

CURRICULUM VITÆ

ROSS W. DUFFIN

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WEBSITE: <http://casfaculty.case.edu/ross-duffin/>

EDUCATION

Doctor of Musical Arts in Performance Practices of Early Music (1977)
Stanford University, Stanford, California
Canada Council Doctoral Fellow
Master of Arts (1974). Stanford University
Bachelor of Music in Music History (1973). University of Western Ontario
Charles H. Ivey Foundation Fellowship (1969–1973)
Valedictorian for Faculty of Music

ACADEMIC HISTORY

Case Western Reserve University, Cleveland, Ohio
Distinguished University Professor Emeritus (2018–)
Fynette H. Kulas Professor of Music Emeritus (2018–)
Distinguished University Professor (2017–)
Fynette H. Kulas Professor of Music (July 1995–)
Fynette H. Kulas Associate Professor of Music (July 1986–1995)
Assistant Professor of Music (July 1978–June 1986)
Clare Hall, Cambridge University
Visiting Fellow (2013–14), Life Member (2014–)
McMaster University, Hamilton, Ontario
Assistant Professor of Music (August 1977–June 1978)

SELECTED PUBLICATIONS

Books:

Some Other Note: The Lost Songs of English Renaissance Comedy. Oxford University Press, 2018.
The Music Treatises of Thomas Ravenscroft: 'Treatise of Practicall Musicke' (c.1607) and A Briefe Discourse (1614), Edited and with an Introduction by Ross W. Duffin. Volume in the series *Music Theory in Britain 1500–1700*, Jessie Ann Owens, general editor. Farnham: Ashgate, 2014.
How Equal Temperament Ruined Harmony (And Why You Should Care). New York: W. W. Norton, 2007; paperback, 2008; Polish translation, 2016; Chinese translation, 2018; French translation, 2022.
Shakespeare's Songbook. New York: W. W. Norton, 2004. Winner of the inaugural Claude V. Palisca Award from the American Musicological Society (2005).
A Performer's Guide to Medieval Music. Bloomington: Indiana University Press, 2000; paperback 2002.
Inventory of Musical Iconography, no. 8: The Cleveland Museum of Art. Répertoire Internationale d'Iconographie Musicale, 1991.

Editions:

Psalmes, or Songs of Sion (1631): William Slatyer's Scandalous Collection. Recent Researches in the Music of the Baroque Era 234. Middleton, WI: A-R Editions, 2022.

- Gude & Godlie Ballatis Noted*. Recent Researches in the Music of the Renaissance 174. Middleton, WI: A-R Editions, 2022.
- Richard Davy: St. Matthew Passion: Reconstructed from the Eton Choirbook with Lyrics in Latin and English*. Collegium Musicum Yale University Series. Madison: A-R Editions, 2011.
- John Coprario: Fantasia à 5 reconstructed from the Blossom Partbooks*. VdGS Edition 224, 2008.
- Cantiones Sacrae: Madrigalian Motets from Jacobean England*. Eighteen motets (including six reconstructions) and Introduction. Madison: A-R Editions, 2005.
- A Josquin Anthology: 12 motets*. Oxford University Press, 1999.
- Thomas Tomkins: Five Consort Anthems*. (co-editor) Fretwork Editions, 1994.
- Forty-five Dufay Chansons from Canonici 213: A Performance Edition in Original Notation*, Ogni Sorte Editions, 1983. Winner of the Noah Greenberg Award of the American Musicological Society (1980).

Invited and Refereed Articles:

- "Shakespeare: Songs & Sonnets," *Music & Letters* 103 (2022), 205–25.
- "Mourning Sickness: The Musical Birth of 'Barbara Allen'," *Early Music* 50 (2022), 65–76.
- "Thomas Morley, Robert Johnson, and Songs for the Shakespearean Stage," in Christopher R. Wilson and Mervyn Cooke, eds., *The Oxford Handbook of Shakespeare and Music* (Oxford, 2022), 356–86.
- Guest editor, *BACH: Journal of the Riemenschneider Bach Institute* 53 (2022), Special Issue: J. S. Bach: Tuning and Temperament, including "Introduction," 143–55.
- "Thomas Ravenscroft: A Briefe 'Civil' Discourse," *Notes and Queries* 70 (2022).
- "Hidden Music in Early Elizabethan Tragedy," *Early Theatre* 24 (2021), 11–61.
- "Calixa Lavallée and the Construction of a National Anthem." *Musical Quarterly* 103 (2020), 9–32.
- "Framing a ditty for Elizabeth: Thoughts on Music for the 1602 Summer Progress," *Early Music History* 39 (2020), 115–48.
- "'Propriety and Justness': Harmonic Intonation in the Eighteenth Century," *Historical Performance* 2 (2019), 55–90.
- "*She Stoops to Conquer* and its Lost Songs." *Music & Letters* 99 (2018), 159–93.
- "Cipriano de Rore, Giovanni Benedetti, and the Just Tuning Conundrum." Invited article in press for the *Journal of the Alamire Foundation* 9 (2017), 57–83.
- "Music and the Stage in the Time of Shakespeare" in *Oxford Handbooks of Literature: The Age of Shakespeare*, ed., R. Malcolm Smuts, 748–63. Oxford University Press, 2016.
- "Leonardo's Lira." *Cleveland Museum of Art Magazine* (2015), 10–12. Covered in *Livescience*, *NBC News*, *Huffington Post*, et al.
- "Concolinel: Moth's lost song recovered?" *Shakespeare Quarterly* 66 (2015), 89–94. Covered in *Livescience*, *Daily Mail*, et al.
- "Cracking a Centuries-Old Tradition." *Early Music America Magazine* (November 2014), 44–48.
- "Voices and Viols, Bibles and Bindings: The Origins of the Blossom Partbooks." *Early Music History* 33 (2014), 61–108.
- "Ensemble Improvisation in the 15th-Century Mensural Dance Repertoire." Invited article and edition for *Instruments, Ensembles, and Repertory, 1300-1600: Essays in Honor of Keith Polk*, ed. Timothy J. McGee and Stewart Carter, 195–234. Brepols, 2013.
- "International Influences and Tudor Music." in *The Blackwell Companion to Tudor Literature and Culture 1485–1603*, ed. Kent Cartwright, 79–94. Oxford: Blackwell, 2010.
- "*Simplex et Diminutus*: Polyphonic Improvisation for Voices in the Fifteenth Century." *Basler Jahrbuch für historische Musikpraxis* 31 (2007; appeared 2009), 69–90.
- "Just Intonation in Renaissance Theory and Practice." Online article with multimedia. *Music Theory Online* 12.3 (2006): <http://www.mtosmt.org/issues/mto.06.12.3/mto.06.12.3.duffin.html>.
- "Ballads in Shakespeare's World," in "*Noises, Sounds, and Sweet Airs*": *Music in Early Modern England*. ed. Jessie Ann Owens, 32–47. Washington, DC: Folger Library Catalog for Shakespeare and Music Exhibition (June–September 2006).

- "Baroque Ensemble Tuning in 1/6 Syntonic Comma Meantone." Online article with multimedia. *Digital Case* (2006): <http://casfaculty.case.edu/ross-duffin/baroque-ensemble-tuning/>.
- "Catching the Burthen: A New Round of Shakespearean Musical Hunting." *Studies in Music* 19–20 (2000–2001; appeared 2006), 1–15.
- "To Entertain a King: Music for James and Henry at the Merchant Taylors Feast of 1607," *Music & Letters* 83 (2002), 525–41.
- "*Mi chiamano Mimi* but my name is *Quarti toni*: Solmization and Ockeghem's famous Mass." *Early Music* 29 (2001), 164–84.
- "Why I hate Vallotti (or is it Young?)." Premiere article in *Historical Performance Online* (February 2000): <http://casfaculty.case.edu/ross-duffin/why-i-hate-vallotti-or-is-it-young/>.
- "Backward Bells and Barrel Bells: Some Notes on the Early History of Loud Instruments." *Historic Brass Society Journal* 9 (1997), 113–29. Reprinted in Timothy J. McGee, ed., *Instruments and their Music in the Middle Ages* (Ashgate, 2009).
- "Cornets & Sagbuts': Some Thoughts on the Early 17th-century English Repertory for Brass," *Perspectives in Brass Scholarship: Proceedings of the International Historic Brass Symposium, Amherst, 1995*, ed. Stewart Carter, 47–70. New York: Pendragon Press, 1997.
- "New Light on Jacobean Taste and Practice in Music for Voices and Viols." Proceedings of *Le Concert des Voix et des Instruments à la Renaissance*. Paris: CNRS (1995), 601–18.
- "Performance Practice: Que me veux tu?" in *Early Music America Magazine* 1 (1995).
- "Princely Pastimes, or A Courtly Catch," *Music Library Association Notes* 49 (1993), 911–24.
- "The *Trompette des Menestrels* in the 15th Century *Alta Capella*," in *Early Music* 17 (1989), 397–402. Originally published in *Early Brass Journal* (1985). Reprinted in Timothy J. McGee, ed., *Instruments and their Music in the Middle Ages* (Ashgate, 2009).
- "The *Sumer Canon*: A New Revision," in *Speculum* 63 (January 1988), 1–21.
- "National Pronunciations of Latin, ca.1490–ca.1600," in *The Journal of Musicology* 4 (1985–86), 217–26.

Radio, Video, and Recordings:

Micrologus: Exploring the World of Early Music. 104 programs in a weekly radio series syndicated by 1985 to 140 National Public Radio stations (in production 1981–85; continued in re-runs 1986–98), Host and Producer. Audio, transcripts, & playlists, American Archive of Public Broadcasting (Library of Congress, 2022). [https://americanarchive.org/catalog?fseries_titles\[\]=Micrologus&faccess_types\[\]=all](https://americanarchive.org/catalog?fseries_titles[]=Micrologus&faccess_types[]=all)

CDs as artistic director of Quire Cleveland:

- Carols for Quire from the Old & New Worlds, vol. 4* (2018)
- St. Matthew Passion* by Richard Davy (2017).
- England's Phoenix: William Byrd* (2016)
- Carols for Quire from the Old & New Worlds, vol. 3* (2014)
- The Land of Harmony: American Choral Gems from the Bay Psalm Book to Amy Beach* (2014)
- Madrigalian Motets from Jacobean England* (2013)
- Carols for Quire from the Old & New Worlds, vol. 2* (2012)
- Carols for Quire from the Old & New Worlds* (2010)
- 25 selections of chant and polyphony for Taruskin-Gibbs *Oxford History of Western Music*, vol. 1 (2012)

Quire Cleveland videos on YouTube (2008–2018):

250 videos edited and produced, with over 2 million views from over 200 countries.

CDs as chorus member with Apollo's Fire: The Cleveland Baroque Orchestra:

- J. S. Bach: *St John Passion* (2017, 1999), *Sephardic Journey* (2016), *A Celtic Christmas* (2012), Handel's *Dixit Dominus* (2012), Monteverdi *Vespers* (2010, 1999), Handel's *Messiah* (2010, 1996), *Praetorius Christmas Vespers* (2015, 2007), *Mozart Requiem* (2007), Monteverdi's *Orfeo* (2001).

All Things Considered historically-based theme music ("trixies") on National Public Radio, Composer/Producer/Performer (2009).

All Things Considered, [Interview](#) with Robert Siegel, April 23, 2004.

Shakespeare's Songbook CD, vols I & II (Azica Records, 2004). Producer/director/performer. Vol. 1 bound with *Shakespeare's Songbook* (W. W. Norton, 2004); vol. 2 & two-CD set available from Azica.

Carmina Burana: A 13th-Century Student Party, live performance, devised and delivered poetic script, music direction by Margriet Tindemans, Executive Producer (1997)
https://www.youtube.com/watch?v=8_yMoB7JQVQ&ab_channel=CWRUDepartmentofMusic

Handel's *Il Pastor fido* video, Executive Producer/Director (1996).
https://www.youtube.com/watch?v=SNiD8DM0l8Y&ab_channel=CWRUDepartmentofMusic

Oberon: The Faery Prince, edited live performance of fully-staged Jacobean Masque, DVD with complete documentary, Executive Producer (1994/2003).
https://www.youtube.com/watch?v=rs0Z3jbPAPc&ab_channel=CWRUDepartmentofMusic

Hommage à la Danse Baroque, video recording of baroque dance performance with readings, Producer/Director (Spring 1991).

Publications Forthcoming:

A Musically Banquet of Daintie Conceits: Anthony Munday's 1588 Miscellany with Tunes (A-R Editions, forthcoming 2023)

"Morley's Anthology," in *Reading Thomas Morley's Plaine and Easie Introduction: Interpretation and Context*, ed. Jessie Ann Owens and John Milsom. Taylor & Francis, forthcoming 2023.

Editions of all of the musical examples in *Thomas Morley's A Plaine and Easie Introduction to Practicall Musick*, ed. Jessie Ann Owens and John Milsom. Taylor & Francis, forthcoming 2023.

Work In Progress:

"Paul Revere's Propagandist Print: Borrowed Art, Borrowed Words, Borrowed Tune," article under review.

Unmasked: Lost Music for the 1613 Palatine Wedding Masques, reconstructed edition.

Shakespeare's Sonnets as Songs, reconstructed edition.

Papers and Invited Lectures / Creative Activity (2004–19):

"How Equal Temperament Ruined Harmony (and Why You Should Care)"

Cleveland Institute of Music (February 2018), Baldwin Wallace University (March 2018), Indiana University (October, 2016), Kansas State University (February 2016) Royal Academy of Music, London (June 2014), University of Edinburgh, University of Hull (November 2013), Huddersfield University, Royal Northern College of Music (October 2013), University of Southern California (February 2011), Peabody School of Music (September 2010), Ohio State University (May 2010), Longy School of Music (March 2010), University of British Columbia & the University of Victoria, BC (January 2009), Oberlin College (November 2008), Yale University (November 2007), Newberry Library & University of Chicago (October 2007), Princeton University (March 2007), Eastman School of Music (March 2006).

"Reconstructing Shakespeare's Songbook"

Indiana University (October, 2016), Cleveland Public Library (April 2016), The Doris Lecture, Syracuse University, Kansas State University (February 2016), Stratford Festival (Ontario) Forum (July 2015), Keynote for Shakespeare and Music conference, UC Santa Cruz (March 2015), Southampton University (May 2014), University of York (November 2013), Akron U. Shakespeare Festival (April 2013), Great Lakes Theater Festival (April 2011), USC (February 2011), Early Music Vancouver and the University of Victoria, BC (January 2009), Northwestern University & University of Chicago (October 2007), Stanford University (January 2006), University of Rochester (March 2006), Wake Forest University (October 2006), Hiram College (October 2006), Columbia University (September 2005), Indiana University (November 2005), Folger Library (May 2004), Lute Society of America Annual Seminar (July 2004).

- “Some Other Note: Reconstructing the Lost Songs of English Renaissance Comedy” Colloquium talk at CWRU (January 2018).
- “Thomas Morley and Songs for the Shakespearean Stage” invited paper given at the Historical Performance Conference, Indiana University (May 2017).
- “Reconstructing the Davy Passion.” Invited talk for the Rowfant Club, Cleveland (February 2017); English-Speaking Union, Cleveland (March 2017).
- “Cipriano de Rore, Giovanni Benedetti, and the Just tuning conundrum.” Paper for Rore conference, UC Davis (Jan. 2016).
- “Harmonic Tasting: a brief demonstration of historical tuning” invited public lecture at the Berkeley Early Music Festival (June 2016).
- “Robert Johnson and Songs for the Shakespearean Stage” invited paper given at the York Early Music Festival (July 2016).
- “Shakespeare’s World in Six Songs.” Invited paper for Syracuse University (Feb. 2016).
- “Cipriano de Rore, Giovanni Benedetti, and the Just tuning conundrum.” Rore conference, UC Davis (Jan. 2016).
- “Tuning True: Four talks on historical tuning,” Cambridge University (January–February 2014).
- “Propriety and Justness: Harmonic Intonation in the Eighteenth Century.” Indiana University School of Music (May, 2019), Glasgow University (February 2014), The Juilliard School, Oberlin College Conservatory (October 2009).
- “A Brief Discourse about Thomas Ravenscroft,” Oxford University, Cambridge University (October 2013).
- “Voices & Viols, Bibles & Bindings: the Origins of the Blossom Partbooks.” U. Manchester (October 2013).
- “Commas, split keys, and other delights of unequal keyboard tuning” Church of the Covenant (March 2013).
- The Concord of Sweet Sounds*, Shakespeare Society Event with Stephen Orgel, New York (November 2012).
- “Enharmonic Flow: Historical Microtonal Tuning and the Fluid Piano.” Purcell School, UK (June 2011).
- “A Jacobean Anthology in Cleveland: Voices, Viols, Bibles, Bindings and a Mystery.” Ohio State University (May 2010).
- “Commas, split keys, and other delights of early tuning.” University of Wisconsin-Madison (July 2009).
- “*Contrapunctus Simplex et Diminutus*: Polyphonic Improvisation for Voices in the Fifteenth Century,” Invited paper, Symposium on 15th-century improvisation, Schola Cantorum Basiliensis (February 2008).

AWARDS & HONORS

- Howard Mayer Brown Award from Early Music America (2018) (with Beverly Simmons) recognizing “lifetime achievement in the field of early music.”
- Distinguished University Professorship, Case Western Reserve University (2017)
- William Fleming Distinguished Visiting Professorship, Syracuse University (Feb. 2016).
- Visiting Fellowship, Clare Hall, Cambridge (2013–14); Life Member (2014–).
- Claude V. Palisca Award from the American Musicological Society (2005) for *Shakespeare’s Songbook*, an edition chosen from world-wide publications to “best exemplify the highest qualities of originality, interpretation, logic and clarity of thought, and communication.”
- Thomas Binkley Award from Early Music America (2005), recognizing “outstanding achievement in both performance and scholarship by the director of a university or college collegium musicum.”
- Fynette H. Kulas Professorship of Music, CWRU (1986).
- Noah Greenberg Award from the American Musicological Society (1980) for work of benefit to both scholars and performers.

PERFORMANCES (*last decade*)

- Artistic Director, Quire Cleveland (2008–2018): ca. 10 performances annually.

Member, Apollo's Singers of Apollo's Fire (1992–2017): 10–15 performances annually.

Guest Conductor: St John's College, Cambridge (June 2014).

Director, Early Music Singers / Collegium Musicum CWRU (1978–2018): 2–3 performances annually.

PROFESSIONAL ACTIVITIES (*last decade*)

Founding Artistic Director, [Quire Cleveland](#) (2008–2018).

Member, Claude Palisca Prize Committee of the American Musicological Society (2015-17; Chair 2017).

Member, Performance Committee of the American Musicological Society (2008, 2010; Chair 2009).

[Designer, historical fonts for music notation](#), used by Oxford University Press, Harvard University Press, American Musicological Society, *et al.*

Saint Gall font for neumatic chant notation (2018)

Subtilior font (2015) for ars subtilior music.

Earlier fonts: *Nivelle* font for mid-15th-century music (2011); *Morley* font for new edition of Thomas Morley (2011); *Marenzio* font (2011) for Marenzio Project, Rome: *Marenzio Online Digital Edition* (2014); *Ravenscroft* font (2010) for *The Music Treatises of Thomas Ravenscroft* (Ashgate, 2014); *Florentius* font (2008) for late 15th-century music treatise of Florentius de Faxolis (Harvard University Press, 2010) *Fossombrone* font for early 16th-century printed mensural notation. (2003); *Dendermonde* font for 12th-century notation of Hildegard von Bingen (2002); *Parthenia* font for 17th-century English notation (2001); *Chigi* font for ca.1500 manuscript mensural notation (2001); *Odhecaton* font for mensural notation (2001); *Squarcialupi* font (1999).

TEACHING RESOURCES USED NATIONALLY

[Notation Manual for White Mensural Notation](#)
[Early Instrument Database](#)