

CARYL LESLIE CLARK

Curriculum Vitae

Faculty of Music
Edward Johnson Building
University of Toronto
80 Queen's Park
Toronto, Canada M5S 2C5
T 416-946-5529; E c.clark@utoronto.ca

Current Position

Professor, Faculty of Music, University of Toronto, 1 July 2011-
Fellow, Trinity College, University of Toronto, 2009-
Senior Fellow, Massey College, 2019-

Academic Employment History

Associate Professor, Faculty of Music, University of Toronto, 1 July 2006-30 June 2011.
Associate Professor, Department of Humanities, University of Toronto at Scarborough, 1 July 2001-30 June 2006.
Assistant Professor, Division of Humanities, University of Toronto at Scarborough; tenure track, 1 July 1996-30 June 2001.
Assistant Professor, Faculty of Music, University of Toronto, CLTA, 1 July 1993-30 June 1996.
Postdoctoral Fellow, SSHRC, University of Toronto, 1991-1993.
Instructor, University of Toronto, 1991-1992.
Part-time Lecturer, Wilfrid Laurier University, 1981-1982.

Education

1991 PhD, Cornell University, Department of Music.
1984 MA, Cornell University, Department of Music.
1981 MA, McGill University, Faculty of Music.
1978 Honours BMus, University of Western Ontario, Faculty of Music.
1977 LGSM, Guildhall School of Music and Drama, London, England.
1977 ARCM, Royal College of Music, London, England.

Dissertation "The Opera Buffa Finales of Joseph Haydn" (Advisor: Neal Zaslaw)

Honours

Halbert Visiting Research Fellow, Hebrew University, May 2009.
Senior Visiting Research Fellow, Faculty of Music, University of Oxford, 2006-7.

Cross-Appointments

2018- Book History and Print Culture Program
2015- Centre for Jewish Studies – Affiliate Faculty Member
2011- Graduate Centre for Drama, Theatre and Performance Studies
2009; 2019- Department of Germanic Languages and Literature; Associate Graduate Faculty
2001- Centre for Comparative Literature

Research Grants, Fellowships and Awards

- 2019 SIG funds
- 2019 SSHRC Partnership Engagement Grant (with Tafelmusik Baroque Orchestra)
- 2017 *Music Amidst Violence: (Re)Performance as Reconciliation?* JHI Program for the Arts, co-applicant with Sherry Lee. (\$5000); Faculty of Music, SIG funds (\$1650)
- 2016 “Hearing *Riel*,” SSHRC C150 Connection Grant, 20-21 April 2017, co-applicant (\$15,900)
- 2016 Provostial Sesquicentennial Fund, *Louis Riel* symposium (for April 2017), co-applicant (\$2500)
- 2013 Social Science and Humanities Research Council of Canada, Insight Grant (2013-15; 2016-18); *Haydn and/as Orpheus: opera, mediation, virtuality* (\$76,760).
- 2013 “Wagner and Adaptation,” international Wagner 2013 conference with COC *Tristan Project*, Faculty of Music, University of Toronto, 31 Jan.-2 Feb. 2013. Jackman Humanities Institute, Program for the Arts (\$10,000); DAAD international symposium grant (\$3,775).
- 2012 “Perceptual Tensions, Sensory Resonance,” an international conference on Contemporary Opera and New Music Theatre, Robert Gill Theatre, University of Toronto, 8-9 June 2012. SSHRC Conference Grant; P.I. - Sherry D. Lee (\$25,000).
- 2010 “Theatre and Spectacle: *Nixon in China* at *The Opera Exchange*,” *Jackman Humanities Institute* (with UTSC colleagues Katherine R. Larsen and Sherry D. Lee), April; for symposium at the President’s Lounge, Four Seasons Centre for the Performing Arts, February 2011 (\$3000).
- 2009 DAAD grant, “Staging *Der fliegende Holländer* for our Times,” co-organized symposium, *The Opera Exchange*, 1 May 2010. (US\$2,000).
- 2008 Otto Kinkeldey Publication Endowment Fund of the American Musicological Society, Publication Subvention for *Haydn’s Jews*, Cambridge University Press, 2009 (US\$1,250).
- 2008 “The Jewish Diaspora in Music, Theatre and Culture: Intersections and Dialogues,” Three-year Faculty Network Exchange Fellowship, *Halbert Exchange Program* (University of Toronto and Hebrew University); Sept. 2008-Aug. 2011 (\$30,000).
- 2008 “Operatics,” interdisciplinary faculty-graduate student “working group,” *Jackman Humanities Institute*, 2008-9; renewed 2009-10 (with Sherry D. Lee and two musicology Ph.D. candidates; \$5,000; \$3000).
- 2008 “Telling Stories through Opera,” *Jackman Humanities Institute* (with UTSC colleagues Katherine R. Larsen and Sherry D. Lee), January; for *The Opera Exchange* 2008-09, Walter Hall, Faculty of Music (\$14,050).
- 2008 “Dryden/Purcell *King Arthur*,” *Jackman Humanities Institute* (with Brian Corman), two-day symposium with Toronto Masque Theatre, April 2009 (\$5,000).
- 2006 DAAD grant through CERES (MCIS, U of T); co-organized symposia on Wagner’s *Der Ring des Nibelungen* (with COC production): *Putting the Ring on Stage* (16 Sept.); *Putting the Ring in Context* (23 Sept.); *Putting the Ring on ‘Record’* (30 Sept.); additional funding from the Royal Society of Canada (\$6,000), and the Toronto Wagner Society (\$3,000).
- 2006 DAAD through Joint Initiative in German and European Studies, U of T; co-organized symposium “*Götterdämmerung: The Return of the Ring*” (\$2,500).
- 2005 Connaught International Symposium Grant, University of Toronto; co-organized

- conference, “*Siegfried: The Forging of a Hero*” (\$3,000).
- 2005 German Academic Exchange Service (DAAD), Grant for International Symposium; co-organized conference, “*Siegfried: The Forging of a Hero*” (\$2,200).
- 2005 Chancellor Jackman Program for the Arts, University of Toronto; grant for international symposium in conjunction with The International Bach Festival at the University of Toronto, October 1-9, 2005; *Bach: Music and Expressions of the Sacred* (\$12,000).
- 2004 Social Science and Humanities Research Council of Canada, Standard Research Grant (2004-05; 2006-09) *Vicarious Song: Joseph Haydn in the Theatre* (\$35,300)
- 2004 German Academic Exchange Service (DAAD), Grant for International Symposium; co-organized symposium “*Die Walküre: Why Wagner?*” (\$3,000)
- 2003 Social Sciences and Humanities Research Council of Canada, Institutional Grant (SIG), Division of Humanities, University of Toronto at Scarborough (\$485).
- 2002 Chancellor Jackman Program in the Arts, University of Toronto; Humanities Initiative, Munk Centre for International Studies, University of Toronto (with University Professor Linda Hutcheon; \$20,000).
- 2002 Faculty Research Award, The Joint Initiative in German and European Studies, University of Toronto (\$2,900).
- 2002 Social Sciences and Humanities Research Grant, Operating Grant (\$2000).
- 2001 German Academic Exchange Service (DAAD), Grant for International Symposium; co-organized conference, “Transformations of *Salome*” (\$3,000).
- 2001 Social Sciences and Humanities Research Grant, Institutional Grant (SIG), Division of Humanities, University of Toronto at Scarborough (\$423).
- 2000 Social Sciences and Humanities Research Council of Canada, GRG Funds, Division of Humanities, University of Toronto at Scarborough (\$942).
- 1998 Connaught Grant for International Symposium, University of Toronto; co-organized conference, “Voices of Opera: Performance, Production, Interpretation” (\$8,000; \$7,000 from other sources at UTSC).
- 1996 SSHRC, Standard Research Grant, 1996-00; *The Operas of Joseph Haydn* (no. 410-96-0309) (\$30,100).
- 1996 Connaught New Faculty Start-Up Grant, University of Toronto (\$10,000).
- 1995 Connaught Fund, University of Toronto, New Staff Matching Grant, U of T, with Research Grant from FoM, U of T (\$3,000).
- 1994 Academic Priorities Fund, University of Toronto; Provost funds to establish CD-ROM workstations in the Faculty of Music Library, plus portable teaching unit (\$17,400).
- 1991 Social Sciences and Humanities Research Council of Canada, New Scholar Research Grant, 1991-95 (no. 410-91-1672) (\$18,115).
- 1991 Social Sciences and Humanities Research Council of Canada, 2-year Postdoctoral Fellowship.

Teaching and Research Interests

Enlightenment Aesthetics

18th C Studies - Haydn, Mozart, Beethoven; Music and Place: London, Paris, Vienna
Haydn’s Operas and Theatricality

Interdisciplinary Approaches to Opera; Opera and Mediation; Orpheus

Opera and Orientalism; Opera and Diversity

Music and Gender Studies

Social History of the Piano
Listening/Viewing/Spectatorship
Politics of Musical Reception
Music and Jewish Identity

PUBLICATIONS

Books - Refereed

Cambridge Haydn Encyclopedia, co-edited with Sarah Day-O'Connell. Cambridge University Press, forthcoming April 2019; xxviii, 486pp.

A richly illustrated encyclopedia offering new perspectives on Haydn, the many cultural contexts within which he thrived during the Enlightenment, and his enduring legacy.

“This is a fascinating, wide-ranging volume written by leading Haydn scholars from around the world. The simultaneously substantive and incisive essays, a pleasure to read as they enlighten at every turn, ably reflect and build on recent Haydn scholarship. In short, *The Cambridge Haydn Encyclopedia* is essential reading for all musicians – performers, listeners, scholars, critics – experienced and inexperienced alike, who want better to understand and appreciate Haydn and his remarkable musical achievements.”

~ Simon P. Keefe, J.R. Hoyle Chair in Music at the University of Sheffield,
and author of *Mozart in Vienna: the Final Decade* (2017)

<https://www.cambridge.org/core/books/cambridge-haydn-encyclopedia/D88EE2463BCC0D23143FF62E85E8B69C>

Haydn's Jews: Representation and Reception on the Operatic Stage. Cambridge: Cambridge University Press, 2009; paperback ed. 2012; e-book 2012.

Publication subvention from the Otto Kinkeldey Publication Endowment Fund of the American Musicological Society.

“A significant contribution to scholarship on the composer and his time.” *Notes* 67/1 (Sept. 2010), 114-16; “A bold first step to shedding light on this obscure area of Haydn’s life and work.” *Cambridge Opera Journal* 22/1 (2011), 109-114; “Intersects with new lines of critical and cultural inquiry in opera studies and musicology as a whole, [adding] to the growing literature on Jewish representation and identity.” *Eighteenth-Century Music* 9/1 (2012), 121-23.

The Cambridge Companion to Haydn. Cambridge: Cambridge University Press, 2005; editor, commissioning editor, and author (17 chapters); over 4000 copies sold to date.

Reviewed in *BBC Music* (14 Mar 2006): 92-3; *The Musical Times* 147 (2006): 105-8; *International Review of the Aesthetics and Sociology of Music* 37 (2006): 109-13; *Notes*, 63 (Dec 2006): 349-51; *Intersections* 27 (2006): 100-03; *Early Music* 35 (2007): 125-7; *Eighteenth-Century Music* 4/2 (2007): 307-10; *Music & Letters* 90/2 (2009): 287-89.

Special Journal Issues and Conference Proceedings on Opera

“Hearing Riel,” *University of Toronto Quarterly* 87/4 (Fall 2018); co-editors Caryl Clark, Linda Hutcheon and Sherry Lee, with Tegan Niziol and Carolyne Sumner; introduction, and 10 articles. <https://www.utpjournals.press/toc/utq/87/4>

- “Operatics: The Interdisciplinary Workings of Opera,” *University of Toronto Quarterly* 81/4 (Fall 2012), guest co-editor (with Katherine Larson, Sherry Lee, and Linda Hutcheon); 9 articles.
- “Interrogating *King Arthur*,” *Restoration – Studies in English Literary Culture 1660-1700*, 34/1-2 (Fall 2010/Spring 2011), guest-coeditor (with Brian Corman); 8 articles + introduction and accompanying CD.
- “Wagner’s *Ring*,” *Opera Quarterly* 23/4 (2007); guest co-editor (with Linda Hutcheon and Michael Hutcheon); 9 articles + reviews. [refereed]
- “Songs and Subversion: Atwood’s *The Handmaid’s Tale*,” *University of Toronto Quarterly* 75/3 (Summer 2006), guest co-editor (with Linda Hutcheon); 7 articles.
- “Opera and Interdisciplinarity II,” *University of Toronto Quarterly* 74/2 (Spring 2005), guest co-editor (with Linda Hutcheon); 13 articles.
- “Opera and Interdisciplinarity,” *University of Toronto Quarterly* 72/4 (Fall 2003), guest co-editor (with Linda Hutcheon); 7 articles.
- “Voices of Opera: Performance, Production, Interpretation,” *University of Toronto Quarterly* 67/4 (Fall 1998), guest co-editor (with Allan Hepburn); 9 articles.

Other Conference Proceedings and Reports

- Editor, *Program and Abstracts of Papers Read at the American Musicological Society 77th Annual Meeting*, 10-13 November 2011, San Francisco (AMS 2011; ISSN 0893-1305).
- Author, *Society for Music Analysis* [U.K.] “Spring Study Day” on *The Creation* (Faculty of Music, Oxford University, February 2007), Newsletter of *The Society of Eighteenth-Century Music*, vol. 11 (Summer 2007) <http://www.secm.org/society.html>

Journal Articles – Refereed

- “Seizing the Menotti Moment: Opera meets McLuhan meets Millennials,” co-authored with Steven Hicks and 7 undergraduate students, *College Music Symposium* 56 (Fall 2016); nominated for AMS Teaching Award. <https://doi.org/10.18177/sym.2016.56.sr.11166>
- “Interrogating *King Arthur* – a contrapuntal prologue,” with guest-coeditor Brian Corman, *Restoration – Studies in English Literary Culture 1660-1700* (Fall 2010/Spring 2011): 1-4.
- “Haydn’s Judaizing of the Apothecary,” *Studia Musicologica* 51/1-2 (2010): 41-60.
- “Haydn’s Conversion Masses,” *Journal of Musicological Research* 28/2-3 (2009): 189-211.
- “Guest Editors’ Introduction,” co-authored with Linda Hutcheon and Michael Hutcheon, *Opera Quarterly* 23/4 (October 2008): 1-5.
- “Voice and Vocality in the Late String Quartets, or Putting the Body back into Beethoven,” *Studies in Music from the University of Western Ontario* 19-20 (2006): 161-79.
- “Reading and Listening: Viennese *Frauenzimmer* Journals and the Socio-Cultural Context of Mozartean Opera Buffa,” *Musical Quarterly* 87/1 (2004): 140-75.
- “Fabricating Magic: Costuming Salieri’s *Armida*,” *Early Music* 31/3 (August 2003): 451-61.
- “Forging Identity: Beethoven’s *Ode* as European Anthem,” *Critical Inquiry* 23 (Summer 1997): 789-807.
- “*A lieto fine* for *La canterina*,” *The Haydn Yearbook* 20 (1996): 17-23.
- “Intertextual Play in Haydn’s *La fedeltà premiata*,” *Current Musicology* 51 (1993): 59-81.
- “New Directions for Haydn Research,” review essay on *Internationaler Joseph Haydn Kongress, Wien 1982*, ed. Eva Badura-Skoda (Munich: Henle, 1986), *Journal of Musicology* 6/2 (1988): 245-57.

Book Chapters – Refereed

- “Haydn’s *Orfeo* as realized by 20thC divas: Callas, Sutherland, Bartoli,” *Eisenstädter Haydn-Berichte*, ed. Wolfgang Führmann and Walter Reicher, forthcoming – 5000 words
- “People and Networks,” co-authored with Ulrich Wilker, *Cambridge Haydn Encyclopedia*. Cambridge University Press, 2019: 244-57.
- “Haydn’s Judaizing of the Apothecary—Take 2,” *Opera in a Multicultural World: Coloniality, culture, performance*, ed. Mary Ingraham, Joseph So, and Roy Moodley. New York: Routledge, 2016: 99-121.
- “Encountering Others in Haydn’s *Lo speciale*,” *Ottoman Empire and European Theatre*, vol. 2 – *The Time of Joseph Haydn. From Sultan Mahmud I to Mahmud II (r. 1730-1839)*, ed. Michael Hüttler and H. E. Weidinger. Wien: Hollitzer (Ottomania 3) 2014: 291-306.
- “The Librettist’s Dilemma in London: Badini’s and Haydn’s *Orfeo ed Euridice*,” *‘Music’s obedient daughter’ or Opera Libretto: from source to score*, ed. Sabine Lichtenstein. Amsterdam and New York: Rodopi, 2014: 107-29.
- “The Dirt on Salome,” *Performing Salome, Revealing Stories*, ed. Clair Rowden. Basingstoke UK: Ashgate Press, 2013; pbk 2016: 155-70.
- “Revolution, Rebirth and the Sublime in Haydn’s *L’anima del filosofo* and *The Creation*,” *Engaging Haydn: Context, Culture and Criticism*, ed. Mary Hunter and Richard Will. Cambridge: Cambridge University Press, 2012: 100-123.
- “Encountering Others: Haydn’s *L’anima del filosofo* as directed by Jürgen Flimm,” in *Joseph Haydn im 21. Jahrhundert*, Bericht über das Symposium der Österreichischen Akademie der Wissenschaften, der Internationalen Joseph Haydn Privatstiftung Eisenstadt und der Esterházy-Privatstiftung (*Eisenstädter Haydn-Berichte*, vol. 8.), ed. Gernot Gruber, Walter Reicher & Christine Siegert. Tutzing: Hans Schneider, 2012: 417-32.
- “Ensembles and Finales,” *Cambridge Companion to Eighteenth-Century Opera*, ed. Pierpaolo Polzonetti and Anthony DelDonna. Cambridge: Cambridge University Press, 2009: 50-65.
- “Seeing and Hearing Egoyan’s *Salome*,” co-authored with Kay Armatage, *Image and Territory: Essays on Atom Egoyan*, Jennifer Burwell and Monique Tschofen, eds. Waterloo: Wilfrid Laurier University Press, 2006: 307-28.
- “Haydn in the Theatre: the Operas,” *The Cambridge Companion to Haydn*, ed. Caryl Clark. Cambridge: Cambridge University Press, 2005: 176-99.
- “Recall and Reflexivity in *Così fan tutte*,” *Wolfgang Amadé Mozart: Essays on His Life and Work*, ed. Stanley Sadie, Oxford: Oxford University Press, 1996.

Other Journal Articles and Book Chapters (non-refereed)

- “Editor’s Introduction: Hearing *Riel*,” with Linda Hutcheon and Sherry Lee, with Tegan Niziol and Carlyne Sumner, *UTQ* 87/4 (Fall 2018): 1-9.
- “Operatics: The Interdisciplinary Workings of Opera,” Introduction (with guest editors Katherine Larson, Sherry Lee, and Linda Hutcheon), *University of Toronto Quarterly* 81/4 (Fall 2012): 798-804.
- Editors’ Introduction, with Linda Hutcheon, “Adapting a Canonical Canadian Novel for the Operatic Stage: a Dystopia for Our Times,” in “Songs and Subversion,” special issue on *The Handmaid’s Tale*, *University of Toronto Quarterly* 75/3 (Summer 2006): 815-20.
- “Back by Request,” Editors’ preface (with Linda Hutcheon), “Opera and Interdisciplinarity II,” *University of Toronto Quarterly* 74/2 (Spring 2005): 633-35.
- Editors’ preface (with Linda Hutcheon), “Opera and Interdisciplinarity,” *University of Toronto*

- Quarterly* 72/4 (Fall 2003): 769; and “Of Sorcerers and Sorceress’s,” introduction to Part II of special opera issue, *University of Toronto Quarterly* 72/4 (Fall 2003): 827-31.
- Contributions to *Haydn & das Clavier*, Internationales Musikwissenschaftliches Symposium, Eisenstadt 2000, ed. Georg Feder and Walter Reicher. Tutzing: Schneider, 2002: 141, 154, 161, 165, and 167.
- “Don Giovanni, the Musical Chameleon,” article commissioned by the *Canadian Opera Company*, 50th Anniversary Program, 1999-2000: 28-31.
- “The Heroic Success of Opera Atelier,” article commissioned by *Canadian Theatre Review* 96 (Fall 1998): 56-61.
- “True Confessions: Opera, Literature, History” (with Allan Hepburn), “Voices of Opera,” *University of Toronto Quarterly* 67/4 (Fall 1998): 739-43.
- “Faculty-Librarian Cooperation in Bibliographic Instruction” (with Suzanne Meyers-Sawa), *Canadian Association of Music Libraries: Newsletter* 26/1 (April 1998): 17-20.
- “The Last Laugh: Goldoni’s and Haydn’s *Il mondo della luna*,” in *Goldoni and the Musical Theatre*, ed. Domenico Pietropaolo. Ottawa: Legas, 1995: 65-81.
- “Haydn and Mozart as Composers of Opera,” in *Mozart in history, theory, and practice: Selected papers from the international symposium. Studies in Music from the University of Western Ontario*, 14 (1993): 79-103.
- Contributions to Handel articles in “Opera 1600-1750 in Contemporary Editions and Manuscripts,” *Studies in Music from the University of Western Ontario* 4/2 (1979): 171-73, 178-80, 183-91.

Dictionary and Encyclopedia Entries

- “Jewish Culture,” *Cambridge Haydn Encyclopedia*. Cambridge University Press, 2019: 182-84.
- “Theater and Theatricality” co-authored with János Malina, *Cambridge Haydn Encyclopedia*. Cambridge University Press, 2019: 359-71.
- Entry on “Sophie Charlotte of Hanover” with Kaleb Koslowski, *Grove Music Online*, 2018.
- Major Revisions/updates of eight Grove entries – 2 composer entries (“Giuseppe Gazzaniga” and “Franz Xaver Süssmayr”), and 6 opera entries (*Fedeltà premiata*, La; *Incontro improvviso*, L’; *Mondo della luna*, Il; *Orlando paladino*; *Pescatrici*, Le; and *Vera costanza*, La) – *Grove Music Online*, 2014. www.oxfordmusiconline.com
- New Entry on “Joseph Haydn” for the *New Catholic Encyclopedia* - Supplement 2011, 4th ed. Washington: Gale Cengage, with Catholic University of America, vol. 1, 319-22.
- Entry on “Joseph Haydn”, and revisions to “Michael Haydn” and “Esterházy,” *Oxford Companion to Music*, ed. Alison Latham. Oxford: Oxford University Press, 2002; 574-77; 573; 430.
- Revisions and Worklists for entries on “Giuseppe Gazzaniga,” “Giuseppe Sarti” and “Franz Xaver Süssmayr,” *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell, 2nd ed. (28 vols.) London: Macmillan, 2001. www.grovemusic.com/
- La fedeltà premiata* and *Il mondo della luna*, revised entries for *The New Grove Book of Operas*, ed. Stanley Sadie. London: Macmillan, 1996: 215-17; 430-32; rev. ed. 2009.
- Entries on Haydn’s *La fedeltà premiata* (vol. 2, 144-45), *L’incontro improvviso* (vol. 2, 791-92), *Il mondo della luna* (vol. 3, 430-31), *Orlando paladino* (vol. 3, 758-60), *Le pescatrici* (vol. 3, 976-77), *La vera costanza* (vol. 4, 928-29). *The New Grove Dictionary of Opera*, ed. Stanley Sadie. London: Macmillan, 1992.
- Edited Main Entry and compiled Worklist for “Joseph Haydn” (vol. 2, 671-79). *The New Grove*

Dictionary of Opera, ed. Stanley Sadie. London: Macmillan, 1992.
Entries on Haydn's *Il mondo della luna* and *La fedeltà premiata*. *The International Dictionary of Opera*. London: St. James Press, 1992.

Book Reviews

- David J. Buch, *Representations of Jews in the Musical Theater of the Habsburg Empire (1788-1807)*, *British Journal for Eighteenth-Century Studies* 26/4 (Fall 2013): 604-5.
- Stephen Rumph, *Mozart and Enlightenment Semiotics* (Berkeley: University of California Press, 2012), *Eighteenth-Century Music* 10/1 (March 2013): 131-34.
- John A. Rice, *Empress Marie Therese and Music at the Viennese Court, 1792-1807* (Cambridge: Cambridge University Press, 2003), *Journal of the American Musicological Society* 60/2 (Summer 2007): 421-31.
- William Weber, ed. *The Musician as Entrepreneur, 1700–1914: Managers, Charlatans, and Idealists* (Bloomington and Indianapolis: Indiana University Press, 2004), *Journal of the American Musicological Society* 60/2 (Summer 2007): 421-31.
- Bernhard Waritschlager, *Die Opera Seria bei Joseph Haydn* (Tutzing: Hans Schneider, 2005), *Notes: Quarterly Journal of the Music Library Association* 63/2 (Dec. 2006): 352-53.
- “Beethoven Enshrined,” review of Scott Burnham and Michael P. Steinberg, eds., *Beethoven and His World* (Princeton: Princeton University Press, 2000), *Beethoven Forum* 10/1 (Spr. 2003): 55-61.
- David Schroeder, *Mozart in Revolt: Strategies of Resistance, Mischief and Deception* (New Haven and London: Yale University Press, 1999), *University of Toronto Quarterly* 70/1 (Winter 2000/01, *Letters in Canada* issue): 388-89.
- Ralph P. Locke and Cyrilla Barr, eds. *Cultivating Music in America: Women Patrons and Activists since 1860* (Berkeley: University of California Press, 1997); and Mona Mender, *Extraordinary Women in Support of Music* (London: Scarecrow Press, 1997), *Canadian University Music Review* 20/2 (2000): 148-51.
- Dorothea Link, *The National Court Theatre in Mozart's Vienna: Sources and Documents 1783-1792* (Oxford: Clarendon Press, 1998), *Music and Letters* 81/3 (August 2000): 447-50.
- John A. Rice, *Antonio Salieri and Viennese Opera* (Chicago: University of Chicago Press, 1998), *Opera Canada* 41 (Spring 2000): 43-4.
- Gunther Eyck, *The Voice of Nations: European National Anthems and Their Authors* (Westport, Conn.: Greenwood, 1995), *Notes: Quarterly Journal of the Music Library Association* (September 1996): 85-6.
- Carolyn Abbate, *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (Princeton: Princeton University Press, 1991), *Journal of Musicological Research* 14 (1994): 89-93.
- Daniel Hertz, *Mozart's Operas*, ed. with essays by Thomas Bauman (Berkeley: University of California Press, 1990), *Journal of Musicological Research* 12 (1992): 80S-85S.

Work in Progress

- “Haydn, Orpheus, Madness, and the French Revolution” – book project
- “Transcultural Contexts for Understanding Haydn's *Creation*” – journal article
- “*Orfeo* in Florence (1951): Maria Callas and the untold story of a Cold War premiere”
presentation at HSNA pre-AMS conference, Boston, October 2019
- “Haydn and Entrepreneurship,” invited book chapter

PRESENTATIONS

Papers Presented at Conferences and Symposia - Refereed

- “Transcultural Contexts for Understanding Haydn’s *Creation*,” Annual Meeting of the American Musicological Society, San Antonio TX, Nov 1-4, 2018.
- “Euridice dying, Orpheus unravelling: levels of consciousness in Badini’s and Haydn’s *L’anima del filosofo*,” *Operatic Workings of the Mind: Representations of Consciousness in Eighteenth-Century Opera*, interdisciplinary symposium at Oxford University, September 20-21, 2018 (presented via Skype).
- “Unusual Suspects: Badini, Haydn and the fate of Orpheus during Pitt’s Reign of Alarm,” CSECS/NESECS conference, Toronto, Canada, October 2017
- “Transcultural Contexts for Understanding *The Creation/Die Schöpfung*,” Conference on *Die Schöpfung/The Creation*, Haydn Zentrum, Eisenstadt, Austria, August 2017.
- “CHE update: an overview and progress report on the *Cambridge Haydn Encyclopedia* project,” with Sarah Day-O’Connell, *Haydn Society of North America* AMS pre-conference, Vancouver, November 2016.
- “Haydn, Orpheus, and the French Revolution,” presentation with Thomas Tolley, Annual Meeting of the American Musicological Society, New Orleans, November 2012.
- “Encountering Monsters and Mudmen: Jürgen Flimm’s production of Haydn’s *Orpheus*,” presentation on panel “Haydn and Reverberations of the French Revolution,” 17th Biennial Conference on Nineteenth-Century Music, University of Edinburgh, June 2012.
- “The Dirt on *Salome*,” 16th Biennial conference on Nineteenth-Century Music, Southampton University, July 2010 (panel on *Salome* with colleagues from Finland, Norway and Wales).
- “Encountering Others: *L’anima del filosofo* as directed by Jürgen Flimm,” *Joseph Haydn im 21. Jahrhundert*, Österreichische Akademie der Wissenschaft, Vienna, October 2009.
- “Haydn’s Missa St. Joannes de Deo,” *Perspectives on Haydn Scholarship in Celebration of H. C. Robbins Landon*, Boston University, October 2009.
- “Haydn’s Judaizing of the Apothecary,” *Haydn 2009: a Bicentenary Conference*, Institute for Musicology of the Hungarian Academy of Sciences, Budapest and Eszterháza, May 2009.
- “Haydn’s Others: Staging Ethnicities,” Royal Musical Association – “Purcell, Handel, Haydn, Mendelssohn,” New College, Oxford University, Oxford, March 2009.
- “Haydn’s Conversion Masses,” International Haydn Conference: Transcendence, Reality and Universality,” conference co-organized by Carleton University and Kunstuniversität, Graz, Carleton University, Ottawa, January 28-30, 2009.
- “The Dirt on *Salome*,” *Opera, Exoticism, and Visual Culture: the fin-de-siècle and its legacy*, Institute of Germanic and Romance Studies, School of Advanced Study, University of London, September 2008.
- “A (Counter-)Revolutionary Opera for Turbulent Times: Badini’s and Haydn’s *L’anima del filosofo, ossia Orfeo ed Euridice*,” joint conference of the *Society for Eighteenth-Century Music* and the *Haydn Society of North America*, Scripps College, Claremont CA, March 2008.
- “Hirschfeld, Mahler, and the *fin-de-siècle* Revival of Haydn’s *Der Apotheker*,” Annual Meeting of the American Musicological Society, Quebec City, November 2007.
- “Revolution, Rebirth and the Sublime in Haydn’s *L’anima del filosofo* and *The Creation*,” *Society for Music Analysis* [U.K.], Faculty of Music, Oxford University, February 2007.
- “Operatic Scenarios Inspired by *Faust*,” presentation in conjunction with the Faculty of Music’s

- Opera Division at the international *Faust Festival*, University College Drama Program, University of Toronto, September 2004.
- “The Clavier Lesson in Art, on Stage, and in Life, or Lessons Learned at the Keyboard,” *Mozart and the Keyboard Culture of His Time*, Biennial Conference of the Mozart Society of America, Cornell University, March 2003.
- “From Silk Road to *Iron Road* and Beyond,” *Diaspora: Mapping Community Across Borders*, University of Toronto at Scarborough, February 2003.
- “Innovative and Collaborative Approaches to Music Instruction,” Annual Meeting of the *Canadian University Music Society*, Congress of the Social Sciences and Humanities, University of Toronto, May 2002.
- “Haydn, Mahler and *Lo speciale/Der Apotheker*: the Jewish connection,” Annual Meeting of the *American Musicological Society*, Atlanta, Georgia, November 2001.
- “Putting the Body Back into Beethoven,” *Body of Knowledge*, Interdisciplinary Symposium, University of Toronto at Scarborough, February 2001.
- “Teaching the Voice,” interdisciplinary panel on *Staging the Operatic Voice, Toronto 2000: Musical Intersections*, Annual Meeting of the *American Musicological Society and Related Learned Societies*, November 2000.
- “Voice and Vocality in the Late String Quartets of Beethoven,” *Beethoven’s String Quartets: a Classical or Modernist Legacy?* International Conference, University of Victoria, Victoria B.C., March 2000.
- “Primo uomo?: the ‘voice’ in Gluck’s *Orfeo*,” *Voices of Opera*, International Symposium, University of Toronto at Scarborough, January 1998.
- “The London Opera of Joseph Haydn: loss, lament and *lieto fine* in *L’anima del filosofo*,” *Congress of the International Musicology Society*, Royal College of Music, London, England, August 1997.
- “Faculty-Librarian Cooperation in Bibliographic Instruction,” with Suzanne Meyers-Sawa, joint session of the *Canadian University Music Society* and the *Canadian Association of Music Librarians*, Memorial University, St. John’s, Newfoundland, June 1997.
- “Beethoven’s ‘Ode to Joy’ as European Anthem: Changing Text in a Changing Society,” *Austria 996-1996: Music in a Changing Society*, International Conference, Ottawa, January 1996.
- “Remarks on Rousseau’s *Le devin du village*” (preceding performance of arias and ensembles by the Opera Division, Faculty of Music). *Sound Thinking: a Music and Philosophy Symposium*, University of Toronto, October 1995.
- “Confronting the Ninth: Beethoven’s *Ode* as European Anthem,” Annual Meeting of the *American Musicological Society*, Minneapolis, November 1994.
- “*Frauenliebe und -leben* in Vienna: contextualizing opera buffa through contemporary periodicals,” *Opera Buffa in Mozart’s Vienna*, International Conference, Cornell University, September 1994.
- “The Last Laugh: Goldoni’s and Haydn’s *Il mondo della luna*,” *Goldoni and the Musical Theatre* Conference, *Graduate Centre for the Study of Drama*, University of Toronto, November 1993.
- “Quest in Haydn’s *La chasse* Symphony,” *Canadian University Music Society*, Annual Learned Societies Conference, Carleton University, May 1993.
- “Manifestations of Madness in Haydn’s *Orlando paladino*,” *American Musicological Society*, Chapter Meeting, Cornell University; March 1992. Revised and delivered at the Annual Meeting of the *American Musicological Society*, Pittsburgh, November 1992.

- “Recall and Reflexivity in *Così fan tutte*,” *Royal Musical Association Mozart Bicentenary Conference*, London, England, August 1991.
- “Haydn and Mozart as Composers of Opera,” *Mozart Colloquium*, University of Western Ontario, November 1990.
- “The Sublime, the Beautiful, and the Ornamental in the Criticism of Dr. William Crotch,” *Canadian University Music Society, Annual Learned Societies Conference*, Dalhousie University, June 1981.

Invited Scholarly Lectures

- “Times of (Esterházy) Constraint: The Lord Nelson Mass in Eisenstadt,” Queensland Conservatorium, Griffiths University, Brisbane, Australia, March 2018.
- “Haydn and the Enlightenment Stage and Place,” Sydney Conservatorium, March 2018.
- “Haydn, Orpheus, Madness, and the French Revolution,” The Eighteenth-Century Group and the Intellectual History Network, University of Sydney, March 2018.
- “*Staginess*: Joseph Haydn and the (Esterházy Opera) Theatre,” Senior College, University of Toronto, Faculty Club, January 2018.
- “Haydn, Orpheus and the French Revolution,” Toronto Eighteenth Century Group, Department of English, University of Toronto, November 2017.
- “Handel, Salomon, Haydn, Creation,” *Music and the Jewish World*, SSHRC-funded conference at Centre for Jewish Studies, University of Toronto, February 2017.
- “Haydn’s *Orfeo*—planned and realized,” *Aufführungspraxis und Interpretation: zur Rezeptionsgeschichte von Joseph Haydns Werken*, Internationales musikwissenschaftliches Symposium im Rahmen der 27. Internationalen Haydntage, 8-9 Esterházy Palace, Eisenstadt, Austria, September 2015.
- “Composing Opera for Vienna, Eszterháza and London: Haydn, Politics, Enlightenment,” Rey Longyear Visiting Lecture, School of Music, University of Kentucky, Lexington KY, March 2015.
- “Haydn’s Enlightenment Dialectics in London,” *Haydn - Patronage and Enlightenment*, Stanford Center for the Arts, Stanford University, Stanford CA, February 2015.
- “Haydn and the Revolutionary Sublime,” Institut für Musikwissenschaft, Humboldt Universität, Berlin, May 2014.
- “Haydn’s ‘entirely different’ *Orfeo*,” Musikwissenschaft Seminar, Freie Universität, Berlin, May 2014.
- “Horrid Paintings and Theatrical Exaggerations: Haydn’s Orpheus Opera in London,” *Music Forum: Graduate Colloquium*, New Zealand School of Music, Victoria University, Wellington, New Zealand, March 2014.
- “Haydn and the Revolutionary Sublime,” *Fermata*: Graduate Colloquium series, School of Music, University of Auckland, Auckland, New Zealand, March 2014.
- “Revising/Relocating *Pantalone*: Goldoni’s and Haydn’s *Lo speziale*,” *Staging the Outlandish and Clowning the Lyrical: Legacy and Transformation of the Commedia dell’arte*, Graduate Centre for the Study of Drama, University of Toronto, January 2011.
- “Of Monsters and Misfits: Demystifying *Salome*,” Department of Comparative Literature and Art, Brock University, October 2010.
- “Revisiting and Reviewing *Haydn’s Jews*,” Department of Musicology, Taiwan National University, Taipei, June 2010.
- “Haydn’s Jews,” *Emancipation through sound and image: Jews entering the ‘fine arts’*,

- International Workshop, Scholion Interdisciplinary Research Center in Jewish Studies, Hebrew University, Jerusalem, May 2009.
- “Journeying Onward: Visualizing Haydn’s Orpheus on Stage,” New England Conservatory, Boston, January 2009; presentation in conjunction with conductor Sir Roger Norrington.
- “Haydn’s Jews,” Graduate Colloquium, Faculty of Music, University of Toronto, October 2008.
- “Haydn’s *Der krumme Teufel*, or the Devil Comes Clean,” Graduate Colloquium, Department of Music, King’s College London, September 2008.
- “Eighteenth-Century Voices on the Stage and in the Home,” Institute of Advanced Studies, University of Minnesota, Minneapolis, March 2008.
- “Musical Geography and Soundscapes: Haydn’s Haunts in Eisenstadt,” Graduate Colloquium, Department of Music, University of Minnesota, Minneapolis, March 2008.
- “The secret, familiar double-speak of the Apothecary: Haydn, Mahler and Jewish Representation in *Lo speciale* and *Der Apotheker*,” Graduate Colloquium, Faculty of Music, University of Oxford, May 2007.
- “‘The barb that brings about the sudden jerk of recognition:’ Mahler’s Viennese performance of Haydn’s *Der Apotheker*,” Graduate Colloquium, Faculty of Music, University of Cambridge, November 2006.
- “Orpheus in London,” 18thC Group, Trinity College, University of Toronto, November 2005.
- “Vicarious Song: the adaptation of opera performance to chamber music performance,” Open Seminar, Faculty of Music, McGill University, October 2004.
- “The Researcher’s Sensorium, or making Haydn ‘hot’,” Colloquium Series, Department of Music, York University, March 2002.
- “Reading and Listening to Opera Buffa in Mozart’s Vienna,” Colloquia in Musicology and Theory, Faculty of Music, University of Toronto, November 2000.
- “Fabricating Magic at Eszterháza: Costuming Haydn’s *Armida*,” Graduate Colloquium Series, Faculty of Music, St. Aldate’s College, Oxford University, February 2000.
- “Understanding Audience: 18th C Female Spectators and Mozartean Opera Buffa,” Music and Critical Theory Reading Group, Townsend Center for the Humanities, University of California at Berkeley, March 2000.
- “Musings on Musicology,” Graduate Colloquium in Systematic Musicology, University of Western Ontario, November 1998.
- “Orpheus Decentered: Voice and Politics in Musicology,” Music Graduate Student Colloquium, McMaster University, March 1998.
- “Musical Process and Dramatic Progress in the Act I Finale of Haydn’s *Il mondo della luna*,” Faculty of Music, McGill University, March 1991.
- “Haydn’s *La canterina* and the Musical Sleuth,” Young Scholar Series, University of Western Ontario, November 1987.

Invited Public Lectures

- “Situating Joseph Haydn in Enlightenment Culture,” *Close Encounters with Music, High Peaks Festival*, Great Barrington, Berkshires, Massachusetts, November 2018.
- “Haydn as Cultural Influencer,” *Hamilton Philharmonic Orchestra - Haydn Festival*, McMaster University, with live musical examples by HPO string quartet, February 2018.
- “*Don Giovanni* in the ‘me-too’ era,” UTOpera, Thursday Noon series, Faculty of Music, November 2017.
- “Music in Motion,” lectures series for *Grand Danube Passage*, University Alumni Tour, 22

- August - 5 September 2015. Four Lectures, with live musical examples by U of T graduate students Danika Loren (MA Opera) and Lara Dodds-Eden (DMA Collaborative Piano)
1. "Mozart's *Don Giovanni* in Prague"
 2. "A Kaffeeklatsch in fin-de-siècle Vienna: Habsburg art, music and culture c.1900"
 3. "Let's Lighten Up! A waltz through comic opera and operetta"
 4. "Haydn and the musical landscape of the Esterházy Family"
- "An entangled musical history," Jewish Music Week in Toronto, Columbus Centre, Toronto, May 2015.
- "The Voice of Mozart," Newman Centre Concert Series, Newman Centre Chapel, University of Toronto, January 2010.
- "Mozartean comedy in context," Opera Group, The Boulevard Club, Toronto, January 2010.
- "Reflections on 'The Haydn Year'," *Women's Musical Club of Toronto*, Faculty of Music, University of Toronto, October 2009.
- "Haydn's Orpheus Opera," performance of *L'anima del filosofo* by Boston Symphony Orchestra conducted by Sir Roger Norrington, *Handel and Haydn Society*, Boston, January 2009.
- "Haydn, Mozart and Le Chevalier de Saint-Georges," *Tafelmusik Baroque Orchestra*, December 2008.
- "Beethoven and the Piano Sonata," Newman Centre Chapel, University of Toronto, May 2008.
- "A Musical Odyssey with Orpheus," Alumni Lecture Series, *Culture and Society*, Trinity College in the University of Toronto, April 2008.
- "An Afternoon at the Opera," with graduate student Matthew Otto, Newman Centre Chapel, University of Toronto, February 2008.
- "Democracy and the Origins of a Public Musical Culture," *Northumberland Learning Connection*, Cobourg ON, November 2005.
- "Interconnections in the Symphonies of J.C. Bach and Mozart," Faculty of Music, University of Toronto; February 2004. Open lecture for concert by the University of Toronto Baroque Orchestra, directed by Jeanne Lamon of *Tafelmusik Baroque Orchestra*. Part of *Challenge and Change: 120 Years of Great Women at the University of Toronto*, February-March 2004.
- "A Feast of Haydn and Walton," pre-performance talk, and a lecture for the chorus, on Haydn's *Lord Nelson Mass* and Walton's *Belshazzar's Feast*, *Berkshire Choral Festival*, The Berkshire School, Sheffield MA, July 2003.
- "The Songs of Francesca Caccini," pre-concert lecture, *The Toronto Consort*, November 2002.
- "String Quartet Dynamics," *Women's Musical Club of Toronto*, Faculty of Music, University of Toronto, October 2002.
- "The Operas of Joseph Haydn," *Later Life Learning*, University of Toronto, November 2001.
- "Haydn's *L'anima del filosofo*, pre-performance lecture at *Royal Opera House, Covent Garden*, London, October 2001.
- "Baroque Dance Demystified," lecture in conjunction with a performance by *The New York Baroque Dance Company*, The Library, Onteora, New York, July 2001.
- "Meet a Musicologist," *Music Month*, Institute of Child Study, OISE-UT, February 1999.
- "Romantic Music ... What Is It?" *Saturdays at Scarborough*, UTSC, October 1997.
- "Mozart's *Bastien und Bastienne* (1768)," *Tafelmusik Baroque Orchestra*, Sun-Life pre-concert lecture series; April 1997.
- Vocal Demonstration with students from the Opera Division, Faculty of Music, University of Toronto. *Wagner Society*, Arts and Letters Club, April 1997.

“The History of Opera, its Conventions and Vocal Types,” *Invitation to the Opera*, Massey College, University of Toronto, September 1996 (repeated September 1997).

Conference Organization – Symposia and Public Outreach

(The Origins of Turandot,” co-organized with Catherine Willshire, Education and Outreach Department, Canadian Opera Company, Oct 2, 2019; guest speaker – Professor W. Anthony Sheppard, Williams College.)

“Glenn Gould Roundtable 2019: Japanese and Other Perspectives on the Canadian Icon of Music and Technology,” half-day symposium May 3, 2019 at the Munk School of Global Affairs and Public Policy, sponsored by The Centre for the Study of Global Japan (CSGJ) and the Faculty of Music, University of Toronto; with Professor Junichi Miyazawa, Aoyama Gakuin University, Tokyo, Visiting Scholar at Massey College 2018-19.

“Hearing *Hadrian*: An opera for our time,” *The 519*, Toronto; full-day symposium with the COC in partnership with The Bonham Centre for Sexual Diversity Studies, The Faculty of Music, and the Munk School of Global Affairs, University of Toronto; co-organized with Linda Hutcheon, and Catherine Willshire, COC Education and Outreach, 14 October 2018.

“Handel Among Friends,” symposium for Early Music Fall Baroque Academy, Faculty of Music, University of Toronto, 28 September, 2018 (with Sherry Lee).

“Music Amidst Violence,” symposium and lecture at Centre for Ethics, Centre for Jewish Studies, and Faculty of Music, University of Toronto, 7-8 December 2017; funded by SIG grant, and JHI Program for the Arts (with P.I. Sherry Lee).

Hearing Riel, 21 April 2017, Innis Town Hall, one-day conference in partnership with the Provost C-150 Fund, Canadian Opera Company, and Munk School of Global Affairs; co-organized with Linda Hutcheon and Sherry Lee; interdisciplinary workshop with graduate students from English, Law and Music, 20 April 2017, Trinity College.

<http://www.coc.ca/ExploreAndLearn/hearingriell.aspx>

AMS New York-State St. Lawrence Chapter meeting, 22-23 April 2017, Faculty of Music, University of Toronto; co-organized with Sherry Lee. <http://ams-nyssl.blogspot.ca/>

Humanities Initiative symposium (with Munk School of Global Affairs and UTOpera)

“Exile and Pacifism: Britten, Auden, and *Paul Bunyan*,” (with UTOpera), 11 March 2016

“Pyramus & Thisbe,” Thursday Noon series, FoM (with COC), 24 September 2015

“The Glenn Gould Legacy,” International symposium, Faculty of Music, University of Toronto, in partnership with the Glenn Gould Estate, 24 September 2012; co-organized with Sherry Lee.

“Staging Jewish Modernity,” International Conference, Halbert Faculty Network Exchange with Hebrew University in Jerusalem, Munk School of Global Affairs, University of Toronto, 20-21 September 2010 (refereed)

Operatics 2008-11 – three symposia sponsored by the Jackman Humanities Institute, U of T

“Operatics: Sounds and Spectacle,” 5 February 2011

“Mediated Operatics,” 30 April 2010

“Operatics in Narrative and Performance,” 1 May 2009

“Reflections and Perspectives on Goldoni’s and Haydn’s *Il mondo della luna*,” one-day symposium in conjunction with performance of opera by Opera Division, Faculty of Music, University of Toronto, November 2009; co-sponsored with Department of Italian Studies.

“Interrogating (Dryden/Purcell) *King Arthur*,” two-day symposium (co-organized with Brian Corman, Department of English, and P.I.) in conjunction with *Toronto Masque Theatre*,

April 2009; co-sponsored by the Jackman Humanities Institute (refereed).
Voices of Opera: Performance, Production, Interpretation; international symposium held at UTSC, 22-23 January 1998. Co-organized with Allan Hepburn, Division of Humanities, English.

The Opera Exchange (2001-2015)

- 40 multi-disciplinary opera symposia, co-organized with *Canadian Opera Company*, 2003-15.
Overview of program: <http://sites.utoronto.ca/mcis/hi/> Humanities Initiative of the Munk School of Global Affairs, University of Toronto (with Linda Hutcheon; Sherry Lee, 2008-)
- 2014-15 *Opera Exchange* symposia (Faculty of Music, U of T)
“Staging Operatic Comedy: Verdi’s *Falstaff* in context,” 27 September 2014
“Directors Take the Stage: Debating *Regietheater*,” 17 January 2015
- 2014 *Opera Exchange* symposium, Munk School of Global Affairs
“Coming Home: Handel’s *Hercules*,” 4 April 2014
- 2012-13 *Opera Exchange* symposia (Faculty of Music, U of T)
Let’s Lighten Up!: operetta in context” - Johann Strauss, *Die Fledermaus*, 13 Oct. 2012
“Wagner and Adaptation: transformations and excess” – Richard Wagner, *Tristan und Isolde*, 31 Jan.-2 Feb. 2013 (Faculty of Music, and Jackman Humanities Institute)
“Singing from the Scaffold” - Poulenc, *Dialogues of the Carmelites*, 11 May 2013
- 2011-12 *Opera Exchange* symposia (Faculty of Music, U of T)
“A Greek Family Reunion: Gluck’s *Iphigenie en Tauride*,” 1 October 2011
“Long Distant Loving: Saariaho’s *L’amour loin/Love from Afar*,” 4 February 2012
“Wilde Time: Zemlinsky’s *A Florentine Tragedy*,” 22 April 2012
- 2010-11 “Voice and Spectacle,” *The Opera Exchange*: three symposia (JHI, FoM & COC)
“*Death in Venice* Gets New Life in Toronto,” 16 October 2010
“*Nixon in China*: giving voice to our own history,” 13 February 2011 [refereed]
“*Ariadne auf Naxos* from A-Z,” 14 May 2011
- 2009-10 *Opera Exchange* symposia (Faculty of Music, U of T)
“Stravinsky/Lepage: a Magical Meeting of Minds,” 17 October 2009
“Shakespeare’s *Othello* and Verdi’s *Otello*: Staging Jealousy,” 6 February 2010
“Staging *Der fliegende Holländer* for our Times?” 1 May 2010
- 2008-9 “Telling Stories through Opera,” *The Opera Exchange*: three symposia in conjunction with the Jackman Humanities Institute, University of Toronto (refereed)
“Monster Opera: Prokofiev’s *War and Peace*,” 18 October 2008
“Love and Liberation: Beethoven’s *Fidelio*,” 31 January 2009
“‘Antique Fables and Fairy Toys’: Britten’s *A Midsummer Night’s Dream*,” 9 May 2009
- 2007-8 *Opera Exchange* symposia, Bader Theatre, Victoria University, U of T
“Who (what) is the real Don Carlos?” – Verdi’s *Don Carlos*, 27 October 2007
“To be or not to be: From the House of the (living) Dead” – Janacek’s *From the House of the Dead*, 9 February 2008
“Letting down your hair with Pelléas and Mélisande” – Debussy’s *Pelléas et Mélisande*, 20 May 2008
- 2006 *Opera Exchange* symposia on Wagner’s ‘Ring Cycle’ (Bader Theatre, Victoria University)
Cycle I: *Putting the Ring on Stage*, COC, 16 September 2006
Cycle II: *Putting the Ring in Context*, COC, 23 September 2006

- Cycle III: *Putting the Ring on 'Record'*, Hilton Hotel, 30 September 2006
- 2005-6 *Opera Exchange* symposia (Faculty of Music, and Bader Theatre)
- “*Rodelinda* and *Carmen*: Girls Night Out!” Walter Hall, 22 October 2005
- “*Götterdämmerung*: Return of the Ring,” Bader Theatre, 4 February 2006
- “*Wozzeck*: Opera for a Modern Age,” Bader Theatre, 1 April 2006
- 2004-5 *Opera Exchange* symposia (Bader Theatre, Victoria University, U of T)
- “*The Handmaid’s Tale*: No Balm in this Gilead,” 2 October 2004
- “*Siegfried*: The Forging of a Hero,” 29 January 2005
- “*Tancredi*: Sicilians, Saracens, Singers,” 2 April 2005 (with AMS chapter meeting, U of T)
- 2003-4 *Opera Exchange* symposia (MCIS and the Faculty of Music)
- “*Peter Grimes*: The Loner vs. the Town,” 4 October 2003
- “*Falstaff*: The Maestro Takes on the Bard,” 31 January 2004
- “*Die Walküre*: Why Wagner?” 17 April 2004
- 2002-3 *Humanities Initiative* symposia (Munk Centre for International Studies, U of T)
- “*Oedipus Rex*: Plagues and Politics,” 5 October 2002
- “Apprenticing with a Sorceress: Handel’s *Alcina*,” 15 November 2002
- “*Taptoo!*,” 8 March 2003
- 2002 *Humanities Initiative* symposia (Munk Centre for International Studies, U of T)
- “Transformations of *Salome*,” 19 January 2002
- “*Iron Road*: Intersecting Dreams and Dialogues,” 1 March 2002
- “The Many Faces of *Boris Godunov*,” 6 April 2002 (with Centre for Russian and East European Studies)

Presentations at Opera Exchange Symposia, University of Toronto

- “Launching *Fidelio* with domestic comedy and canon - the Mozart legacy,” with musical excerpts performed by the Canadian Opera Company Ensemble Studio, “Telling Stories through Opera,” (co-sponsored by Jackman Humanities Institute, and the Centre for Ethics, Trinity College), January 2009.
- “Perspectives on Playing and Hearing *Siegfried*,” presentation with Scott Irvine and Angus Kellett, “*Siegfried*: The Forging of a Hero,” January 2005.
- “The Rhombus Media Film *The Sorceress*,” with Linda Hutcheon, “Apprenticing with a Sorceress: Handel’s *Alcina*”; November 2002.
- “The Inn Scene,” presentation with the Opera Division, Faculty of Music, *The Many Faces of Boris Godunov*; April 2002.
- “Teaching and Interpreting *Iron Road*,” IT presentation with CITD, UTSC, *Iron Road: Intersecting Dreams and Dialogues*; March 2002.
- “Seeing and Hearing Egoyan’s *Salome*,” with Kay Armatage (Cinema Studies), “Transformations of *Salome*”; January 2002.

Musicological & Professional Advising

- Haymarket Opera, Chicago – performances of Haydn’s *L’isola disabitata*, September 2016, and *The Seven Last Words*, March 2017.
- Organizing an *Opera Exchange* series in Oslo, Education & Outreach Department, Norwegian Royal Opera, Oslo Norway, May 2014.

Performance of Excerpts from Haydn/Mahler *Der Apotheker*, by *Aradia Ensemble* conducted by Kevin Mallon, Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 4 June 2009.

Performance of Haydn's *L'isola disabitata*, directed by Mark Morris and conducted by Neal Goren, Gotham Chamber Opera, New York NY, February 2009; performance of *Il mondo della luna* at Haydon Planetarium, New York, January 2010.

Performance of Haydn's *L'isola disabitata*, directed by Jeanne Lamon of *Tafelmusik Baroque Orchestra*, Paris, France, April 2005.

Performance of Mozart's *Don Giovanni* by *Opera Atelier*, Toronto, October 1996.

Media Coverage - Radio, TV and Film Interviews; Program Notes

Chicago Symphony Orchestra, Haydn's symphonies and Cherubini's *Chant sur la Mort de Joseph Haydn*, March-June 2018; interview with Kyle MacMillan, January 2018.

<https://csosoundsandstories.org/reconsidering-the-legacy-of-haydn-the-father-of-the-symphony/>

"Haydn's *Seven Last Words*," Haymarket Opera Company, Chicago, March 2017.

"Armide: Muslim warrior princess in love," *The Toronto Star*, 12 April 2012: Entertainment -E1 and E6; article on *Opera Atelier* production of Lully's *Armide*

"Haydn's *Il mondo della luna*," UTOpera, Faculty of Music, November 2009.

"A Canadian uncovers the real Haydn," *Maclean's Magazine*, 26 October 2009: 75; with David Lasker

Interview with BBC Radio on the Brexit vote – success or failure of Beethoven's EU Anthem? 9 June 2016.

Minnesota Public Television – program "The Bat of Minerva," with host Peter Shea; "Interview with Haydn Scholar Caryl Clark," aired 29 March 2008.

Sullivan Entertainment, "Magic Flute Diaries," interview for documentary film, 3 October 2007; film released in spring 2008 as *Mozart Decoded*.

CBC Radio 2, "Saturday Afternoon at the Opera" with Bill Richardson; "Haydn's *Armida*," in conjunction with opera broadcast from 2007 Salzburg Festival; aired 22 September 2007.

CBC Radio 2, "In Performance" with Eric Friesen; "The Operas of Schubert and Haydn" aired 16 March 2004; rebroadcast 4 September 2004.

WOSU, Ohio State University Public Broadcasting Station, interview with Larry Kensington; "Haydn and Eszterháza" broadcast on 28 March 2004.

TVO interview with Michael Schade, Canadian Tenor performing the title role in Stravinsky's *Oedipus Rex*, Canadian Opera Company, *Oedipus Rex: Plagues and Politics*; October 2002.

"Opera's Unexpected Effect," Profiled in *Edge: Research, Scholarship and News at the University of Toronto* 7.1 (Winter 2006): 5; rpt. in *Live: Research, News and Life at UTSC*, 6.2 (Summer 2006): 1 & 4 (article by Althea Blackburn-Evans). Profiled in *Edge Magazine* 7/1 (Winter 2006), Office of Research, University of Toronto.

"More than Music: The Humanities Initiative," *Munk Centre Monitor* (Fall 2004): 12. *Newsletter*, Centre for Technology Development, UTSC, June 1999 (article by Sue Rosenthal).

GRADUATE SUPERVISION

PhD Supervision: thesis supervisor - current

Rena Roussin (2018-) "Joseph Haydn at the Intersections: Environmentalism, Gender, Race, and late-eighteenth-century Musical Activism"; SSHRC Joseph-Armand Bombardier Canada Graduate Scholarship (CGS D), 2019-22.

PhD Supervision: thesis supervisor - completed theses

Katelyn Clark (2013-19) "The Early Pianoforte School in London's Musical World, 1785-1800: Technology, Market, Gender, and Style"; dissertation submitted January 2019. (FRQSC Postdoctoral Fellowship, University of British Columbia, 2019-2022)

Virginia Acuña (2010-16) - oral exam April 2016; degree awarded June 2016.

"The Spanish *lamento*: discourses of love, power and gender in the musical theatre (1696-1718)" (SSHRC Postdoctoral Fellow, McGill University, 2018-2020)

Eva Branda (2009-13), co-supervisor with Ryan McClelland; degree awarded June 2014.

"Representations of Antonín Dvořák: A Study of his Music through the Lens of Late-Nineteenth-Century Czech Criticism" (Assistant Professor, Western University)

PhD Supervision: committee member - current

Steven Hicks (supervisor 2015-18; committee member fall 2018-) "Haydn's *Die Jahreszeiten/The Seasons*: Intersections of Printing, Reading, Listening, and Aesthetics in the Early Nineteenth Century"

Jones, Lindsay (2016-) "A Virtuoso in Early Nineteenth-Century Vienna: Mauro Giuliani, Concert Politics, and the Growth of the Classical Guitar Tradition"

Rebekah Lobosco Gilli (2013-16) "Embodying Olympia, Appropriating Maria: Music, the Natural, and the Transhuman"

PhD Supervision: committee member - completed theses

Erin Scheffer (2012-19); degree to be awarded in June 2019.

"John Weinzweig and the Canadian Mediascape"

Kate Galloway, (2006-10); degree awarded November 2010.

"R. Murray Schafer's *Patria* Cycle: Rituals, Performance Spaces, Identities and Participant Experience" (Visiting Assistant Professor, Wesleyan University)

Suddhaseel Sen, Department of English (2003-09); degree awarded June 2010.

"The Afterlife of Shakespeare's Plays: A Study of Cross-Cultural Adaptations into Opera and Film" (Doctoral Candidate in Musicology, Stanford University)

Yves Saint-Cyr, Comparative Literature (2004-08); degree awarded November 2008.

"The Glass Bead Game: From Post-Tonal to Post-Modern"

Colin Eatock, Faculty of Music (2004-07); degree awarded November 2007.

"Mendelssohn and Nineteenth-Century England" (Independent Music Scholar)

Timothy Neufeldt, Faculty of Music (2001-06); degree awarded June 2006.

"The Social and Political Aspects of the Pastoral Mode in musico-dramatics Works, London, 1695-1728" (Instructional Librarian, Faculty of Music Library)

Benita Wolters Fredlund, Faculty of Music (2001-05); degree awarded November 2005.

"'We Shall Go Forward with our Songs into the Fight for Better Life': Identity and Musical Meaning in the History of the Toronto Jewish Folk Chorus, 1925-1959" (Associate Professor, Calvin College)

Achilles Ziakris, Faculty of Music (1999-2004); degree awarded June 2005.

"The Continuity Must Be Preserved: René Leibowitz and the Schoenbergian Legacy"

Margaret Walker, Faculty of Music (2001-04); degree awarded November 2004.

"A Re-examination of the History of the Indian Kathak Dance" (Director, School of Music, Queen's University)

Michelle Bozynski, Faculty of Music (1997-2003): degree awarded June 2004.

“Canadian Film Music and the Toronto Film Maker: Negotiating Meaning and Identity”

Irene Morra, Department of English (2001-02): degree awarded June 2002.

“The Muddying of the Wells: 20thC British Opera and the Literary Librettist” (Professor, Department of English, Communications and Philosophy, University of Cardiff)

Erika Reiman, Faculty of Music (1994-99): degree awarded June 1999.

“Robert Schumann’s Piano Cycles and the Novels of Jean Paul: Analogues in Discursive Strategy”

Rebecca Green, Faculty of Music (1993-95): degree awarded June 1995.

“Power and Patriarchy at the Esterházy Court: the Goldoni Operas of Joseph Haydn”

PhD & DMA Special Field Examinations

Steven Hicks, April 2018

Lindsay Jones, Musicology, October 2016

Katelyn Clark, Musicology, May 2016

Rebekah Lobosco-Gilli, Musicology, April 2015

Erin Scheffer, Musicology, November 2012

Virginia Acuña, Musicology, May 2012

Andrea Botticelli, Doctorate of Music Arts, Piano, November 2011

Eva Branda, Musicology, March 2010

Carolyn Ramzay, Ethnomusicology, March 2008

Colleen Renihan, Musicology, March 2008

Yves Saint-Cyr, Comparative Literature, February 2006

Suddhaseel Sen, English, December 2005

Michelle Bozynski, Musicology, 1998

Erika Reiman, Musicology, 1995

PhD Comprehensive Examination – Musicology

Kristen Schultz, 1995; Hilary Donaldson, Lindsay Jones and Stefan Udell, 2015; Steven Hicks, 2016; Melissa Pettau and Caroline Sumner, 2017; **Laura McLaren and Rena Roussin, 2019.**

PhD Dissertation - internal examiner, Musicology

Colleen Renihan, University of Toronto: “Sounding the Past: Canadian Opera as Historical Narrative,” June 2011.

Keith Johnston, University of Toronto: “È caso da intermedio! Comic Practice, Comic Style and the Early Intermezzo,” June 2011.

Roger Mantie, “Stylizing Lives: Selected Discourses in Instrumental Music Education,” June 2009.

Hugh Alexander (Sandy) Thorburn, University of Toronto: “Seventeenth Century Venetian Opera: The Collaborative Context of a Commercial Synaesthetic Art Form,” November 2005.

PhD Dissertation – internal examiner, Music and Health Sciences

Cheryl Jones, “Exploring Music-based Cognitive Rehabilitation Following Acquired Brain Injury: a Randomized Control Trial Comparing Attention Process Training and Musical Attention Control Training,” September 2017; thesis submitted December 2017; degree awarded June 2018.

PhD Dissertation - external examiner

Jessica Sun, University of Sydney: “Fragmentation and Metamorphosis in the Age of the

Operatic Castrato,” October 2016; degree awarded 2017.

Erin P. Helyard, McGill University: “Muzio Clementi and the Cultural Ideology of Late Eighteenth-Century Keyboard Difficulty,” Fall 2011; degree awarded 2012.

Lynda Rose Smyth, University of Victoria: “Dittersdorf’s *La contadina fedele*: its Finales and their Historical Context,” Fall 2004.

Pauline Minevich, University of Western Ontario: “‘Now Performing with Universal Applause:’ Music at the Theatre-Royal, Drury Lane, 1747-1776,” Winter 1998; degree awarded 1998.

DMA Primary Supervision – completed

Andrea Botticelli (2010-13), “‘Creating Tone’: The Relationship between Beethoven’s Piano Sonority and Evolving Instrument Designs, 1800-1810.” Degree awarded June 2014.

DMA Supervision: committee member

Hanné Becker (2018-), Matthias Weckmann and organ improvisation in 17thC Hamburg

Sara-Anne Churchill (2008-11), “The Lost Tradition of Transcription: Handel Aria Arrangements in the Fifth Book of *The Ladys Banquet*.” Degree awarded November 2011.

DMA Major Paper Supervision (Composition)

Elisha Denburg (2011-13), “From Synagogue to Concert Hall: the world of Srul Irving Glick,” (defended January 2013). Degree awarded June 2013.

DMA Thesis (Piano Performance) – internal examiner

Michael Thibodeau, “Performance Approach in the Recorded History of Alban Berg’s Piano Sonata, Op. 1” (defended December 2017). Degree awarded June 2018.

DMA Recital Adjudication:

Andrea Botticelli, fortepiano, March 2012 and March 2013 (Recitals II & III)

Alex McLeod, viola, May 2013 (Recital II)

Graham Thompson, tenor, May 2013 (Recital I)

MA Primary Supervision: independent study

Virginia Georgallas, Fall 2016: “Music Historiography”

Julia Dolman, Fall 2012-Winter 2013: “The Power of Musical Speech: Uncovering Narrative Voice in ‘The Kreutzer Sonatas’” (Graduate Student Paper Prize recipient, March 2013)

Katherine Taylor, Fall 2009-Spring 2010: “‘Idols of a Most Harmonious Age’: English Verse Epistles on Italian Opera Singers in London, 1724-1737”

Jaelyn Cepler, Winter 2009: “Holocaust Memorialization in the works of Darius Milhaud”

Kiera Galway, Winter 2009 (co-supervised with Liz Gould): “Constructing Gender(s) on the Conducting Podium”

Barbara Menich, Fall 2003: “Connective Allusions in the Piano Sonata Op.5 of Brahms and the Piano Concerto of Clara Schumann”

Caroline Matt, 2000-01: “Abjection and the ‘Fantasy Self’ in Listening: three case studies”

Achilles Ziakris, 1996-97: “The New Woman in English Music of the Victorian and Edwardian Eras: Ethyl Smythe and Edward Elgar”

MA Secondary Supervision: independent study

Sharon Burlacoff, Summer 1994: “The Masses of Joseph Haydn”

MA comprehensive examination committees

Achilles Ziakris, 1997; Dale Chapman, 1996; Allison Bell, 1995; Sharon Burlacoff, 1994; Dianne Wells, 1994

MMus Performance Program:

Graduation Recitals: 1995 – 5 (piano; violin); 1996 – 2 (piano; voice); 1997 -9 (piano; voice; flute); 2004 – 2 (piano; cello); 2005 – 1 (piano)

Oral Examinations: 1994 - 3 (piano; violin); 1995 - 1 (piano); 1996 - 2 (piano); 1997 - 2 (piano; harp)

Professional Development Seminars for Graduate Students

“Entering the Profession – the long view” (with Sherry Lee), MGSA colloquium series, March 2008.

“Networking and Professional Development,” PhD seminar, November 2005 and 2008.

UNDERGRADUATE SUPERVISION

Independent Study Advisor, Faculty of Music, University of Toronto

Christine Sutcliffe, 2018-19 (Trinity College, 2018 Whiteside Scholar): “Opera in Alternative Spaces” – Laidlaw Scholars Program, Centre for International Experience, 2019-20

Teresa Magdanz, Fall 1995: “Music and Society: the rise of public concerts and entrepreneurial activity in Europe in the 18th and early 19th centuries”

Independent Study Advisor, University of Toronto at Scarborough

Alex Mo, Fall 2004: “Alternative Music and the Emergence of the Seattle Grunge Scene”

Jennifer Lee, Spring 2005: “Russianness in selected works by Tchaikovsky, Rachmaninoff and Prokofiev”

Samson Wong, Spring 2003: “*Iron Road*: Clashing of Elements

Daisy McLean, Spring 2002: “Interpreting *Iron Road*”

Stephen Bahnesli, and Meera Rai, Spring 2001: “History and Performance of *Three Penny Opera*”

Alexander Mozo, Spring 1998: “The Representation of Women in Three Verdian Operas”

TEACHING

* indicates new courses introduced and developed (research leave, 1999-2000, 2006-07, 2013-14)

Graduate Courses, Faculty of Music, University of Toronto

*Music and the Enlightenment (MUS1260) Winter 2014, Winter 2019

*Haydn (MUS1236) 1994, 1997, 2001, 2003, 2009, Winter 2016

Introduction to Music Research (MUS1000) 1995, 1996, 1997

*Introduction to Music Research I (MUS1000) – new MA course, 1998

*Introduction to Music Research II (MUS1001) 2006, 2008, 2009, 2010, 2011, 2012, 2013

*Approaches to Musicology (MUS1001) 2015

*Interdisciplinary Approaches to an Interdisciplinary Art Form: Opera (MUS1203/COL3375) cross-listed with Comparative Literature, Drama, English, German, and Italian; co-taught with University Professor Linda Hutcheon; 2001, 2002, 2007; special course topic in Spring 2005 on Wagner’s *Ring Cycle*.

*Orientalism and Opera (MUS1105/JLE5075) cross-listed with Comparative Literature, English, and East Asian Studies; co-taught with University Professor Linda Hutcheon, Fall 2008; new course code, MUS1204, Fall 2010.

*Music and Jewish Identity (MUS1068), Fall 2011.

*Orpheus (MUS1245), Fall 2012, Winter 2017.

Undergraduate Courses, Faculty of Music, University of Toronto

*Piano Roles (HMU310) Winter 2017

Lives in Music (MMU100) Fall 2016, 2017, 2018, 2019

*Music and Entrepreneurship (HMU327) Winter 2016 (with *Toronto Symphony*)

Orchestra); Winter 2019 (with *Tafelmusik Baroque Orchestra*)
*The Glenn Gould Legacy (HMU310) Fall 2012
The Operas of Mozart (HMU380) Fall 2011, Winter 2015
Historical Survey II (HMU226), Winter 2008, 2009, 2010
Topics in Classical Music (HMU430) 1994-1996; Fall 2007; Fall 2015; Fall 2017; Spring 2020
Music of the Western Tradition (HMU204) 1993-1996
Introduction to Music Research (HMU223) 1991, 1993-1997
*Women and Music (HMU207) 1995, 1996
Haydn (HMU358) 1996, Fall 2010

Undergraduate Courses, Division of Humanities, UTSC

Introduction to Music (VPAA80Y) 1996-97
*Elementary Music Theory (VPAA94) 1997
*Music and Gender (VPAC83) 1997, 2000; (VPMC83) 2003
Music of the Classic Period (VPAB83) 1998
Beethoven (VPAC85) 1998; (VPMC85) 2004
Music of the Romantic Period (VPAB84) 1998
Handel (VPAC87) 1998
*Research in the Arts (VPAB04) 1999
Opera (VPAC80) 1999, 2002, 2005
Topics in Music and Society 1600-1900 I (VPAB87) 2000; 2004 (*Musical Borrowing and Adaptation)
Topics in Music and Society 1600-1900 II (VPAB88) 2001; (VPMB88) 2004 (*Music & Film)
*Piano Roles (VPMB76) 2006
*Senior Project in Visual and Performing Arts (VPAD02) 2001, 2002
Current Issues in the Visual and Performing Arts (VPAC01) 2002
*Collaborations in the Visual and Performing Arts (VPA05); new collaborative first-year course for students in Art History, Drama, Music, and Studio (with tutorial sessions); 2002, 2003, 2004, 2005

Undergraduate Courses, Faculty of Arts and Sciences, University of Toronto

The Age of Haydn and Mozart (MUS325) 2013; 2018
The World of Opera (MUS206) 2012, 2015
*A Social History of the Piano (MUS335) 2011, 2014, 2016, 2019
*Music for Orchestra (MUS202) 1992, 1994
Beethoven (MUS207) 1993, 1995

PROFESSIONAL SERVICE

Service to the American Musicological Society

Chair, Publications Committee, *American Musicological Society*, 2015-17.
Chair, Program Committee, and Local Arrangements, AMS - NYSSL Chapter meeting, Faculty of Music, University of Toronto, April 2017.
Member, Publications Committee, *American Musicological Society*, 2013-15.
Chair, Program Committee, Annual Meeting of the *American Musicological Society*, 2010-11 (San Francisco 2011).

Member, Program Committee, Annual Meeting of the *American Musicological Society*, 2009-10 (Indianapolis 2010).

Co-chair, AMS – NNYSL Chapter meeting, Faculty of Music, University of Toronto, April 2005.

Chair, Program Committee, AMS – NYSSL (New York State – St. Lawrence) Chapter, Cornell University, April 2004.

Member, Alfred Einstein Award Committee, *American Musicological Society*, 2002-04 (presenter in 2004).

Member of Council, *American Musicological Society*, 1997-99; nominating committee, 1998

Panel Chair, Annual Meeting of the *American Musicological Society*

French Music at Home and Abroad in the Long Eighteenth Century, Vancouver, November 2016.

Haydn, Seattle, Washington, November 2004

Nominating Committee, AMS - NYSSL Chapter, 1999

Other Professional Service

Nominate Professor Richard Taruskin for the Kyoto Prize, winner in the Arts category 2017.

Haydn Society of North America: Board of Directors, 2019-21; Vice-President, 2011-13.

Mozart Society of America: Nominating Committee, 2001, 2006, 2018-20; Vice-President and AMS Study Session Chair, 2007-10; Emerson Prize Committee, 2008-9.

Society for Eighteenth-Century Music: dissertation workshop respondent, Milwaukee, 2014.

Canadian University Music Society: Program Committee, Annual Meeting, University of British Columbia, Winter-Spring, 2008; Session Chair for SSHRC Workshop, York University, 2006; Proctor Prize Committee, 2005 and 1997.

Advisory and Editorial Board Memberships

Die Musik in Geschichte und Gegenwart—MGG Online, digital project with Bärenreiter, J.B. Metzler, and RILM – Länderbeirat: Kanada, 2015-2019.

Piano Performance Museum, *Catskill Mountain Foundation*, Hunter, New York, 2011-12.

North American Opera Journal (Opera America), 2010-12.

University of Toronto Quarterly, 1996-2003.

Board of Directors, *Opera Atelier*, 1992-98.

Tenure Reviews – external (2011-)

University of Kansas, Skidmore College, University of Arkansas, University of Ottawa, Knox College, University of Minnesota, Winter 2011.

Promotion Reviews – external (2005-)

University of California, Berkeley, Massachusetts Institute of Technology, University of Minnesota, University of Auckland, University of Regina

Grant Reviews

American Academy Berlin, SSHRC Insight Grants (3); Marsden Fund, New Zealand (2); SSHRC Standard Research Grants (2)

Book Manuscript Reviews

Cambridge University Press (9 book manuscripts); University of Toronto Press (2); Thomson and Wadsworth (1), Kallman and King (1)

Journal Article reviews

Journal of the American Musicology Society (2); *Cambridge Opera Journal* (2); *Music & Letters* (1); *Eighteenth-Century Music* (1), plus review of Cambridge University Press journal,

July 2011; *Toronto Journal of Theology* (1); *University of Toronto Quarterly* (1); *Journal of Musicological Research* (1); *Eighteenth-Century Studies* (1); *Journal of Canadian Studies* (1); *Intersections* (1); *Canadian University Music Review* (2)

UNIVERSITY OF TORONTO - ADMINISTRATION AND SERVICE

Academic Board, University of Toronto, Faculty of Music Representative, July 2018-
CRC Special Review College, Office of Research, December 2018.

Advisory Board, Jackman Humanities Institute, 2011-13.

Advisory Board, Centre for Drama, Theatre and Performance Studies, 2011-13.

Research Advisory Board (RAB), University of Toronto, 2007-11.

Search Committees

Assistant Professor, Musicology, Faculty of Music, 2017-18.

Opera Coach/Pianist, Opera Division, Faculty of Music, 2008.

Assistant Professor, Visual and Performing Arts - Music, UTSC, 2005-06.

Lecturer, Visual and Performing Arts - Studio, UTSC, 2005.

Dean's Representative for Assistant Professor, Psychology-Clinical/Abnormal, UTSC 2005.

Advisory Committee to Provost and President of the University of Toronto for Vice-President
and Principal of UTSC, 2002-03.

Principal's Representative for Assistant Professor, Sociology, UTSC, 2002-03.

Media Librarian, UTSC, 2002.

Principal's Representative for Assistant Lecturer in Management, UTSC, 2000.

Jackman Chair in Arts and Culture, Faculty of Music Representative, 2000-01.

Chair, Division of Humanities, UTSC, 1999.

Tenure and Promotion Committees

Faculty of Music: Teaching Report for Tenure (1); Teaching Report for Promotion (1); Member
of Tenure Committee (5); Promotion to Senior Lecturer (1)

Centre for Drama, Theatre and Performance Studies: Member of Tenure Committee (1);
Teaching Report for Tenure (1)

Visual and Performing Arts, UTSC: Member of Tenure Committee (3); Three-Year Review (1);
Promotion to Senior Lecturer (2)

Faculty of Music

Community Relations and Outreach Committee, 2014-16; 2018-

Faculty Advisor, Graduate Musicology and Music Theory Roundtable, 2014-17.

Committee on Academic Standing, 2012-13; 2014-17.

Community Relations, Honours and Awards Committee, 2012-13.

Vice-Chair, Research Committee, 2012-13.

Chair, Research Committee, 2010-12.

Review of Visual and Performing Arts Specialist Program, UTSC, October 2009.

Member of Internal SSHRC and OGS Review Committee, 2008, 2009, 2010, 2011.

Research Liaison Officer, FoM Research Committee, 2007-11.

Musicology Graduate Admissions Committee, 1996-97; 2008; Graduate Admissions 2012-19.

Undergraduate Admissions Committee, 2009, 2010.

Scholarships Committee, 2008.

Founder of the Mouldsdale Essay Prize in Music History, 1994; committee member 2010, 2011.

Graduate Colloquium Committee, 1994-96.

Library Committee, 1993-96.

Undergraduate Entrance Auditions: 1994-97; 2008-13; 2015-17; 2019-
Trinity College

Senate, 2010-13, 2014-16.

Appointments Committee, 2010-13.

Academic Grievance Committee, 2011-16.

Student-Faculty Committee, 2009-11.

First-year Admissions, 2008-12; 2014-17; 2019-

UTSC

University of Toronto Arts Council and Academic Committee, 2005-6.

Discipline Representative, Visual and Performing Arts, Department of Humanities, 2005-06.

Supervisor of Studies for Music, Visual and Performing Arts, Department of Humanities, 2000-
05.

Chair's Advisory Committee, Division of Humanities, 2001-03; 2005-06.

Academic Appeals, Humanities Representative, UTSC, 2000-02.

Reviewer, Anita Fitzgerald Essay Prize in Women's Studies, UTSC, 1997; 2000.

Cultural Affairs Committee, Music Subcommittee Chair, 1996-99; committee 2000-05.

Professional Memberships and Associations

American Musicological Society (AMS)

Canadian University Music Society (MUSCAN)

Haydn Society of North America (HSNA)

Mozart Society of America (MSA)

Society for Eighteenth-Century Music (SECM)

American Society for Eighteenth-Century Studies (ASECS)

Canadian Society for Eighteenth-Century Studies (CSECS)

London Goodenough Association of Canada