**Georgia J. Cowart**

**Curriculum Vitae, August 2016**

**Education**

Ph.D. Musicology (minor in music theory), Rutgers University, 1980

M.M. Musicology (minors in theory and comparative literature), Indiana University, l973 (with distinction)

B.M. Music history (minors in piano and voice), University of Alabama, 1970 (*cum laude*)

**Employment**

2007- Professor, Department of Music, Case Western Reserve University

2002-2007 Associate Professor and Chair, Department of Music, Case Western Reserve University

 Co-Director, Case/Cleveland Institute of Music Joint Music Program

1988-2001 Associate Professor, University of South Carolina (Music History)

1981-1988 Assistant Professor, University of South Carolina (Music History, Theory, Piano, and Piano Pedagogy)

**Research Awards, Fellowships, and Recent Professional Activities**

2016-18 Vice-President, American Musicological Society

2014-16 Director-at-Large, American Musicological Society

2013-14 AMS Slim Committee

2011-14 Member, Editorial Board, *Journal of the American Musicological Society*

2011-12 Marta Sutton Weeks Fellow, Stanford Center for the Humanities

2011-12 Fellowship, American Council of Learned Societies (declined)

2011 (Jan. – Dec.) Fellowship, National Endowment for the Humanities

2010-11, 2011-12 Freedman Fellowships for a digital image archive, Kelvin Smith Library, CWRU

2009 Guest Curator, exhibition, Metropolitan Museum of Art, New York: “Watteau, Music & Theater”;

 author of principal essay, exhibition catalogue, *Watteau, Music, and Theater* (MMA and Yale University Press, 2009).

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**45 Paintings, drawings, prints, musical instruments, and porcelains from the Met’s collection and from museums across the U.S. and Europe; accompanied by 17 events, including lectures, films, tours, a poetry reading by Philippe de Montebello, and a series of 7 concerts of music and dance performed by Les Plaisirs de Versailles, Robert Mealy, director, REBEL, and Paula Robison and Friends.**

**Reviewed in: *The New Yorker,* November 2009; *The New York Times* (Art and Design section, October 2009; Dance section, December 2009); *Slate Magazine* (photo review, September 2009); *The Financial Times* (October 2009); *Bloomberg News* (October 2009); *The New Criterion* (November 2009); *Art Times* (November 2009); *New York Social Diary* (photo journal); *The Daily Telegraph* (UK; November 2009)**

 **Catalogue listed in *The* *Financial Times’* “Best Art Books of 2009” (December 2009)**

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2007-09 Fellow, Sylvan C. Coleman and Pamela Coleman Memorial Fund in Art History,

 Metropolitan Museum of Art (Depts. of European Paintings and Musical Instruments)

2008 Subvention awards for *The Triumph of Pleasure:*

James R. Anthony Publication Fund, American Musicological Society

Bevington Fund, University of Chicago Press

2006-09 President, Society for 17th-Century Music

2003 American Society for Eighteenth-Century Studies’ James L. Clifford award (for “Watteau’s Pilgrimage to Cythera and the Subversive Utopia of the Opera-Ballet,” *Art Bulletin*, Fall 2001).

2001-02 National Endowment for the Humanities Fellowship for University Teachers

2000 Carol Jones Carlisle Award for Research in Women’s Studies (Univ. of SC)

1999 Univ. of SC School of Music Research Award

1997-98 Fellowship, American Council of Learned Societies

1993 Scholarship Honoree, Outstanding Women at Univ. of SC

1984 Outstanding Paper Prize, Southeastern Conference on Seventeenth-Century French Studies

**Teaching/Mentoring Awards/Support**

2016 CWRU Jessica Melton Perry Award for Disciplinary and Professional Writing Instruction

2015 CWRU Diekhoff Mentoring Award (nominated)

2014 SAGES Excellence in Writing Instruction Award, CWRU

2014 UCITE Teaching Fellow, CWRU

2012 Mentoring Fellow, CWRU

2009 Nominated, Richard A. Bloom Award for Distinguished Teaching in the SAGES

2012 Program (CWRU)

2014

1997 Music Educator of the Year, Music Educators National Convention (Univ. of SC, School of Music)

1996 Mortar Board award for Excellence in Teaching (Univ. of SC, campus-wide)

1994 Michael J. Mungo Award for Excellence in Undergraduate Teaching (Univ. of SC, campus-wide)

**Publications**

**Books**

“The Triumph of Folly: Watteau and the Satiric Musical Stage,” book ms. in progress

*The Triumph of Pleasure: Louis XIV and the Politics of Spectacle.* University of Chicago Press, 2008 (338

 pages).

 **Reviewed in: *Dance Research Journal* 43 (Summer 2011), 112-14; *Cambridge Opéra Journal* (May 2011); *French Studies* 65 (January 2011), 94-95; *The American Historical Review* 116 (February 2011), 227;** ***Eighteenth-Century Music* 7 (September 2010), 285-87; *Times Higher Education,* 11 June 2009); *Music and Letters* 91 (2010): 256-59; *Times Literary Supplement,* 2 July 2010, *Current Musicology* 88 (Fall 2009), 103-110.**

Editor and contributer, *French Musical Thought,* 1600-l800. Ann Arbor: UMI Research Press,

l989; University of Rochester Press, 1994 (258 pages). **Review: James R. Anthony, *Journal of Musicological Research* 11 (1991).**

*The Origins of Modern Musical Criticism: Quarrels over French and Italian Music, 1600-1750.* Ann Arbor: UMI Research Press, l98l (215 pages).**Review:** **Albert Cohen, *Music and* *Letters* 63 (1982).**

**Articles**

“De la fête monarchique à la fête galante: La Société et le théâtre dans une gravure de Le Pautre et une peinture de Watteau,” forthcoming in *Dix-huitième siècle* (2017).

“Opera Audiences.” *Oxford Handbook of Opera,* ed. Helen Greenwald. Oxford: Oxford University Press,

 2014 (invited).

“Review: Opera in the Age of Rousseau: Music, Confrontation, Realism.” JAMS 67 (Summer, 2014), 598 – 602.

 “Music in 17th-Century France” (with Peter Bennett). *Cambridge Companion to French Music,* Cambridge: Cambridge University Press, 2014.

“Musical Aesthetics in the French Enlightenment.” *Cambridge Companion to French Music*. Cambridge: Cambridge University Press, 2014.

“Editorial: Music, Institutions, and the Failure of Nations.” *Journal of the American Musicological Society* 66/1 (Spring, 2013).

“Sirènes et Muses: De l’éloge à la satire dans la fête théâtrale, 1654 - 1703.” Special issue, *XVIIe siècle,* ed. Larry Norman (January, 2013). [The issue highlights cutting-edge research on the French 17th century by American scholars.]

 “The Musical Theater in Watteau’s Paris,” principal essay for the exhibition catalogue, *Watteau, Music & Theater.* New York: Metropolitan Museum of Art and Yale University Press (invited; September, 2009). [**Listed by the *Financial Times* as a top-10 art book in 2009**]

“Muses of Power and Pleasure: The Opera-Ballet as Modernist Icon,” in William Brooks and Rainer Zaiser, eds. *Theatre, Fiction, and Poetry in the French Long Seventeenth Century/Le Théâtre, le roman, et la poésie à l’âge classique,* 91-96. Oxford: Peter Lang, 2007. (refereed)

“La Fontaine on Opera: Musical Commentary as Political Critique.” *Actes de Dartmouth*. Paris: Biblio 17, 2005. (referred)

 “Watteau’s *Pilgrimage to Cythera* and the Subversive Utopia of the Opera-Ballet.” *Art Bulletin* 83 (September 2001): 460-78. **(refereed; winner of ASECS James H. Clifford Award)**

“Carnival in Venice or Protest in Paris? Louis XIV and the Politics of Subversion at the Paris Opéra.” *Journal of the American Musicological Society* 54 (January 2001): 265-302. (refereed)

“Sappho’s Cythera: The *Fête galante* vs. the *Fête monarchique* in late Seventeenth-Century France.” In *Racine et/ou le classicisme: Actes du colloque organisé par la NASSCFL et la Société Internationale Racine sous les auspices de l’Université de Californie à Santa Barbara, 14-16 octobre 1999, Santa Barbara, Californie.*  Seattle and Tübingen: Biblio 17, 2001. (refereed)

"Of Women, Sex, and Folly: Opera under the Old Regime." *Cambridge Opera Journal* 6 (1994): 205-220.

Anthologized in *Opera Remade: 1700-1750.* The Ashgate Library of Essays in Opera Studies, 2010. (original article refereed, anthologized version invited)

“Introduction” and “Inventing the Arts: Changing Critical Language in Eighteenth-Century France.” In *French Musical Thought, 1600-1800*, ed. Georgia Cowart. Ann Arbor: UMI Research Press, 1989; Rochester: University of Rochester Press, 1994, 1-6 and 211-238.

"La Querelle musicale des Anciens et des Modernes au XVIIe siècle." In *D'un siècle à l'autre: Anciens et Modernes, Actes du XVIe colloque du C. M. R. l7* (Marseilles, l987): 259-267. (refereed)

"Understanding Eighteenth-Century Music: Uses and Misuses of Terminology." *College Music Symposium, Journal of the College Music Society* 27 (l987): 14-29. (refereed)

"Lully *enjoué*: *Galanterie* in Seventeenth-Century France." *Biblio l7* (Fall, l985): 35-51. (refereed)

"Sense and Sensibility in Eighteenth-Century Musical Thought." *Acta musicologica: Journal of the International Musicology Society* (Fall, l984): 251-266. (refereed)

"Symbolic Correspondences in the Duets of Bach's B Minor Mass." *Bach* (January/March, l984): 17-22, 18-25. (refereed)

"Changing Views of Music in Seventeenth-Century France." *Papers on Seventeenth-Century French Literature* (Spring, l984): 247-257. (refereed; outstanding Paper Award, Southeastern Conference on Seventeenth-Century French Studies, Univ. of Georgia at Athens)

**Presentations**

“De la fête monarchique à la fête galante: Société et théâtre dans les gravées de Le Pautre et les peintures de Watteau,” forthcoming in *Dix-huitième siècle* (2017, special issue on theatricality and society).

“The People’s Pierrot,” Georgetown University, French Department (September 2015)

Various topics from book-in-progress:

Conference in honor of Barbara Hanning, City University of New York, November 2014 (invited)

University of South Carolina Music Colloquium, April 2014 (invited)

Indiana University (Depts. of Art History and French Literature, Eighteenth-Century Workshop, School of Music), March 2014 (invited)

Keynote Address, International Society for Interdisciplinary 17th-Century French Studies, UCLA (Clark Library)/CSLB, November 2013 (invited)

Distinguished Lecturer Series, School of Music, University of Tennessee, October 2013 (invited)

Princeton Colloquium (Joint Art/Music/French Literature), March 2013 (invited)

Catholic University of America, Music Department Colloquium (invited), Sept. 2012

Georgetown University French Department, Panel Participant: “Quel théâtre classique pour le XXIe

 siècle?” September 2012

UC/Santa Barbara Music Dept. Colloquium, May 2012 (invited)

Society for 17th-Century Music, Metropolitan Museum of Art, April 2012 (refereed)

University of Alabama Endowed Chair Lecturer (3 lectures), March 2012 (invited)

UC/Berkeley Music Dept. Colloquium, January 2012 (invited)

Stanford Music Dept. Colloquium, January 2012 (invited)

Stanford University, Humanities Center, Fellows Colloquium, October 2012 (invited)

Royal Academy of Arts, London, May 2011 (invited)

“New Light on Watteau’s *Italian Comedians* at the National Gallery,” Robert Nicolich Memorial Lecture,

 Department of Modern Languages and Literature, Catholic University of America, Washington,

 D. C., February 2011 (invited)

“Watteau’s Utopias of Music, Dance, and Theater: Visions of a New France,” University of Chicago,

Modern France Workshop, April 2010 (invited).

Session Chair: “Music and Imagery.” Society for 17th-Century Music, Houston, March 2010. (invited)

“Watteau, Music and Theater,” Metropolitan Museum of Art, New York, Members Only Lecture Series,

November 2009 (invited); also presented at the CWRU Music Department Colloquium, November 2009 (invited).

Session chair, “France: The Long View,” American Musicological Society, Philadelphia, November 2009.

 (invited)

“The Musical Theater in Watteau’s Paris,” Metropolitan Museum of Art, Sunday at the Met Lecture Series

(invited, with Les Plaisirs de Versailles, Robert Mealy, director, and dancers), October 2009.

“The Staging of the Audience in the Era of Louis XIV,” Oslo, Norway, symposium sponsored by the

University of Norway and the Norwegian Research Council, June 2009 (invited).

“Watteau, Music, and Theater,” Cleveland Art Museum Lecture Series, April 2009 (invited).

“Watteau, the King, and the Staging of Pleasure,” Clark Institute (Williamsburg, MA; invited), September

2009.

“Tribute to Alexander Silbiger.” Presidential presentation in conjunction with the bestowing of Honorary Membership by the Society for 17th-Century Music, Eastman School of Music, April 2009; published in *Fiori Musicali: Liber amicorum Alexander Silbiger*, ed. Claire Fontijn with Susan Parisi. Sterling Heights, MI: Harmonie Park Press, 2010. (invited)

“Watteau and the Contest between Melpomene and Thalia,” as part of a symposium “The Politics of

the *Paragone*,” co-sponsored by the Metropolitan Museum of Art and Columbia University, February 2009 (invited).

“Opera and Politics in 17th-Century France,” Clark Library (co-sponsored by the Library and the UCLA

Program for Early Modern Studies), February 2009 (invited).

“Watteau, Campra, and the Muses of Modernism,” Oslo, Norway, symposium sponsored by

 the University of Norway and the Norwegian Research Council, May 2008 (invited).

“Antoine Watteau and the Politics of Subversion in the Parisian Musical Theater,” Metropolitan Museum

 of Art, Fellows’ Colloquium, April 2008 (invited).

“Orpheus the Victim: Lully’s Operatic Self-Representation,” UCLA Distinguished Lecturer series, November 2007 (also at UC/Santa Barbara, November 2007; Utrecht Kloster, Norway, in a seminar/conference sponsored by the Norwegian Research Council, August 2007; Princeton

 University, Spring 2008) (all invited).

Session Chair, “Seventeenth-Century French Music,” American Musicological Society, Québec City, Fall

2007. (invited)

Session Chair, “17th Century: Concepts,” International Musicological Society, Zurich, Switzerland, Summer 2007. (invited)

“Muses of Pleasure and Power: The Ballet as Icon of Modernism.” Joint meeting of the Society for 17th-

Century Studies (Gt.-Britain), La Société d’Étude du XVIIe Siècle (France), North Amercian Society for 17th-Century French Literature (USA), St. Catherine’s College, Oxford University, June 2006 (refereed).

“The Muses of Folly: Louis XIV and the Politics of Satire in French Musical Theater c. 1650-1710," Stanford Music Department, May 2006 (invited; also presented at the University of California/San Diego Program for Creative Studies and Experimental Practices) (invited).

“"Dialogues of power and pleasure: Intersections of aesthetics and politics in French opera theory c. 1673-1720,” Stanford Humanities Center Workshop: *Music, Critical Theory, and Aesthetics*, May 2006 (invited).

Session chair, “Rousseau and Music,” American Musicological Society, Washington, D. C., Fall 2005. (invited)

“La Fontaine on Opera: Musical Commentary as Political Critique.” American Musicological Society,

 Houston, October 2003. (A different version of this paper was presented to the North American Society for Seventeenth-Century French Literature, Dartmouth College, May 2003) (refereed).

“La Politique du plaisir: les voix antimilitaristes dans le théâtre musical du dix-septième siècle,” University of Burgundy, Dijon (as part of an invited conference entitled *La musique et le plaisir*), October 2003 (invited).

“Operatic Satires of Louis XIV as Pluto,” New College, Oxford University (as part of an interdisciplinary symposium entitled *Gods, Men and Monsters: Theatre, Music, and Dance in 17th-Century France and England*), April 2001 (refereed).

“Watteau’s *Pilgrimage to Cythera* and the Subversive Ideology of the Opéra-Ballet,” American Society for Eighteenth-Century Studies, New Orleans, April 2001 (refereed).

“Carnival in Venice or Protest in Paris? Commedia dell’arte, the Paris Opéra, and the Prerogative of Pleasure in the Late Reign of Louis XIV,” American Musicological Society, Toronto, November 2000. (refereed).

“Louis XIV and the Musical *Divertissement* as Political Diversion,” University of New Hampshire, Music Department, November 2000 (invited).

 “*Le Bourgeois Gentilhomme*, the Audience of Fête, and the Utopia of Theatre,” University of New Hampshire Center for the Humanities, November 2000 (invited).

“Watteau’s *Pilgrimage to Cythera* and the Subversive Ideology of the Opera-Ballet,” International Conference for Dance History, Ghent, Belgium, April 2000 (refereed).

“Sappho’s Cythera: The *Fête galante* vs. the *Fête monarchique* in late Seventeenth-Century France,”

 International Society for Seventeenth-Century French Literature and International Racine Society (joint meeting), University of California at Santa Barbara, 1999 (refereed).

“*Le Bourgeois gentilhomme*, the Ornaments of Theater and the Utopia of Fête,” Society for Seventeenth-Century Music, University of Virginia at Charlottesville, 1998 (refereed).

“Carnival, Commedia dell’arte and the Paris Opéra in the late Years of the Sun King,” Society for Seventeenth-Century Music, University of Florida at Tallahassee, 1997 (refereed).

(the same) International Musicological Society, London, 1997 (refereed).

“The Commedia dell’arte and the Art of Music,” University of Georgia at Athens, Music Department, Fall, 1996 (invited).

Session chair, “(Re)presentation in Rameau’s *Hippolyte et Aricie,”* a conference accompanying performance by Les Arts Florissants, William Christie, director, Brooklyn Academy of Music, 1995 (invited).

"Women, Sex, Madness: Metaphors for the Music of the Sun King," Feminist Theory and Music II, Eastman School of Music, Rochester, l993 (refereed).

"La Querelle musicale des Anciens et des Modernes au XVIIe siècle," *Centre méridional de rencontres sur le dix-septième siècle*, Marseille, France, l986 (refereed).

"Inventing the Arts: Changing Language in Seventeenth-Century French Criticism," American Musicological Society, Cleveland, l986 (refereed).

"Understanding Eighteenth-Century Music: Uses and Mis-uses of Terminology,"College Music Society, Miami, l986 (refereed; also proposed session and served as session chair).

"*Galanterie* in *Alceste*," North American Society for Seventeenth-Century French Literature, Louisiana State University, Baton Rouge, l985 (refereed).

"Sense and Sensibility in Eighteenth-Century Musical Thought," American Musicological Society, Philadelphia, l984 (refereed).

**Radio, Internet, Lecture and Concert Series, Stage Performance**

2009 Lecture “The Musical Theater in Watteau’s Paris” (Metropolitan Museum of Art, New York) broadcast from the Met: [**http://www.youtube.com/watch?v=po4r1FbLfJA&feature=channel**](http://www.youtube.com/watch?v=po4r1FbLfJA&feature=channel)

 **Accompanying Musical Demonstration at http://www.youtube.com/watch?v=-NG7zvYGM-k**

2003-07 Founder and Administrator, CWRU lecture series “Music and Culture”

2003-07 Obtained grant support for reorganization and continuing enhancement of CWRU early-music concert series “Chapel, Court, and Countryside”

1999 *Chopin and Sand: A Relationship Revisited* (original dramatic monologue, with pianist Scott Price, USC School of Music Recital Hall)

1990 “What Was Music to Bach?” (part of SC-ETV’s *The Stations of Bach* project; distributed nationally as audio/video series)

1987-88 Intermission features for *Saturday Afternoon Opera* (with John Adams), SC Educational

 Radio

1986 *Schumann and the Piano* (with John Adams; 12 programs for SC-ER)

1982-1987 Founding member and host, September Concerts Series, Univ. of SC

1985 *First Impressions* (with John Adams; 5 programs for SC Educational Radio)

**Presentations/Publications on Leadership and Administration**

“LEADERSHIP: Shaping the Artist-Scholar: Music History in the Joint Music Program, Case Western Reserve University /Cleveland Institute of Music.” Proceedings of the National Association of Schools of Music, 2007. <http://nasm.arts-accredit.org/index.jsp?page=Proceedings>

“LEADERSHIP: Advocacy of Music in the Tenure and Promotion Process.” *Proceedings* of the

 National Association of Schools of Music, 2006.

<http://nasm.arts-accredit.org/index.jsp?page=Proceedings>

**Professional Service**

2016-18 Vice President, AMS

2014-16 Director-at-Large, AMS

(ongoing) Reviews of articles for various academic journals, U.S. France, Great Britain

(ongoing) Evaluator for various reviews for tenure and promotion

(ongoing) Reader for various academic presses, U.S., France & Great Britain

2013-14 AMS Slim Committee

2011-14 Member, Editorial Board, *Journal of the American Musicological Society*

2006-2009 President, Society for 17th-Century Music

2006-2009 Chair, AMS 50 Fellowship Committee, American Musicological Society

2005-2008 National Association of Schools of Music visiting evaluator, various universities

2006-2007 Member, National Association of Schools of Music Working Group on Graduate Study

2005-2006 Chair, Program Committee, Society for Seventeenth-Century Music

2004-2006 J. Merrill Knapp Fellowship committee, American Musicological Society

2001-2002 Member, Program Committee, Society for Seventeenth-Century Music

2000- Ad hoc committee for program revision, American Musicological Society

1999- Board of Advisors, Grout/Palisca *History of Western Music*, 6th Edition

1999-2000 Chair, American Musicological Society Council Nominating Committee

* 1. AMS Council

1995-1998 AMS 50 Fellowship Committee and Fellowship adjudicator

1984-1989 Co-chair, USC Seventeenth-Century Society

1984-1986 Executive Committee, Southeastern Society for 17th-Century French Studies

1984-1985 Nominating Committee, Southeastern AMS

1980-1982 Pre-college Chair, South Carolina Music Teachers Association

1985-1986 Musicological Advisor to Music in Historic Sites, Los Angeles

1981-1984 Musicological Advisor to Da Capo Press

**University-based Grant Proposals Approved and Funded**

2012 Freedman Fellowship, CWRU, to create a digital archive: Watteau and the Musical Theater

2005 Kulas Foundation, Cleveland, **$50,000** to replenish Kulas Instrument Collection (with Ross Duffin, on behalf of the department of music)

2004 Case Provost’s Opportunity Fund, Portable music education technology lab, **$66,000**

(with William Bauer, on behalf of the department of music)

2003 Case Provost’s Opportunity Fund: Department of Music Center for Music and Technology,

 **$77,000** (with William Bauer, on behalf of the department of music)

2003 Case Presidential Initiatives Grant (Music Ensembles, Lecture series, Concert series, on behalf of the department of music), **$250,000**

2001 USC Instructional Innovation Grant, $**1000** for classroom technology

1994 USC Instructional Innovation Grants, **$2000** for *Monteverdi's Vespers of 1610*

 (with Larry Wyatt)

1992 USC Instructional Innovation Grants, **$975** for the project, *New Uses for the Old Slide Projector*

1986 ACLS Travel to Foreign Conferences, **$600**

1985 South Carolina Committee for the Humanities, **$7900** for radio series *Schumann and*

 *the Piano* (with John Adams)

1985 NEH Travel-to-Collections grant, **$500**

1984 USC Research and Productive Scholarship, **$1280** for travel to research collections

#### University Service

#### Case Western Reserve University

2015-16 College of Arts & Sciences: Appointments Committee, Search Committee (SAGES fellows), Gertsman promotion committee (Art History)

2014-16 Department: Coordinator of Graduate Studies, Colloquium Committee, Capstone

 Coordinator

2012-13 T & P committees: Cognitive Science, Theater, Art History; Music dept: Faculty Secretary, Colloquium Committee, Musicology Committee; Dept. Capstone Coordinator; Mentor

2010 Executive Committee, College of Arts and Sciences, CWRU

2010-11 Committee member, Feasibility Study, Center for Integrative Art Museum Studies,

 CWRU with Cleveland Museum of Art and other area art museums

2008-10 Musicology committee, departmental adjudication (juries, auditions, etc.), mentor;

 Promotion Review, Theatre Dept.; Music Department Capstone Coordinator

2002-07 Department Chair and head of musicology, Department of Music

 Co-director, CIM/Case Joint Music Program

 Search committee for Chair, Department of Modern Languages and Literatures (chair)

 Search committee for assistant professor/musicology (chair; 3 hires)

Department committees: P & T (chair), musicology (head)

 CAS Library Advisory Committee (member), Digital Case committee (member)

ongoing Research supervision, graduate and undergraduate (Capstone)

(in addition to the above:)

2002-06 Coordinator of Undergraduate Studies, Department of Music

 Director of Graduate Musicology, CIM/Case curriculum (chair)

2003-04 Search committee, Dean of the College of Arts and Sciences

Music Department committees: Technology, P & T (chair), Ensembles (chair), Curriculum (chair), Publicity (chair), Musicology (head)

2002-03 Chair, Search Committee, assistant professor/musicology

Music Department committees: Technology, P & T (chair), Ensembles (chair), Publicity (chair), musicology (head)

1982-2001 (University of South Carolina School of Music)

1996-2001 Head, Musicology

2001 Chair, Music History Search Committee

2000- Graduate Committee

1994-1999 Executive Committee

1996-1998 Chair, search committees for 2 assistant-professor positions

1994-1997 Chair, Library Committee

1994-1997 Graduate Committee

1994 Undergraduate Committee

1994 Chair, Music History Search Committee

1993-1994 Computer/Technology Committee

1993-1994 Secretary, Tenure and Promotion Committee

1993 Piano Pedagogy Search Committee

1993 New Music Building, Classroom and Library Committees

l990-1998 Alumni Dinner Committee

1983-1988 Executive Committee

l982-1986 Library Committee

l985 Chair, September Concerts Committee

l982-1984 September Concerts Committee (founding member)

1982-2000, USC, University service (highlights)

2000-2001 University Committee for Instructional Development

2000-2001 Chair, Subcommittee of UCID, Faculty Teaching Seminar series

1994 Search Committee, Dean, USC Honors College

1994-1997 USC Faculty Senate

1993-1996 USC Faculty Legislative Liaison Task Force

1992-1995 USC Folger Committee

l990-1998 Women's History Month

l984-87 USC Faculty Senate

l986-89 USC Press Committee

**Courses taught (CWRU)**

MUHI 395 SAGES Capstone Seminar for Music Majors

MUHI 395A, B SAGES Capstone Seminar (divided into 2-semester course, 2013)

MUHI 390 SAGES Dept. Seminar “Art, Music, and Society”; “The Social World of YouTube”

FSSY 119 SAGES First Seminar: “Art, Music and the Museum”

USSO 290H SAGES University Seminar: “YouTube and the YouTube Generation”

USSY 285T SAGES University Seminar: “Art, Music & Culture”

USSY 285T SAGES University Seminar, “The American 20s”

MUHI 450 Graduate Topics Course: “Art, Music & Theatre in the Era of Louis XIV,”

“Opera and Its Audiences”

 “French Baroque Spectacle”

MUSC 011 Recital Class

MUSC 433 Baroque Music

MUSC 590 Doctoral Seminar in Musicology (Various topics on Baroque Spectacle, Scholarly Writing, Music and Politics, and Opera Audiences)

Research supervision, graduate & undergraduate (Capstone) (ongoing)

**Courses taught (University of SC)**

Music History courses (1981-2001):

(Undergraduate courses:) History of Western Music I and II, Pro-seminar in Music History (Baroque Opera: A Tale of Three Cities), American Music

(Graduate courses:) Baroque Music, Music of the Classic Era, Music and Gender, Music at the Court of the Sun King, French Baroque Music and Dance, Beethoven, Baroque Opera, Wagner’s *Ring*, Louis XIV and the Politics of Music

(Honors College “Music and Society” Series:) Louis XIV and the Politics of Art

Other (1981-1994):

Piano, Elementary Piano Pedagogy, Intermediate Piano Pedagogy, Introduction to Music, Introduction to Music Theory, Piano Pedagogy Student Teaching (Supervisor) and Musicianship Labs (Director), Undergraduate Ear Training (Teaching Supervisor)

**Advising and Mentoring (CWRU)**

Ongoing PhD, DMA advisor (currently 3 Ph.D. dissertations)

Ongoing Music Dept. Capstone advisor and co-ordinator

2008-13 SAGES advisor (17 first-year students across disciplines), junior faculty mentor,

 music advisor

2001-13 Mentor to junior faculty in musicology, music education, cognitive science and theater

2001-05 Advising and mentoring of all Music History/Musicology graduate students (approx.

 12-15 per semester)

2005-06 Advising of Early Music undergraduate music majors

**Advising and Mentoring (University of SC)**

1997-2001 School of Music Mentor (mentor to junior faculty in music history, music education)

2000-2001 Honorary member and faculty mentor, Sigma Alpha Iota Fraternity, Theta Chi Chapter

1996-2001 Carolina Scholars/McNair Scholars Mentor

1994-2001 Advisor, Music History program

1990-1994 Dean’s Advisor, College of Humanities

**Membership, Professional and Learned Societies**

2009- Modern Language Association

2009- American Historical Association

2009- College Art Association

l977- American Musicological Society

1987- Society for Seventeenth-Century Music (President 2006-09)

l985- North American Society for Seventeenth-Century French Literature

1999-2002 International Society for Dance History Scholars

1982-87, 2000- American Society for Eighteenth-Century Studies

l981-84 College Music Society

l978-83 Music Teachers National Association