

Claire Fontijn

curriculum vitae

POSITIONS

Wellesley College, Co-Chair of the Department of Music, 2021–22

Wellesley College, Phyllis Henderson Carey Professor of Music, 2016–

Wellesley College, Chair of the Department of Music, 2013–18

Wellesley College, Professor of Music, 2013–16

Wellesley College, Associate Professor of Music, 2001–2013

Wellesley College, Eastern College Consortium (Vassar, Wellesley, Wesleyan), Bologna, Italy, Resident Director, 2009–10

Wellesley College, Barbara Morris Caspersen Associate Professor of the Humanities, 2008–11

Wellesley College, Chair of the Department of Music, Summer 2002–Winter 2003, 2004–5, and 2006–7

Wellesley College, Assistant Professor of Music, 1994–2001

Wellesley College, Director, Collegium Musicum, 1994–2000

EDUCATION

Duke University, Ph.D., Musicology, 1994

Duke University, M.A., Performance Practice, 1989

Royal Conservatory of The Hague, Baroque Flute Performance Certificate, 1985

Oberlin College, B.A., Music and French, 1982

Conservatoire d'Orléans, Flûte, 1979

Université d'Orléans-La Source, Lettres, 1979

LANGUAGES

Fluency in French, Dutch, and Italian

Reading knowledge of Latin, German, and Spanish

PUBLICATIONS

BOOKS

Editor and Contributor. *Uncovering Music of Early European Women (1250–1750)*. New York and London: Routledge, 2020.

The Vision of Music of Saint Hildegard's Scivias—Synthesizing Image, Text, Notation, and Theory. Music Word Media Group, 2013.

Editor with Susan Parisi and Contributor. *Fiori musicali. Liber amicorum Alexander Silbiger*. Sterling Heights, MI: Harmonie Park Press, 2010.

Desperate Measures: The Life and Music of Antonia Padoani Bembo. New York: Oxford University Press, 2006/2013 paperback.

REFEREED ARTICLES AND BOOK CHAPTERS IN MUSICOLOGY

“Strozzi’s ‘La sol fà, mi, rè, dò’: Code for Courtesan?” in Sabine Meine and Daria Perocco, eds. *Proceedings of the Barbara Strozzi Symposium*. Initial publication preparation for Georg Olms Verlag, forthcoming c. 2022. Submitted.

“Representations of Weeping in Barbara Strozzi’s Laments,” 145–70 in Claire Fontijn, ed. *Uncovering Music of Early European Women (1250–1750)*. New York and London: Routledge, 2020.

“Quantz’s *Unegal*: Implications for the Performance of 18th-Century Music,” 87–95 in David Milsom, ed. *Classical and Romantic Music*. Reprint of 1994 article from *Early Music*. Farnham: Ashgate Press, 2011.

“‘Sotto la disciplina del Signor Cavalli’—Vocal Music by Strozzi and Bembo,” 165–83 in *Fiori musicali. Liber amicorum Alexander Silbiger*. Claire Fontijn with Susan Parisi, eds. Sterling Heights, MI: Harmonie Park Press, 2010.

“Buti at the French Court: Two Settings of his Libretto for *L’Ercole amante*,” 623–31 in Francesco Luisi, ed. *Francesco Buti tra Roma e Parigi: Diplomazia, Poesia, Teatro*. Rome: Torre d’Orfeo, 2009.

“Bach-Rezeption und Lutherischer Choral in der Musik von Fanny Hensel und Felix Mendelssohn Bartholdy,” 255–77 in „Zu groß, zu unerreichbar“—*Bach-Rezeption im Zeitalter Mendelssohns und Schumanns*. Anselm Hartinger, Christoph Wolff, and Peter Wollny, eds. Wiesbaden: Breitkopf & Härtel, 2007.

“Obscure Musicians: Mademoiselle de Saint Olon and Mademoiselle Laurent,” *Newsletter of the Society for Seventeenth-Century Music* (Fall 2001): 15–16.

“The Voice of the Virgin: Representations of Mary in Seventeenth-Century Italian Song,” 139–41 in *Divine Mirrors: The Virgin Mary in the Visual Arts*, Melissa R. Katz and Robert A. Orsi, eds. New York: Oxford University Press, 2001.

“The Virgin’s Voice: Representations of Mary in Seventeenth-Century Italian Song,” 135–62 in *Maternal Measures: Figuring Caregiving in the Early Modern Period*. Naomi J. Miller and Naomi Yavneh, eds. Aldershot, U.K. and Burlington, VT: Ashgate, 2000.

“In Honour of the Duchess of Burgundy: Antonia Bembo’s Compositions for Marie-Adélaïde of Savoy, c. 1697–1707,” *Cahiers de l’I.R.H.M.E.S.* 3 (1995): 45–89.

“Quantz’s *Unegal*: Implications for the Performance of 18th-Century Music,” *Early Music* 23 (1994): 54–62.

DICTIONARY ENTRIES

Claire Fontijn and Marinella Laini, s.v. “Antonia Bembo.” *The New Grove Dictionary of Music and Musicians*, Stanley Sadie and John Tyrrell, eds. Revised Edition. London: Macmillan, 2001. Also accessible at Oxford Music Online, revised and updated 2012.

Dictionnaire des femmes de l’Ancienne France, s.v. “Antonia Bembo.” Published by the Société Internationale pour l’Étude des Femmes de l’Ancien Régime, 2006. Electronic article at http://www.siefar.org/dictionnaire/fr/Antonia_Padoani

“Antonia Bembo.” *The New Grove Dictionary of Women Composers*, Julie Anne Sadie and Rhian Samuel, eds. London: Macmillan, 1994.

JOURNAL ARTICLES FOR PERFORMING MUSICIANS

“Le relazioni armoniose,” *Amadeus: Il mensile della grande musica* 16 (June 2004): 27–29. Article as liner notes accompanies the CD of *La Vendetta*, Bizzarrie Armoniche, CD, ORF (Vienna), 2004.

“Baroque Women: Elisabeth-Sophie Chéron,” *Goldberg Early Music Magazine* 13 (Winter 2001): 114–17.

“Baroque Women: Leonora Duarte,” *Goldberg Early Music Magazine* 11 (May/July 2000): 96–99.

“Baroque Women: Brigida Bianchi,” *Goldberg Early Music Magazine* 9 (November 1999): 106–09.

“Baroque Women: Sophie-Elisabeth von Braunschweig und Lüneburg,” *Goldberg Early Music Magazine* 8 (August 1999): 106–09.

“Baroque Women: Antonia Bembo,” *Goldberg Early Music Magazine* 6 (Winter 1999):

110–13.

“Inequality in Quantz’s *Solfeggi*,” *Traverso* 3 (1991): 1–2. Reprint, 41–42 in *Traverso: The First Ten Years*, Ardal Powell, ed. Hudson, NY: Folkers and Powell, 1999.

REVIEWS

Book Review. Allyson J. Poska, Jane Couchman, and Katherine A. McIver, eds. *The Ashgate Research Companion to Women and Gender in Early Modern Europe*. 554 pp., Ill. (Farnham, UK and Burlington, VT: Ashgate, 2013). In Kadja Grönke and Michael Zywiets, eds. *Musik und Homosexualität—Homosexualität und Musik. Jahrbuch Musik und Gender* 10. Hildesheim, Zürich, New York: Georg Olms, 2017.

Conference Review. “‘Eine Woche für Elisabeth Jacquet’—Vienna, Austria.” *17th-Century Music* 25 (2016).

Book Review. Thiemo Wind, *Jacob van Eyck and the Others—Dutch Solo Repertoire for Recorder in the Golden Age*. Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 2011. *Journal of the Society for Seventeenth-Century Music* 19 (2013): online journal.

Book Review. “Hildegard von Bingen, Lieder, Faksimile Riesenkodex (Hs. 2),” *Speculum* 75/2 (2000): 476–78.

Book Review. Stewart Carter, ed., *A Performer's Guide to Seventeenth-Century Music*. New York: Schirmer Books, 1997. *Historic Brass Society Journal* 10: 168–72.

Conference Review. “Third Festival of Women Composers and Feminist Theory and Music II: A Continuing Dialogue,” *17th-Century Music* 3 (1993): 3–5.

MUSIC EDITIONS

Francesco Corbetta, *De gli scherzi armonici trovati, e facilitati in alcune curiosissime suonate sopra la chitarra spagnuola*. Faksimile-Edition Laute, 11. Stuttgart: Cornetto-Verlag, 2013.

Antonia Bembo, *Per il Natale*. Critical Performing Edition with score. Fayetteville, AR: Clar-Nan, 1999. [Revised edition as downloadable pdf for Cornetto-Verlag Online, 2012.]

Introduction and Three Edited Works from *Produzioni armoniche*. “Antonia Bembo,” 201–16 in *Women Composers: Music Through the Ages*, volume 2, Martha Furman Schleifer and Sylvia Glickman, eds. New York: G.K. Hall, 1996.

TRANSLATIONS

Translation from the French with Fiona Boyd. Laurence Wuidar, “Secret Song and Music in the Visions of Hadewijch of Antwerp,” 3–19 in Claire Fontijn, ed. *Uncovering Music of Early European Women (1250–1750)*. New York: Routledge, 2020.

Translation from the French with Erica Meltzer. Étienne Darbellay, “The Manuscript Chigi Q.IV.24 of the Biblioteca Apostolica Vaticana as Frescobaldian Source: New Criteria for Authenticity,” 23–37 in Claire Fontijn and Susan Parisi, eds. *Fiori musicali: Liber amicorum Alexander Silbiger*. Sterling Heights, MI: Harmonie Park Press, 2010.

Translation from the French. Sophie Roughol, “Monteverdi: *L’Orfeo*,” *Goldberg Early Music Magazine* 4 (1998): 34–45.

AWARDS AND HONORS

Recipient, Andrew W. Mellon Blended Learning Initiative Grant, Wellesley College, June 2017.

Faculty Exchange Program, Eastern College Consortium and the Università di Bologna, April–May 2017.

Faculty in Residence Program, Wellesley Program in Aix-en-Provence, February 2017.

Phyllis Henderson Carey Professorship, 2016.

Fellow, Newhouse Center for the Humanities, Wellesley College, Spring 2013.

Finalist, Ruth A. Solie Award (for *Fiori musicali*), American Musicological Society, 2011.

Barbara Morris Caspersen Associate Professor of the Humanities, 2008–11.

Nicolas Slonimsky Award for Outstanding Biography in the Field of Classical Music (for *Desperate Measures*), American Society of Composers, Authors, and Publishers of Music (ASCAP), 2007.

Honorable Mention, Pauline Alderman Award for Women in Music (for *Desperate Measures*), 2007.

The Gladys Kriebel Delmas Foundation Publication Subvention Fund, 2001.

National Endowment for the Humanities Summer Stipend, 2001.

Research Fellowship, The Gladys Kriebel Delmas Foundation, Venice, Italy: June–July 1994 and June–July 2000.

The Dragan Plamenac Publication Subvention Fund, The American Musicological Society, 2000.

The Apgar Award for Teaching Excellence, Wellesley College Office of the Dean, 1999.

Visiting Fellow, Princeton University, 1997–98.

Allan Bone Instructorship, Graduate School, Duke University, 1992–93.

Woodrow Wilson National Fellowship Foundation Research Grant in Women's Studies, May 1992.

Research Scholarship, Association Artistique of the French Government, Paris, France, 1991–92.

Prizewinner, Case Western Reserve University Baroque Music Competition, 1989.

REVIEWS OF *DESPERATE MEASURES*

Cabrini, Michele. *Journal of Seventeenth-Century Music* 14/1 (2008). <http://ssem-jscm.press.illinois.edu//v14/no1/cabrini.html>

Chamber Music Today. "Fontijn's *Desperate Measures*: Confabulating a Plausible Bembo" (March 15, 2007)
<http://chambermusictoday.blogspot.com/2007/03/fontijns-desperate-measures.html>

Chancey, Tina. *Early Music America* vol. 13, no. 1 (Spring 2007): 62–63.

Gordon-Seifert, Catherine. *Notes: Quarterly Journal of the Music Library Association* vol. 64, no. 2 (December 2007): 309–11.

Gustafson, Bruce. *Journal of the American Musicological Society* vol. 61, no. 3 (Fall 2008): 650–53.

Manning, Robert. *The Consort* vol. 63 (Summer 2007): 105–07

Williams, Peter. "Broadening the Baroque," *Musical Times* vol. 148, no. 190 (2007): 97–102.

REVIEWS OF *FIORI MUSICALI*

Cencer, Bethany. *Early Keyboard Review* (2013): 221–223.

Kroll, Mark. *Early Music America*. Fall 2010

Ledbetter, David. *Music and Letters* vol. 92 no. 4 (November 2011): 641–43.

INVITED LECTURES

"'Il canto dello solfeggio' e la professione di cortegiana," *Internationale Tagung "Barbara Strozzi (1619–1677)—Musik und Diskurs im Venedig des Seicento"* Conference, Deutsches Studienzentrum, Venice, March 2020 (cancelled)

“An Introduction to Women Composers: Hildegard, Strozzi, Bembo, Hensel, Kouneva,” Carol Woods Community, Chapel Hill, NC, April 2019.

Pre-Concert Lecture with Liane Curtis, Brandeis University. Brandeis-Wellesley Orchestra’s Performance of Amy Beach’s Piano Concerto with Randall Hodgkinson, November 2018.

“The Musical World of 12th-century Abbess Hildegard of Bingen,” Shaker Pointe Community, Watervliet, NY, August 2017.

“Concetti musicali e visivi nelle opera di Ildegarda da Bingen e Gioachino da Fiore.” Presented in Italian for the Dottorato di Ricerca in Arti visive, performative, e mediali, Dipartimento delle Arti. Università di Bologna, Bologna, Italy, May 2017.

“Hildegarde de Bingen et la Cithare.” Presented in French at Aix-Marseille Université, Aix-en-Provence, France, February 2017.

“Opera After Lully: Music by La Guerre (1694) and Bembo (1707),” *Eine Woche für Elisabeth Jacquet*. Universität der Musik und darstellende Kunst Wien, Vienna, May 2016.

“Hildegard as Instrumentalist and the *Psalterium decem cordarum* of Joachim de Fiore.” University of Southern California, Forum Lecture, April 2016.

“Writing of Love, Singing to God: Antonia Bembo in Seventeenth-Century Venice and Paris,” International Women’s Forum, Sala del Barracano, Bologna, April 2010.

„Einführung”: “L’Ercole amante.” Die aktuellen biographischen Forschungsergebnisse.’ In German. Bern, Basel, and Zürich, Switzerland, November 2009.

“Antonia Bembo’s *L’Ercole amante*,” Opera Seminar, Humanities Center at Harvard, Barker Center, November 2006.

“A Venetian in Paris: Tracing the Life of Antonia Bembo (c. 1640-c. 1720),” USC-Huntington Early Modern Studies Institute, January 2006.

“A Biographical Journey: Antonia Bembo,” Musical Biography Seminar of the CUNY Graduate Center, New York, March 2005.

“Vivaldi’s *Le quattro stagioni* (*The Four Seasons*),” Wellesley Free Library, April 2004.

“Refashioning *L’Ercole amante*: Antonia Bembo’s Herculean Labor,” Duke University, Retirement Symposium for Alexander Silbiger, March 2002.

“Lament in the Italian Seicento: From Monteverdi to Antonia Bembo,” Guest lecture for Modern Greek 117. Graduate Seminar on the Ritual Lament, Harvard University

(Margaret Alexiou), December 1998.

“Feminism and Music: From Behind Closed Doors,” Music and Gender Workgroup, Brandeis University, Waltham, MA, February 1997.

“Cavalli’s Legacy: Works by Strozzi and Bembo,” Center for Literary and Cultural Studies, Harvard University, Cambridge, MA, February 1995.

PAPERS PRESENTED AT PROFESSIONAL MEETINGS

“Barbara Strozzi’s ‘La sol fà, mi, rè, dò’: Code for Courtesan?,” Society for Seventeenth-Century Music Annual Meeting, Virtual, April 2021.

“Weeping and Singing in Strozzi’s Laments,” Northeast Chapter Meeting of the American Musicological Society, Wellesley College, February 2019.

Presentation of Musicke’s Recreation Course, Meeting of the American Musicological Society, San Antonio, TX, November 2018.

“Weeping-Singing in Strozzi’s Laments,” International Baroque Music Conference, Cremona, Italy, July 2018.

Presentation of Musicke’s Recreation Course at the Blended Learning Symposium, Wellesley College, April 2018.

“Excess and Frame in Hildegard of Bingen’s Compositions and Illuminations,” Twentieth Congress of the International Musicological Society, Tokyo, Japan, March 2017.

“Hildegard’s Short Morality Play: The Vision of Music in *Scivias*,” International Medieval Congress, Leeds, UK, July 2014.

“Francesco Corbetta, Constantijn Huygens, and the 1660 Declaration of Breda,” Society for Seventeenth-Century Music, Annual Meeting, San Antonio, TX, April 2014.

“Francesco Corbetta, Constantijn Huygens, and the 1660 Declaration of Breda,” Symposium, “Negotiating Music,” University of Utrecht, Early Music Festival, August 2013.

“Corbetta’s Opus 1 in Pavia and Bologna,” the Fifteenth Biennial International Conference on Baroque Music, University of Southampton, Southampton, U.K., July 2012.

“Hildegard’s *Ordo virtutum* in the Context of her Vision of Music,” Nineteenth Congress of the International Musicological Society, Auditorium Parco della Musica, Rome, Italy, July 2012.

“Hildegard’s *Ordo Virtutum*: From Vision to ‘Opera’?” Meeting of the Northeast Chapter of the American Musicological Society, Wellesley College, Wellesley, MA, February 2011.

“Buti at the French Court: Two Settings of the Libretto for *L’Ercole amante*,” International Congress on Francesco Buti, University of Parma, Italy, December 2007.

“Passacaglia and Chaconne in the Guitar Music of Francesco Corbetta,” Eighteenth Congress of the International Musicological Society, University of Zürich, Switzerland, July 2007.

“‘Sotto la disciplina del Signor Cavalli’: Vocal Music by Strozzi and Bembo,” Annual Meeting of the American Musicological Society, Los Angeles, CA, November 2006.

“‘Sotto la disciplina del Signor Cavalli’: Vocal Music by Strozzi and Bembo,” Twelfth Biennial Conference on Baroque Music, University of Warsaw, July 2006.

“Francesco Corbetta: Musician, Magician...Spy?” Annual Meeting of the Society for Seventeenth-Century Music, University of Toronto, April 2006.

“Bach Reception and the Lutheran Chorale in the Music of Fanny Hensel and Felix Mendelssohn,” International Fanny Mendelssohn Hensel Conference, Florida State University, Tallahassee, FL, November 2005.

“Bach Reception and the Lutheran Chorale in the Music of Fanny Hensel and Felix Mendelssohn,” Leipzig, *Zu groß, zu unerreichbar* “*Bach-Rezeption im Zeitalter Mendelssohns und Schumanns*.” Internationales Kolloquium Leipzig, November 2005.

“Bembo’s Oblations for Louis XIV: Rebellion, Longing, and Penitence,” Meeting of the Northeast Chapter of the American Musicological Society, College of the Holy Cross, Worcester, MA, April 2005.

“Sappho and the Lyre: Women as Composers, Patrons, and Performers in Louis XIV’s France,” the Ninth Biennial International Conference on Baroque Music, Trinity College, Dublin, Ireland, July 2000.

“A Tender Tune for El Niño: First-Person Narratives of the Virgin Mary in Seventeenth-Century Italian Song,” the Eighth Biennial International Conference on Baroque Music, University of Exeter, U.K., July 1998.

“Vanagloria Intento: The Voice of the Virgin Mary in the Music of Henry Purcell and Antonia Bembo,” Fourth Conference on Feminist Theory and Music, The University of Virginia, Charlottesville, June 1997

“Apollo, Helios, Il Sole: Sun King Imagery in Bembo’s *Produzioni armoniche* (c. 1697),”

the New England Chapter Meeting of the American Musicological Society, New England Conservatory, October 1996.

“Apollo, Helios, Il Sole: Sun King Imagery in Bembo’s *Produzioni armoniche* (c. 1697),” the Seventh Biennial International Conference on Baroque Music; University of Birmingham, U.K., July 1996.

“Cavalli’s Legacy: Works by Strozzi and Bembo,” the Annual Meeting of the Society for Seventeenth-Century Music, Centre College, Danville, KY, April 1995.

CONFERENCES ORGANIZED

Program Committee Member. Meeting of the Society for Seventeenth-Century Music, Duke University, Durham, NC, April 2019.

Organizer. Meeting of the Northeast Chapter of the American Musicological Society, Wellesley College, Cynthia Mead Sargent ’60 Music Salon, February 2019.

Local Arrangements Committee. Meeting of the Society for Seventeenth-Century Music, Providence, RI, April 2017.

Organizer. Meeting of the Northeast Chapter of the American Musicological Society, Wellesley College, Jewett Arts Center Auditorium, February 2011.

Program Committee Chair. Meeting of the Society for Seventeenth-Century Music, Huntington Library, San Marino, CA, April 2008.

Organizer. Meeting of the Northeast Chapter of the American Musicological Society, Wellesley College, Jewett Arts Center Auditorium, February 2006.

Co-Organizer. Women in World Music, Wellesley College, April 1997.

LECTURES AND ALUMNAE LECTURES FOR WELLESLEY COLLEGE

Lecturer. “Interlude in Southern Italy: History, Art, Culture & Music,” Naples and Vicinity, September 2021.

Lecturer. “Interlude in Southern Italy: History, Art, Culture & Music,” Naples and Vicinity, September 2019.

Producer and Pre-concert Introduction, “The Sound World of Carlo Dolci.” Presented in conjunction with *The Medici’s Painter: Exhibition of Works by Carlo Dolci* at the Davis Museum. Concert, March 3, 2017, with musicians Laura Jeppesen, Laurie Monahan, and Catherine Liddell.

“Opera’s Alternate Reality,” Wellesley College Tau Zeta Epsilon Society House, April

2016.

“A Saint for Our Time: Hildegard’s Theology and Music.” With Sharon Elkins. Wellesley College Tau Zeta Epsilon Society House, April 2015.

Panelist. *Prime Rib or the Shrunk Shank of Life? The Scholarship of Aging and Retirement.* Topic: “A Second Career at Sixty: Creative Women in 17th-century Paris.” Wellesley College Club, February 2015.

“Female Composers, Past to Present,” Wellesley-in-Philadelphia Club, PA, May 2012.

“Female Composers, Past to Present,” Tau Zeta Epsilon Society House, Wellesley College, November 2010.

“Guido d’Arezzo e lo sviluppo della notazione musicale,” Presentation in Italian, prior to a field trip to Arezzo for the students of the Eastern College Consortium, Bologna, Italy, October 2009.

“The Synesthesia of Hildegard von Bingen: Hearing, Seeing, and Apprehending the Twelfth-Century World,” Wellesley Fairfield Villages Club, CT. May 2009.

“Women Composers: From Hildegard of Bingen to Joni Mitchell,” Wellesley College Alumnae Lecture, June 2007.

“Women Composers: From Hildegard of Bingen to Joni Mitchell,” Wellesley Club of Chicago, IL, May 2007.

“Female Composers Past to Present,” Tau Zeta Epsilon Society House, Wellesley College, March 2007.

“Desperate Measures: The Life and Music of Antonia Padoani Bembo,” Wellesley Clubs of Tucson and Phoenix, Arizona, March 2007.

“Mapping the Trajectory of a Seventeenth-Century Guitarist,” Wellesley College Alumnae Lecture, June 2006.

“A Venetian in Paris: Tracing the Life of Antonia Bembo (c. 1640-c. 1720),” Wellesley Club of Los Angeles, January 2006.

“A Bicentennial Tribute to Composer Fanny Mendelssohn Hensel,” Wellesley College Alumnae Lecture, June 2005.

“A Biographical Journey: Antonia Bembo,” Wellesley in Westchester Club, Scarsdale, NY, March 2005.

“Vivaldi’s *Le quattro stagioni* (*The Four Seasons*), Wellesley Club of New Haven, CT,

April 2004.

“Festive Baroque Music in Venice, Paris, and London,” Wellesley Club of Miami, FL, March 2003.

“The Portrayal of Jesus in the Cantatas of J. S. Bach,” Guest lecture for Religion 211, Jesus of Nazareth (Edward Hobbs), 2000, 2002, 2004, 2006, 2009, 2010, 2012.

“Teaching Collaboratively,” Learning and Teaching Center Panel Presentation, with Elkins, Merry, Metaxas, and Ribner, April 2000.

“Musical Interpretations of Lyricism,” Guest lecture for Comparative Literature Seminar 330 (Alison Hickey), Spring 2000.

“Yom Kippur: A 20-Year Anniversary,” Hillel, October 1999.

“Twelfth-Century Music for Convent, Court, and Cathedral,” Guest lecture for Art 203. Cathedrals and Castles of the High Middle Ages (Peter Fergusson), March 1999.

“Boundary Work: Demarcating the Middle Ages and the Renaissance Across the Disciplines,” Panel for Medieval/Renaissance Studies, with Lilian Armstrong, Steven J. Harris, and Kathryn Lynch, March 1999.

“À la gloire du Roi Soleil! Music by Lully, La Guerre, and Bembo,” Guest lecture for French 224. In French. Versailles and the Age of Louis XIV (Stephen Bold), April 1999.

“‘Desperately Seeking Antonia’: An Archival Journey Spanning the 1990s,” Phi Sigma Lecture Society, Professors and Their Passions Series, October 1998.

“Desperately Seeking Antonia,” New England Music Library Association, Wellesley College, April 1996.

“Strategies in Writing Program Notes and Programming,” Guest Lecture for Music 344. Performance Workshop, February 1996.

“Courtesan, Nun, or Avventuriera? Choices for Music Students in Seventeenth-Century Italy,” Tau Zeta Epsilon House, April 1995.

PRE-CONCERT TALKS AND PANELS

Pre-Concert Conversation with Suzanne Ryan Melamed. Las Aves, program of music by Isabella Leonarda. Bloomington Early Music Festival, IN, May 2021. Virtual.

Program Notes and Pre-Concert Lecture. Cappella Clausura, “Three Cantatas by Fanny Mendelssohn.” Boston and Newton, MA, March 2019.

Producer and Pre-concert Introduction, “The Sound World of Carlo Dolci.” Presented in conjunction with *The Medici’s Painter: Exhibition of Works by Carlo Dolci* at the Nasher Museum, Duke University. Concert, November 9, 2017, with musicians Laura Jeppesen, Laurie Monahan, and Catherine Liddell.

Program Notes and Intermission Commentary. Cappella Clausura, “Music for Louis Q.” Program of French Baroque Music, including works by women composers Antonia Bembo, Mlle. Laurent, Mlle. Bocquet, and Elisabeth Jacquet de La Guerre, Boston and Newton, MA, May 2017.

Introduction to the Chamber Music Series of the Cantata Singers, American Academy of Arts and Sciences, Cambridge, MA, March 2016.

Introduction to Boston Early Music Festival Event. St. Paul’s Church, Cambridge, MA. Performance by Sequentia, “Mystical Voices of Medieval Germany—Hildegard von Bingen (1098-1179): Celestial Hierarchy,” February 2014.

Introduction to Boston Early Music Festival and Exhibition Event. Houghton Chapel, Wellesley, Charles B. Fisk Organ Recital by James David Christie, June 2011.

Introduction to Bembo’s Christmas Cantata, *Per il Natale*. Performance by Musicians of the Old Post Road. Gordon Chapel, Old South Church, Boston, December 2009.

,Einführung: “L’Ercole amante.” Die aktuellen biographischen Forschungsergebnisse.’ Introduction in German to the premiere performance of Antonia Bembo’s opera (1707), performed by Musica Fiorita, Daniela Dolci, dir. Bern, Basel, and Zürich, Switzerland, November 2009.

Pre-concert lecture for the Venice Baroque Orchestra, Giuliano Carmignola, violin soloist, Boston Early Music Festival, Emmanuel Church, January 2009.

Moderator, Pre-Concert Talk, Kristian Bezuidenhout and Matthias Maute, Boston Early Music Festival, Paine Hall, Harvard University, January 2007.

Moderator, “Follow the Lieder,” with Jan Kobow and Kristian Bezuidenhout, Boston Early Music Festival, Sanders Theatre, Harvard University, February 2005.

Pre-concert lecture, “Bach, Mendelssohn, and the Oratorio Tradition,” Handel and Haydn Society, Symphony Hall, Christopher Hogwood, dir. Mendelssohn’s *Elijah*, October 2000

Pre-concert lecture, “Vivaldi’s *Le quattro stagioni* as ideal program music,” Handel and Haydn Society, Christopher Hogwood, dir. Vivaldi’s *Le quattro stagioni* (The Four Seasons), April 2000.

Pre-concert lecture, “How Virtue was Regained,” Sequentia, Hildegard of Bingen’s *Ordo virtutum*, Church of the Advent, Boston, MA, November 1998.

Pre-concert lecture, “ ‘Baroque Blues’ by French Women Composers,” La Donna Musicale, The Somerville Museum, March 1995.

PERFORMANCES

Renaissance flute. Performances with the Wellesley College Collegium Musicum, 2015, 2017–19, 2021.

Jazz flute. Caffè Zammù, Bologna, Italy. February 2010.

Traverso and jazz flute. Apulia, Lecce, Italy. August 2009.

Traverso and alto recorder. Orchestra with the Brookline Chorus, All Saints, Brookline, MA. November 2008.

RECORDINGS

Baroque Flute and Alto Recorder. CD from the Metropolitan Chorale (Lisa Graham, dir.) concert of the Schütz *Historia der Geburt Jesue Christi* and the Charpentier *Messe de Minuit*, 2008.

Producer. Diverse artists. CD accompanying *Desperate Measures: The Life and Music of Antonia Padoani Bembo*. New York: Oxford University Press, 2006.

Baroque Flute and Liner Notes. *The Seven Psalms of David*, Volume 1, CD, La Donna Musicale (Boston), 2004.

Chorister. *Les Grands Motets* de Jean-Philippe Rameau. Le Concert Spirituel (Paris), 1992.

LECTURE-PERFORMANCES

Lecture-Performance. The Biography and Music of Antonia Bembo: Aria “Habbi pietà di me” in which I performed as vocalist, accompanied by Olav Chris Henriksen, baroque guitar; Wellesley Free Library, November 2006.

“Vanagloria Intento: The Voice of the Virgin Mary in the Music of Henry Purcell and Antonia Bembo,” Performance of the pieces in question at the Fourth Conference on Feminist Theory and Music, The University of Virginia, Charlottesville, June 1997.

COMMITTEES OF THE AMERICAN MUSICOLOGICAL SOCIETY

Member, Publications Committee, 2018–21

Judge, Alvin H. Johnson AMS 50 Dissertation Fellowship Committee, January 2016 for the 2015–16 Competition

Member, Alvin H. Johnson AMS 50 Dissertation Fellowship Committee, 2013–16

Member, Committee on the History of the Society, 2004–08

Member, Committee on the Status of Women, 2002–04

BOARD MEMBERSHIPS

Member, The Corporation, Boston Early Music Festival, 2006–

Member, Board of Advisors, La Donna Musicale, 1993–

READER

Referee, *Journal of the American Musicological Society*, April 2016

Tenure Review, Lawrence University, Summer 2015

Promotion Review, Florida International University, Summer 2015

Tenure Review, Amherst College, Summer 2012

Charlotte W. Newcombe Dissertation Fellowships, The Woodrow Wilson National Fellowship Foundation, Selection Committee for 2010–11

Women's Studies Dissertation Fellowships, The Woodrow Wilson National Fellowship Foundation, Selection Committee for academic years 2000–11

Tenure Review, Grinnell College, Fall 2009

Referee, Web Library for Seventeenth-Century Music, 2004

Tenure Review, University of Otago, New Zealand, 2002

CONTINUING EDUCATION

Harvard University, Summer School, Latin I, Summer 2011

Brown University, Seminar on Ethnomusicology, Spring 2001