdi Publish a Vespers in 1610? Lifting the Shadows on the Development of a Repertoire," *De Music et Cantu, Helmut Hucke zum 60. Geburtstag* (Hildesheim: Olms, 1993), 419-55.
- "A Taxonomic and Affective Analysis of Monteverdi's *Hor che'l ciel e la terra*," *Music Analysis*, 12/2 (July 1993), 169-95.
- "What Makes Claudio 'Divine'? Criteria for Analysis of Monteverdi's Large-scale Concertato Style." *Seicento inesplorato: Atti del III convegno internazionale sulla musica in area lombardo-padana del secolo XVII* (A.M.I.S. Como, 1993), 257-302.
- Article length correspondence, *Music and Letters*, 74 (August, 1992), 487-490; 75 (February 1994), 145-49.
- "An Aberration Amplified," *Early Music*, XIII, no. 1 (February 1985), 73-6.
- Article length Book Review. Maria Rika Maniates, *Mannerism in Italian Music and Culture 1530-1630. The Musical Quarterly*, LXVII, no. 1 (January 1981), 125-31.
- "An Early Seventeenth-Century Manuscript of *Canzonette e Madrigaletti spirituali*," *Studi musicali*, VIII (1979), 149-71.

"Giovanni Francesco Capello, an Avant-Gardist of the Early Seventeenth Century," *Musica Disciplina*, XXXI (1977), 155-82.

"Some Historical Perspectives on the Monteverdi Vespers," *Analecta Musicologica*, XV (1975), 29-86.

### C. Book, Score and Recording Reviews

Robert Kendrick, *The Sounds of Milan*. (Oxford: Oxford University Press, 2002).

*Journal of the American Musicological Society*, 59 (Spring 2006), 185-190.

Jeanette Sorel and Apollo's Fire: *Monteverdi Vespers of 1610*. *Journal of Seventeenth-Century Music*, 11.1 (2005)

Jonathan Glixon, *Honoring God and the City: Music at the Venetian Confraternities, 1260-1807* (Oxford: Oxford University Press, 2002). *Journal of Musicological Research*, 23/2 (2004): 233-37.

Konrad Junghänel and Cantus Cöln: *Giovanni Rovetta, Vespro solenne*.

Harmonia Mundi France, 2001. [HMC 901706.], *Journal of Seventeenth Century Music*, vol. 8/1, 2002.

Patuzzi, Stefano, *Madrigali in Basilica: Le Sacre lodi a diversi santi (1587) di G.G. Gastoldi, un emblema controriformistico*. *Rivista italiana di musicologia* 36/1 (2002), 186-88.

Chiara Margarita Cozzolani, *Motets*, ed. Robert Kendrick, A-R Editions. *Journal of Seventeenth-Century Music*, vol. 6/2, 2000.

Lodovico Viadana, *Salmi a quattro chori* and Gallo, Vincenzo, *Salmi del Rè David*, *Music Library Association Notes*, 55/4 (June 1999), 1000-1005.

Bonaventura Rubino, *Vespero dello Stellario*, "Musiche rinascimentali siciliane," XIV, *Il Saggiatore musicale*, IV/2 (1998), 424-26.

Francesco Cavalli, *Vespero a otto voci con basso continuo: Vespero della B.V. Maria, Vespero delle Domeniche, Vespero delli Cinque Laudate*, 1675. Ed. Francesco Bussi. (Milan: Edizioni Suvini Zerboni, 1995), *Music Library Association Notes*, LI, no. 4 (1997), 565-67.

Paul McCreesh, *Venetian Vespers*; Pavel Kilkar, *Italian Music of the Early Baroque: René Jacobs, Alessandro Grandi*. Four compact discs. *Early Music*, XXII/2 (February 1994), 149-53.

*Monteverdi*. Denis Arnold, ed. revised by Tim Carter (London: Dent, 1990). *Music & Letters*, Vol. 73, no. 3 (August 1992), 438-40.

Claudio Monteverdi: *L'incoronazione di Poppea*, ed. Alan Curtis (London and Sevenoaks: Novello, 1989). *Music Library Association Notes*, Vol. 48, no. 1 (September 1991), 276-79.

*Claudio Monteverdi: A Guide to Research*. K. Gary Adams and Dyke Kiel (New York: Garland Publishing, 1989). *Music and Letters*, Vol. 71, no. 4 (November 1990), 545-50.

*Claudio Monteverdi: Vespers of St. John the Baptist; Second Vespers of Santa Barbara*, ed. Fritz Noske; Graham Dixon. Record reviews in *Early Music*, XVII, no. 3 (August 1989), 429-38.

*The New Monteverdi Companion*, ed. Denis Arnold and Nigel Fortune. *The Musical Quarterly*, LXXII, no. 3 (1986), 418-21.

Rika Maria Maniates, *Mannerism in Italian Music and Culture, 1530-1630*. *The Musical Quarterly*, 67, no. 1 (1981), 125-31.

Claudio Monteverdi: *Vespro della Beata Vergine*, ed. Jürgen Jürgens. *Music Library Association Notes*, Vol. 36, no. 4 (June 1980), 981-83.

*Music of Claudio Monteverdi: a Discography*, comp. Gunnar Westerlund and Eric Hughes (British Institute of Recorded Sound, 1972), *Music Library Association Notes*, Vol. 30, n. 3 (March 1974), 532-33.

Claudio Monteverdi: *Il Primo Libro dei Madrigali*, ed. Bernard de Surcy, and same title, ed. Raffaello Monterosso, *Journal of the American Musicological Society* Vol. 27, no. 2 (Summer 1974), 343-48.

#### 18. Conference Papers and Public Lectures

“Liturgical Music in Italy 1580-1630: What the published repertoire tells us about Trends, use, and change in the performance of the liturgy,” 18<sup>th</sup> Biennial International Conference on Baroque Music, Cremona, Italy, July 13, 2018.

“Monteverdi and sacred music in his early and Mantuan years: The current state of our understanding and suggestions for future research,” invited keynote paper at conference, *The Making of a Genius: Claudio Monteverdi from Cremona to Mantua*, Mantua, Italy, June 9, 2017

“Monteverdi’s Venetian psalms,” paper for International Musicological Society conference in Tokyo, Japan, March 23, 2017

“Mentoring young musicologists in the United States and abroad,” invited paper for International Musicological Society conference in Tokyo, Japan, March 21, 2017

“Monteverdi as a Dramatic Psychologist: A Jungian Perspective on the Opera *Orfeo*,” invited lecture at Belmont University, Nashville, TN, April 5, 2017

“Igor Stravinsky’s *Rites of Spring*,” invited classroom lecture, Belmont University, Nashville, TN, April 5, 2017

“Sacred Music in Italy 1580-1615: What the Published Repertoire tells us about Trends, Use, and Change in the Performance of the Liturgy,” paper for conference *Music for Liturgy and Devotion in Italy around 1600*, University of Manchester, Manchester, England, November 4, 2016.

“A Neo-Platonic Reading of Monteverdi’s *Arianna*,” Seventeenth Biennial Baroque Conference (University of Canterbury, Canterbury, England, July 15, 2016).

“Li dilettevoli Magnificat di Orazio Colombani: un notevole rappresentante della musica sacra post tridentina,” XVII Convegno Internazionale di Studi Musicologici, A.M.I.S.-Como (Centro di Studi Antoniani, Padua, Italy, July 1, 2016).

“An Introduction to Alessandro Grandi,” public lecture on YouTube, [September 10, 2015](https://youtu.be/Ari2APQFlhM), <https://youtu.be/Ari2APQFlhM>,

“In print and online: two different approaches to critical editions of Italian music of the 17<sup>th</sup> century,” Critical Editions conference, St. Petersburg, Russia, September 2 2015.

“An Introduction to the Monteverdi Vespers,” pre-concert lecture, University of Iowa, April 24, 2015

- “Vespers Antiphons, Motets and the Performance of the Post-Tridentine Liturgy,” conference “Mapping the Post-Tridentine Motet,” University of Nottingham, April 18, 2015; Annual meeting of Society for Seventeenth-Century Music, University of Iowa, April 24, 2015
- “Music and the Catholic Reform Movement of the Sixteenth Century and Beyond,” St. Louis Cathedral, March 19, 2015
- “Claudio Monteverdi: Il Vespro della Beata Vergine,” (delivered in Italian), St. Louis, Club *Italiano per piacere*, February 4, 2015
- “What did Italian composers really do after Trent?” *Music and Image/Baroque and Beyond*, City College of New York, November 21, 2014.
- “The *Missa in illo tempore* of Claudio Monteverdi” (delivered in Italian), Bologna, Oratorio di Santa Maria della Vita, March 9, 2014
- “Monteverdi and Sacred Music at Mantua: What the evidence tells (and doesn’t tell) us—a response to Roger Bowers,” with Licia Mari, Sixteenth Biennial International Conference on Baroque Music, Salzburg Austria, July 10, 2014
- “A Neo-Platonic Reading of Rinuccini’s and Monteverdi’s *Arianna*,” annual meeting of Society for Seventeenth Century Music, Ohio State University (March 21, 2013)
- “Toward an Understanding of Cleffing, Pitch and Sonority in the Vocal Music of Giovanni Gabrieli,” Conference *Alla Schola del Signor Giovanni Gabrieli*, Fondazione Cini, Venice, Italy (December 10, 2012)
- Lecture-recital on Brahms Sonata for viola and piano, Op. 102 no. 2 (Aberdeen Heights Retirement Center, Oct. 7, 2012)
- “A Neo-Platonic Reading of Monteverdi’s *Il Ballo delle Ingrate*,” 15<sup>th</sup> Biennial International Baroque Conference, University of Southampton, England (July 13, 2012)
- “Lessons for a Dynastic Wedding: A Neo-Platonic Reading of Rinuccini’s and Monteverdi’s *Arianna* and *Il Ballo delle Ingrate* (1608)” University of Toronto (October 20, 2011)
- “A Jungian Interpretation of Psychic Disintegration in Alessandro Striggio’s and Claudio Monteverdi’s First Opera” (Creativity and Madness—Psychology and the Arts Conference, Santa Fe, New Mexico, August 5, 2011)
- “The Effect on Italian Liturgical Music of the Council of Trent (1562), the *Breviarium Romanum* (1568), the *Missale Romanum* (1570), and the *Caeremoniale Episcoporum* (1600). (Invited keynote address for Conference “Music and liturgical reform, 1611-present: A conference in honor of the death of San Juan de Ribera, University of Valencia, Spain, July 1, 2011
- “On the Meaning of the Meaning of Music,” University of Aarhus, Denmark, May 19, 2011
- “Truth, Education, and the Crisis of the Humanities,” University of Aarhus, Denmark, May 17, 2011. Published in Aarhus University Education blog. Excerpted in *Weekendavisen*, Copenhagen.
- “Claudio Monteverdi’s *Vespro della Beata Vergine* of 1610. What is it and why was it published?” (Pre-concert lecture given at Duke University, November 21, 2010)

- “The Context of Monteverdi’s Vespers” (Lecture for musicology colloquium, Duke University, November 19, 2010)
- “Claudio Monteverdi’s *Vespro della Beata Vergine* of 1610. What is it and why was it published?” Tangeman endowed lecture, Yale University, October 30, 2010, also at Duke University November 20, 2010, and in Denver and Boulder, Colorado, October 23 & 24, 2010)
- “Transposition rubrics in late 16<sup>th</sup>- and early 17<sup>th</sup>-century Italian sacred music: Examples, Issues and Questions” (Conference on “European Sacred Music, 1550-1800: New Approaches,” University of Fribourg, Switzerland, June 11, 2010 and at Biennial European Baroque Conference, Belfast, Northern Ireland, June 30, 2010)
- “Issues in the Performance of Giovanni Croce’s Double-choir Vespers and Compline Music” (Levi Foundation Conference, Venice, Italy, May 27, 2010)
- “Monteverdi as Dramatic Psychologist: The Psychic and Musical Disintegration of Orfeo” (Cyprus, University of Nicosia, May 21, 2010)
- “Rhetoric in the Piano Music of Haydn, Mozart and Beethoven” (Cyprus, University of Nicosia, May 20, 2010)
- “Polyphonic Psalm Structures in Seventeenth-Century Italian Office Music” (Psalm Conference, Weimar, Germany, April 15, 2010)
- “Beethoven’s Symphony no. 9: The Strategic Design” (Graduate musicology seminar, Institute of Musicology of the Universities of Weimar-Jena, April 20, 2010)
- “Don Giovanni as Everyman” (Catholic University, Washington D.C., January 21, 2010)
- “The Performance of Polychoral Psalmody and the Development of the Concertato Style in Sixteenth and Early-Seventeenth-Century Italy” (Catholic University, Washington D.C., January 21, 2010)
- “The Transformation of Chants in Monteverdi’s Vespers” (New York, January 18 and 19, 2010)
- “A Jungian Interpretation of Psychic Disintegration in Alessandro Striggio’s and Claudio Monteverdi’s First Opera” (Creativity and Madness—Psychology and the Arts Conference, Santorini, Greece, October 22, 2009)
- “Antonin Dvorák, “Dumky” Trio, Lecture-Recital (St. Louis Ethical Society, May 5, 2009)
- “Polyphonic Antiphons for Vespers, Compline and Lauds Published in Italy in the Sixteenth and Seventeenth Centuries.” (AMIS-Como Conference, Milan, Italy, July 2009)
- “Monteverdi’s Mass and Vespers of 1610 and other Sacred Music in 17<sup>th</sup>-century Italy: the Social Context” (Frankfurt Monteverdi Conference, Germany, July 2009)
- “Monteverdi’s Missing Sacred Music: Evidence and Conjectures,” Paper delivered at Thirteenth Biennial International Baroque Conference, Leeds, England (July 2008)
- “Stylistic Diversity in Vesper Psalms and Magnificats Published in Italy in the Seventeenth Century” (Cracow, Poland, Sept. 2008)
- “Music and Ethics,” Ethical Society of St. Louis, (June 2008)
- “Gabriel Fauré *Dolly Suite*,” Lecture-Recital, Ethical Society of St. Louis (May 2008)

- “The Venetian Coronation of the Dogaressa Morosina Morosini Grimani in 1597,” Catholic University of America (March 31, 2008); Renaissance Society of America annual meeting, Chicago (April 3, 2008)
- “Brahms Trio in B minor, Op. 8, Lecture-Recital, Ethical Society of St. Louis (October 2007)
- Series of lectures on “Music, the Arts and Science,” Ethical Society of St. Louis (October 2007)
- “The Iagoization of Othello/Otello,” paper delivered at quintennial meeting of International Musicological Society, Zurich, Switzerland (July 2007); Catholic University of America (March 2008)
- “Electronic Resources in Seventeenth-Century Music,” paper delivered at Study Group for Computers and Music at IMS meeting, Zurich, Switzerland (July 2007)
- “The Repertory for the Office published in Italy 1542-1735,” Conference of the International Association of Music Libraries, Naples, Italy (July 2007)
- “Responsories and Lamentations: a survey of the Italian published repertoire, 1600-1725,” paper delivered at Thirteenth biennial conference of Amicae Italicae Studiosi Musicae Como, Brescia, Italy (July 2007)
- “Monteverdi’s Seventh Book of Madrigals,” Pre-concert lecture for Artek Early Music Ensemble, New York City, February 2007
- “Monteverdi as Dramatic Psychologist: The Psychic and Musical Disintegration of Orfeo,” University of Kentucky Rey Longyear Lecture (October 20, 2006)
- “Monteverdi’s Mass of Thanksgiving: Fact or Myth?” Paper delivered at Twelfth Biennial International Baroque Conference, Warsaw, Poland (July 2006)
- “Conscious and Unconscious in Monteverdi’s *Orfeo*” Paper delivered at Conference “Music and Consciousness,” University of Sheffield, England (July 2006)
- “The Failure of Individuation in Monteverdi’s *L’Orfeo*: The Psychic Disintegration of a Demigod” Conference of International Association of Jungian Studies, “Psyche and Imagination,” Greenwich, England, July 2006
- “Lecture recital on Mozart Piano Quartet in G minor,” Eliot Chapel, St. Louis, May 2006
- “Italian Sacred Music in the 17th Century,” Southwestern University, February 2006
- “La psicologia dell’Orfeo,” Conference “Orfeo son io,” Verona, Italy, December 2005
- “Hymns Published in Italy, 1542-1715,” Thirteenth Biennial Conference of A.M.I.S. Como, Brescia, Italy, July 2005
- “A Brief Note on Cossoni’s Psalms,” International Conference on Carlo Donato Cossoni, Como, Italy, June 2004
- “Lecture recital on Beethoven, Trio in B-flat, Op. 11, Eliot Chapel, St. Louis, April 2005
- “Monteverdi’s *Vespro della beata Vergine*,” Northwestern University, May 2004
- Lecture recital on Brahms, Trio in C minor, Op. 101, Eliot Chapel, St. Louis, April 2004
- “A Tale of Two Laments: Monteverdi’s Two Ways of Weeping at the Shore,” University of Iowa, April 2004
- “Performance Practice in the Monteverdi Vespers of 1610,” University of Iowa, April 2004
- “Information and Lessons from the Iconography of Venetian Processions and Ceremonies,” RCM Iconography Conference, New York City, November 2003
- “Music for Compline Published in Italy, 1555-1700: A Survey of the Repertoire,” Twelfth Biennial Conference of A.M.I.S. Como, Brescia, Italy, July 2003
- Lecture recital on Brahms, Trio in A major, Op. 114, Eliot Chapel St. Louis, April 2003
- “Monteverdi’s *Lamento della ninfa*,” University of Toronto, February 2003

- "The Failure of Individuation in Monteverdi's *L'Orfeo*: The Psychic Disintegration of a Demigod," University of Toronto, February, 2003
- Lecture-Recital on Brahms Trio Op. 114 for clarinet, cello and piano. Eliot Chapel, Kirkwood, Missouri, February 2003
- "Form and Invention in Monteverdi's Eighth Book of Madrigals," International Musicological Society, Leuven, Belgium, August 2002
- "Civic Identity and Civic Glue: Venetian Processions and Ceremonies of the Sixteenth and Seventeenth Centuries," Society for Seventeenth-Century Music, Princeton University, April, 2002
- "Ritual Music, Ritual Noise: Trumpets, drums, pifferi, bells, guns, artillery and fireworks in Venetian Processions and Ceremonies of the Sixteenth and Seventeenth Centuries," Colloquium Bruges-Venice, Alamire Foundation, Bruges, Belgium, December 2001.
- "Instruments in Venetian Processions and Ceremonies of the Sixteenth and Seventeenth Centuries," University of Southern California, October 2001.
- "Published Italian Music for Vespers: A Survey of the Repertoire, 1651-1724," Eleventh International Conference on Italian Music in the 17<sup>th</sup>-18<sup>th</sup> Centuries, Brescia, Italy, July 2001.
- "Deconstructing Gender in Monteverdi's *L'Orfeo*," University of Illinois early opera conference, October 2000; University of Maryland-Baltimore County, April 2001; Florida State University, April 2001.
- "The Dialectic of Major and Minor in Beethoven's Fifth Symphony," Florida State University, April 2001.
- "Il Vespro della Beata Vergine di Claudio Monteverdi ed il repertorio italiano dei vespri dal 1610 al 1650: un quadro riassuntivo," Tenth International Conference on Italian Music in the 17<sup>th</sup>-18<sup>th</sup> Centuries,, July 1999.
- "Shakespeare's *Othello* and Verdi's *Otello*", nine hours of lectures for Opera Theater of St. Louis, May 1999.
- "The Monteverdi Vespers of 1610", pre-concert lectures for performances at the University of Virginia, Stanford University, San Francisco and Berkeley, April 1999.
- "Monteverdi's Vespers of 1610 and the Development of the Italian Vesper Repertoire in the First Half of the Seventeenth Century," Society for Seventeenth-Century Music, University of Virginia, April 1999; Stanford University, April 1999.
- "Trumpets in Venetian Processions and Ceremonies of the 16th and 17th Centuries," British Baroque Conference, Exeter, England, July 1998.
- "Le prime raccolte dei motetti di Domenico Massenzio e Tullio Cima: Esposizione e confronto", Convegno di Studi "Tullio Cima, Domenico Massenzio e la musica del loro tempo", Ronciglione, Italy, October 1997.
- "A Jungian Perspective on Monteverdi's Late Madrigals," Sixth Biennial Conference of A.M.I.S., Como, Italy, July 1995; South Central Chapter of American Musicological Society, Louisville, April 1996; International Musicological Society, London, August 1997.
- "Meter and Tempo in Monteverdi's Vespers," Seventh Biennial British Baroque Conference, Birmingham, July 1996.
- "Architectural Aesthetics," School of Architecture Lecture Series, Washington University, March 1995.
- "Questioni di chiavi, toni ecclesiastici, e altezza del suono nei Magnificat di Palestrina," International Conference on Giovanni Pierluigi Palestrina, Palestrina, Italy, Oct. 1994.

- "Clefs, Modes, Tones and Pitch in the Magnificats of Palestrina," British Baroque Conference, Edinburgh, July 1994.
- "Melody, Mistresses and Meaning in Monteverdi's 'Nigra sum'," University of Louisville, April 1994.
- "Monteverdi's Sacred Music: The Current State of Research," International Conference "Claudio Monteverdi: Studi e Prospettive," Mantua, Italy, October 1993.
- "The Power of Monteverdi's Recitative: 'Tu se' morta' from *L'Orfeo*. Read *in absentia* at conference on Monteverdi and monody, Rome, May 1993.
- "Intrusioni del caos nell'*Orfeo* di Monteverdi," Fifth International Congress on Music in Lombardy and the Po Valley, Como, Italy, July 1993.
- "Can the Arts Ruin American Society?" Century Club Lecture, Washington University, October 1992.
- "Monteverdi's Changing Aesthetics: A Semiotic Perspective," Conference in Honor of Charles Hamm, Warm Springs Virginia, June 1992; Fourth Biennial Baroque Conference, Durham, England, July 1992.
- "Monteverdi's *Hor che'l ciel e la terra* and Early Baroque Aesthetics," Washington University, April 1991, University of California at Santa Barbara, April 1991; American Schütz Society Conference, Eastman School of Music, May 1991; British Music Analysis Conference, London, September 1991.
- "Monteverdi and Early Baroque Aesthetics: The View from Foucault," Fourth International Conference on Italian Music in the 17<sup>th</sup> century, Lenno, Italy, June 1991.
- "What Makes Claudio 'Divine'? Criteria for Analysis of Monteverdi's Large-scale *Concertato* Style," Third International Conference on Music in the Lombardy-Po Valley Region in the 17<sup>th</sup> Century, Lenno, Italy, June 1989.
- "A Bibliography of Printed Italian Music for the Office, 1542-1725," Conference on Italian Sacred Music of the 16th and 17th Centuries, University of Venice, July 1988.
- "Aesthetics and Criticism: Some Observations and Ideas," University of Illinois, February 1988; MIT, October 1988.
- "Performance Practice in the Monteverdi Vespers," University of Oklahoma, March 1987.
- "An Introduction to the Monteverdi Vespers," University of Oklahoma, March 1987; University of Pittsburgh, May 1987.
- "A Remnant of Claudio Monteverdi's Visit to Rome: Sistine Chapel Music Codex 107," *Manuscripta* Conference, St. Louis University, October 1986.
- "Meter and Tempo in the Monteverdi Vespers," S.I.M. International Conference on the Sacred Music of Monteverdi, Saintes, France, May 1986.
- "Ornamentation in the Monteverdi Vespers," S.I.M. International Conference on the Sacred Music of Monteverdi, Saintes, France, May 1986.
- "Is There an Avant-garde on the Gulf Coast? The Case of Ellsworth Milburn," New Music America Conference, Houston, Texas, November, 1985.
- "How the Monteverdi Vespers Came to Be," Brown University, November 1981; University of Frankfurt, Germany, May 1982; Durham Conference on Baroque Music, University of Durham, England, July 1984; University of Pittsburgh, May 1987.
- "An Early 17th-Century Manuscript of *Canzonette e Madrigaletti spirituali*," Regional meeting of AMS, North Texas State University, April 1979.
- "The Music of Karlheinz Stockhausen," University of Houston at Clear Lake, January 1978.



- "From Musicology to Performance: A New Critical Edition of the Monteverdi Mass and Vespers of 1610--Problems and Considerations," Seventh Annual Convegno Internazionale di Musicologia, Poggio-a-Caiano, Italy, May 1981; Washington University, January 1986.
- "The Development and Diffusion of Sacred Monody, 1600-1620: A Preliminary Study," Third Annual Convegno Internazionale di Musicologia, Artimino, Italy, May 1977; AMS national meeting, New York City, November, 1979.
- "Monteverdi's *L'incoronazione di Poppea*," Houston Grand Opera Guild, Houston, Texas, October 1976.
- "Puccini's *Girl of the Golden West*," Houston Grand Opera Guild, Houston, Texas, February 1976.
- "Giovanni Francesco Capello, an Avant-Gardist of the Early 17th Century," King's College, University of London, and University of Durham, June 1975; AMS national meeting, Washington, D.C., November 1976.
- "Issues in the Relationship between Italian Literature and Music in the Sixteenth Century," Middlebury College, October 1974; Southern Renaissance Conference, University of Texas at Austin, April 1979.
- "The Historical Consequences of Musicology," Middlebury College, January 1973.
- "On the Performance of Bach at the Piano," Middlebury College, October 1971.
- "Musical Evil in Verdi's *Otello*," Middlebury College, September 1970; Wake Forest University, October 1974; Rice University, October 1984; University of Rochester, March 1985; Washington University, January 1986.
- "Parody and Variation in the Monteverdi Vespers," Annual meeting of New England Chapter of American Musicological Society, Yale University, New Haven, October 1970.
- "The Beethoven *Eroica*, a Napoleonic Symphony?" Middlebury College, October 1969.