

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
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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

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
 General Editor for Special Projects, 2010-

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-
 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-

11. External dissertation advisor

Stanford University
 University of Toronto
 University of Iowa

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
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

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

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.)

Interdisciplinary Courses

History of Music Aesthetics
 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
 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

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

- General Editor, *An Anthology of Seventeenth-Century Instrumental Music* (Web Library of Seventeenth-Century Music)
- General Editor, *Alessandro Grandi: Opera Omnia*, 20 vols. (American Institute of Musicology)
- “*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%)
- Reviews Editor, Vol. 11.1 of *Journal of Seventeenth-Century Music*
- 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, and Performance*. Oxford: Oxford University Press, 1999.
- Critical 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. Research Project

- On-line database of 16th and 17th-century Italian printed music for the Office. Database to be published in *Instrumenta* series of the *Journal of Seventeenth-Century Music*. Research on this project has been supported by grants from the Guggenheim Foundation, National Endowment for the Humanities, American Council of Learned Societies, Deutscher Akademischer Austauschdienst, Rice University, Washington University, University of Venice.

C. Articles and Book Chapters

- “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,” forthcoming in the *Festschrift* for Jeffery Kite-Powell.
- “Printed Italian Music for Matins and Lauds throughout the Year and other Services in Holy Week, 1544-1725,” forthcoming in *Barocco Padano 6: Atti del XIV Convegno internazionale sulla musica italiana nel secoli XVII-XVIII* (A.M.I.S. Como).
- “Collected Works of Claudio Monteverdi: the Malipiero and Cremona Editions” to be published in *Musik-Editionen als Spiegel der Editionsgeschichte* (Tübingen: Max Niemeyer Verlag).
- “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*,” forthcoming in *Consciousness and Music*, published by Oxford University Press.

- “Monteverdi’s Missing Sacred Music,” *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,” *Liber Amicorum Alexander Silbiger* (Ann Arbor: Harmonie Park Press, 2009)
- “A Monteverdi Vespers in 1611,” with Licia Mari, *Early Music* 36 (November 2008), 1-9.
- “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* (Cambridge, Cambridge University Press, 2007), pp. 141-54.
- “Laetatus sum (1610),” *Monteverdi* (Cambridge, Cambridge University Press, 2007), pp. 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.
- “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, 2003), 149-210
- “Deconstructing Gender in Monteverdi’s *L’Orfeo*,” *Journal of Seventeenth-Century Music*, vol. 9/1, 2003
- “Recollections of our Society’s Origins,” *17th-Century Music*, XII/2 (2003).
- “IMS 2002: Impressions of a Whirlwind, Fragments of a Marathon,” *17th-Century Music*, XII/1 (2002), 1, 10-11.
- “Il Vespri della Beata Vergine di Claudio Monteverdi ed il repertorio italiano dei vesperi 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.
- “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.
- “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 Hagg (Paris: Minerve, 2001), 411-21.
- "Monteverdi's Sacred Music: The State of Research," *Claudio Monteverdi: Studi e Prospettive*, ed. Paola Besutti, Teresa M. Gialdrone, 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," *Atti del V Convegno internazionale sulla musica in area lombardo-padana del secolo XVII* (A.M.I.S. Como, 1995).
- "Tones, Modes, Clefs and Pitch in Roman Magnificats of the 16th Century," *Early Music*, 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.
- "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
- "Monteverdi and Early Baroque Aesthetics: The View from Foucault," *Atti del III Convegno internazionale sulla musica in area lombardo-adana del secolo XVII* (A.M.I.S. Como, 1994), 107-19.
- "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), 259-302.
- 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. This article has often been used as an example of a particular type of research by graduate classes in Musicological Research at such institutions as the University of Chicago and the University of Pennsylvania.

D. 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 Appolo'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*
- Konrad Junghänel and Cantus Cölln: *Giovanni Rovetta, Vespro solenne*. Harmonia Mundi France, 2001. [HMC 901706.], *Journal of Seventeenth Century Music*, vol. 8/1, 2002
- Stefano Patuzzi, *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.
- Cozzolani, Chiara Margarita, *Motets*, ed. Robert Kendrick, A-R Editions. *Journal of Seventeenth-Century Music*, 2000.
- Viadana, Lodovico, *Salmi a quattro chori* and Gallo, Vincenzo, *Salmi del Rè David*, in *Music Library Association Notes*, 55 (June 1999), 1000-1005.
- Bonaventura Rubino, *Vespero dello Stellario*, "Musiche rinascimentali siciliane," XIV, *Il Saggiatore musicale*, IV/2 (1998), 424-26.
- Francesco Cavalli, *Vesperi 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 and 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).
- The New Monteverdi Companion*, ed. Denis Arnold and Nigel Fortune. *The Musical Quarterly*, LXXII, no. 3 (1986), 418-21.
- Claudio Monteverdi: *Vespro della Beata Vergine*, ed. Jürgen Jürgens. *Music Library Association Notes* (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* (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* (Summer 1974), 343-48.

18. Papers and Lectures

- “Transposition rubrics in late 16th- and early 17th-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)
- “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 17th-century Italy: the Social Context” (Frankfurt Monteverdi Conference, Germany, July 2009)
- “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 Dogressa 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)
- “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’s Mass of Thanksgiving: Fact or Myth?” Paper delivered at Biennial 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,” 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 the Beethoven Fifth Symphony,” Florida State University, 2001.
- “Il Vespro della Beata Vergine di Claudio Monteverdi ed il repertorio italiano dei vespri dal 1610 al 1650: un quadro sommario,” Eighth Biennial Conference of A.M.I.S., Como, Italy (Como, 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, 1994.
- “Melody, Mistresses and Meaning in Monteverdi's 'Nigra sum',” University of Louisville, 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, 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; Durham Baroque Conference, Durham, England, July 1992.
- "Monteverdi's *Hor che'l ciel e la terra* and Early Baroque Aesthetics," 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." A.M.I.S. conference on 17th-century Italian music, Lenno, Italy, June 1991.
- "What Makes Claudio 'Divine'? Criteria for Analysis of Monteverdi's Large-scale *Concertato* Style," A.M.I.S. conference on 17th-century Italian music, 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, Texas, October 1976.
- "Puccini's *Girl of the Golden West*," 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," Yale University, New Haven, October 1970.
- "The Beethoven *Eroica*, a Napoleonic Symphony?", Middlebury College, October 1969.